FREEDOM OF INFORMATION AND PRIVACY ACTS

SUBJECT: COMMUNIST INFILTRATION-MOTION PICTURE INDUSTRY(COMPIC) (EXCERPTS)

FILE NUMBER: 100-138754

SERIAL:4

PART: 1 OF 15



FEDERAL BUREAU OF INVESTIGATION

PUBLICATION FILE

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TITLE: COMMUNIST INFILTRATION OF THE MOTION PICTURE INDUSTRY

CHARACTER OF CASE: INTERNAL SECURITY - C

REFERENCE: 25 58440 6327

SYNOPSIS OF FACTS: Investigation indicates that there are 39 labor unions in the motion picture industry; more than half are A.F. of L., the others are independent unions. There are no C.I.O. unions in the motion picture industry. About half of the unions appear to be controlled by the Communists or follow the Communist Party line for business reasons, realising, perhaps, that it is a good business policy to follow along rather than resort to opposition tactics. The so-called "cultural groups" in the motion picture industry, actors, actresses, and writers, appear to be under the control and direction of the Communist Party and follow the Communist Party line in all details and revise their position without difficulty when the Communist Party changes its policy. Quite a number of directors and executives are well known Communists, others follow the Communist Party line and change without hesitation when there is a change in the Communist Party line. The Communists in Hollywood have set up many Communist controlled front organizations which follow every change dictated by the foreign policy of the Communist Party of the Soviet Union with headquarters at Moscow, Russia.

SEE REVERSE SIDE FOR ADD. DISSEMINATION

- P -

APPROVED AND FORWARDED: [redacted] SPECIAL AGENT IN CHARGE

DO NOT WRITE IN THESE SPACES: 100-13234-4 RECORDED INDEXED 15 FEB 22 [illegible]

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ENCLOSURE FOR THE BUREAU:

Exhibit I

Photostatic copy of portion of the proceedings of the I.A.T.S.E. convention at Louisville, Ky., June 3-6, 1940 - Pages 1 to 12, inclusive.

Exhibit II

Photostatic copy of portion of the proceedings of the I.A.T.S.E. convention at Cleveland, Ohio, June 6 to 9, 1938 - Pages 1 to 10, inclusive.

Exhibit III

Page 1 is photographic copy of Page 31 of the May, 1941 issue of "The Clipper", which is headed "In Defense of Culture" and is a call of the League of American Writers to the "American Writers Congress", June 6 to 8, 1941 at New York City.

Page 2 is a photographic copy of Page 3 of the August, 1941 issue of "The Clipper" which is headed " A Communication to All Writers From The League of American Writers."

RE: COMMUNIST INFILTRATION OF THE MOTION PICTURE INDUSTRY
INTERNAL SECURITY - C

L.A. File 100-15732

DECLASSIFIED BY [illegible]
ON 2-22-82
#2938234283874

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100-138754-4

OFFICIAL BUSINESS

UNITED STATES DEPARTMENT OF JUSTICE
FEDERAL BUREAU OF INVESTIGATION

REFERENCE: Letters from the Bureau, August 14, 1942 and November 9, 1942.

58441

DETAILS:

AT LOS ANGELES, CALIFORNIA:

The Bureau instructed that a comprehensive report be prepared indicating the Communist infiltration and possible control of the motion picture industry. It was suggested that the report cover the activities of the Communists in the field of labor organizations, showing the extent to which the Communist Party has gained control and direction of the activities of that section of the skilled, unskilled and technical workers in the Hollywood studios. It has been found in this field that there are thirty-nine separate labor organizations which operate as bargaining agencies for their individual groups, with approximately 20,000 members.

The first portion of this report deals with labor organizations and groups, while the second main portion of this report deals with the activities of the Communists among the writers, actors, actresses, executives, directors, and the so-called intellectuals in general.

While both of these groups have been subject to Communist penetration, and while the methods of penetration have not been the same, it being necessary to approach the working man from a different angle than the intellectual, nevertheless both groups form a part of a broad campaign to influence the motion picture industry as a whole, and the binding and directing force is clearly traceable to the activity of the Communist Party.

It has been found that the Communist activities in the motion picture industry are not in any sense local but on the contrary they form a part of a gigantic world-wide conspiracy of control which has its origin and direction in the Communist Party of the Soviet Union.

It has been observed that the activities, whether they be in the Communist controlled labor unions, the Communist controlled cultural groups, or the Communist front organizations under Communist control, follow every change dictated by the foreign policy of the Communist Party of the Soviet Union.

In each instance when the Communist International, which has its headquarters in Moscow, Russia, sets up a policy to be followed by the Communist Parties throughout the world, these Communist groups in Hollywood have followed "The Communist Party Line". (1) (W)

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For example, from August, 1935, when GEORGI DIMITROFF in the Seventh World Congress of the Communist International, held in Moscow, Russia, laid down the formula for what was called "The Popular Front", up to the time of the signing of the pact between HITLER and STALIN on August 23, 1939, every Communist controlled organization in Hollywood labor unions, cultural groups and front organizations followed that policy. On August 23, 1939 the non-aggressive pact between HITLER and STALIN was announced to the world, within a period of sixty days these same Hollywood organizations completely reversed their position and began advocating isolation, opposition to the lend-lease policy, and called the war an imperialist war. X(U)

Again on June 22, 1941 when HITLER attacked Russia and the Communist Party line was changed, these same groups changed likewise and are now for all-out prosecution of the war and pretend to be bending every effort to defeat HITLER in accordance with the announced Communist Party line.

NATIONAL COMMITTEE, COMMUNIST PARTY, U.S.A., NEW YORK CITY, RETAINS ITS SPECIAL JURISDICTION OVER HOLLYWOOD CULTURAL GROUPS FOR PURPOSE OF PREVENTING EXPOSURE

X(U)

Source A has stated that as far back as 1934 the Communist Party began to lay plans to utilize Hollywood and the motion picture industry for the Communist cause, but it was not until the fall of 1936 that a full realization of this possibility was reached. On November 13 and 14, 1936, there was held in San Francisco a conference of writers from all over the United States. It was called the Western Writers Congress. The call for this congress was issued by HARRY CARLISLE, an important functionary of the Communist Party in California at the time. He had been centering his activities in the Hollywood section. CARLISLE was a member of the National Council of the League of American Writers which was organized in the spring of 1935 in New York City. This national council was affiliated with the International Union of Revolutionary Writers whose headquarters were in Moscow, Russia. CARLISLE had also been national organizer of the JOHN REED CLUB, a Communist group which preceded the formation of the League of American Writers.

Representing the Central Committee of the Communist Party at this congress were VICTOR J. JEROME and MICHAEL GOLD. JEROME was a member of the Central Committee of the Communist Party, and GOLD is the well known Communist writer on the staff of the "Daily Worker", the official paper of the Communist Party in America, located in New York City.

Writers and personages from, or connected with, Hollywood, attended this conference as delegates, and were:

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DOROTHY PARKER, a Hollywood screen writer.
VIOLA BROTHERS SHORE, Hollywood screen writer.
DONALD OGDEN STEWART, Hollywood screen writer.
ELLA MAE WINTER, Hollywood screen writer, magazine writer, widow of LINCOLN STEFFENS, and at present wife of DONALD OGDEN STEWART.
GERALD STRANG, Hollywood screen writer.
CLARA WEATHERWAX, Hollywood screen writer.
UPTON SINCLAIR, author and screen writer.
JOHN STEINBECK, writer.
CAREY McWILLIAMS, writer and lawyer who was Commissioner of Housing and Immigration of the State of California during the Governor OLSON administration
MICHAEL QUIN (PAUL RYAN), columnist of the "People's World, the official Communist publication on the west coast.

It was at this congress that the possibilities of the motion picture industry as a field for Communism were brought to the attention of the Central Committee of the Communist Party with striking force.

(Source B furnished (2) to the Los Angeles Bureau Office a letter received from the WESTERN WRITERS CONGRESS, Room 214, 604 Montgomery Street, San Francisco, California, dated January 27, 1937, signed by HARRY CARLISLE, Executive Secretary, on which appeared a list of the sponsors of this congress. This list is as follows:

LINCOLN STEFFENS
LOUIS ADAMIC
JOHN R. ADAMS
GEORGE P. ADAMS
HENRY G. ALSBERG
HOWARD BAKER
BETTY BALLANTINE
JOHN BARRY
ERNEST SUTHERLAND BATES
CHARLES BONNER
B. A. BOTKIN
JOHN H. BRADLEY, JR.
CALVIN BRIDGES
JOHN BRIGHT
ARTHUR BRODEUR
GILBERT BROWN
H. C. BROWN
R. L. BURGESS
WITTER BYNNER
JAMES CALDWELL
HARRY CARLISLE
OLIVER CARLSON
ARTHUR CAYLOR
HAAKON CHEVALIER
HUMPHREY COBB
HOWARD McKINLEY CORNING
CLARKSON CRANE
H. L. DAVIS
HAROLD EBY
GARLAND ETHEL
GUISEPPE FACCI
HARVEY FERGUSSON
SARA BARD FIELD
HILDEGARDE FLANNER
MARTIN FLAVIN
MIRIAM ALLEN de FORD

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ALFRED FRANKENSTEIN
ELSA GIDLOW
MICHAEL GOLD
DAVID GROWKOWSKY
JOSEPH HARRISON
ADA HASTINGS HEDGES
HOWARD HILL
CHARLES HILTON
JAMES HOPPER
HELEN HOYT
FLORENCE BEAN JAMES
ALEXANDER KAUN
HERBERT KLEIN
ROBIN LAMPSON
PROF. B. H. LEHMAN
JANET LEWIS
MABEL DODGE LUHAN
DR. LILLIAN J. MARTIN
REDFERN MASON
EDWIN JUSTUS MAYER
CAREY McWILLIAMS
ALEXANDER MEIKLEJOHN
SELDEN MENEFEE
H. G. MERRIAM
LOREN MILLER
MAX MILLER
FULMER MOOD
RICHARD NEUBERGER
ALBERT M. OTTENHEIMER
LANCASTER POLLARD
LAWRENCE CLARK POWELL
MICHAEL QUIN
PETER QUINCE
EDWARD RADENZEL
KENNETH REXROTH
HAROLD SALEMSON
WILLIAM SAROYAN
GEORGE SHAFTELL
IRWIN SHAW
VIOLA BROTHERS SHORE
UPTON SINCLAIR
TESS SLESINGER
PAUL JORDAN SMITH
JOHN STEINBECK
IRVING STONE
ROBERT TASKER
LLOYD THOMPSON
ANTHONY M. TURANO
ETHEL TURNER
FRANKLIN WALKER
CLARA WEATHERWAX
MARIE de L. WELCH
GEORGE WEST
NATHANIEL WEST
T. K. WHIPPLE
ROBERT WHITAKER
LESLIE T. WHITE
STEWART EDWARD WHITE
ALBERT RHYS WILLIAMS
GEORGE WILSON
ELLA WINTER
SOPHUS KEITH WINTER
CHARLES ERSKINE SCOTT WOOD
BERTHOLD VIERTEL
JAKE ZEITLIN

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As a result of the WESTERN WRITERS CONGRESS, Source C (W) has stated that early in 1937, VICTOR J. JEROME was sent to Hollywood to direct the activities of the Communist Party in the motion picture industry (1)

After his arrival here a decision was made that owing to the importance of Hollywood and the prominence of those personages, actors, actresses, writers, directors and others who were drifting over into the Communist Party and the various front organizations, it would be necessary to separate the Hollywood activities of the Party from all connection with District No. 13 of the Communist Party and place it directly under the jurisdiction and supervision of the Central Committee of the Communist Party in New York City. This arrangement applied only to those units of the Party which

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were composed of prominent actors, actresses, writers, directors, and executives. It did not apply to rank and file Communists who were members of labor unions. (U)

This decision was carried out and from that time on the Hollywood cultural faction was completely independent and had no official connection with the local management of the Communist Party. (U)

To further protect the Hollywood luminaries who were then flocking into the Communist orbit in such numbers, directives were issued that all party membership books were to be destroyed and all documentary evidence of every kind was also to be destroyed. (U)

In addition to the foregoing precautions, all units to which personages belonged were made "closed units". A "closed unit" is one which retains the same membership continuously, taking in no new members, thus preventing a leak. (U)

Members of these units, when paying their dues to the party, merely bought the required dues stamps and then destroyed them. (U)

Source D furnished to Agent a copy of a "strictly confidential" report dated January 22, 1934 which was prepared by a party who had been a member of the Communist Party and who may have been a member of the Communist Party at the time the report was made. This report was made for the "Association of Motion Picture Producers, Inc." and contains much valuable preliminary information as this was approximately two years before the Central Committee of the Communist Party, U.S.A. at New York City began to realize the possibilities of the motion picture industry to the Communist Party. This report is copied herein: (U)

["Subject: Activities of Individual Communists and Organizations in Hollywood.] (U)

"The following information on individual Communists and Communist organizations, subsidiary and otherwise, operating in Hollywood, is furnished for your information. (U)

"The Los Angeles sub-district of District 13 of the Communist Party USA, now has a total of 105 units functioning in Los Angeles and immediate vicinity, with a total membership of approximately 1750 persons. This, however, does not include membership of several thousand in their numerous subsidiary and auxiliary organisations. (U)

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"In Hollywood proper, there have been established six separate units of the Communist Party during the past five months, at the beginning of which there existed only one unit whose activities were somewhat limited, and the spreading of its influence to the extent of the formation of six units is a significant barometrical reading of the growth of the party in Hollywood. (W) (W)

"While there are six units that are acknowledged, there is a seventh which might be termed a shadow unit, which is being kept secret until some time after February. This seventh unit is composed mainly of former Socialist Party members who have broken away from the Socialist Party and have become affiliated with the Communist Party and the existence of this unit will not be made known until after the state convention of the Socialist Party. Among the notable members of this latter unit, are Mr. and Mrs. NASH, having been identified as state secretary of the Socialist Party. (W) (W)

"The former Socialist Party headquarters located at 1453 Vine St., Hollywood, has been taken over by the Communist Party and its subsidiaries. Among some of the organizations holding meetings there are the JOHN REED CLUB, the Pen & Hammer Club, and a recent newly organized social group of the motion picture workers. This headquarters is known as the Commonwealth House. (W) (W)

"One of the Communist Party units held its meeting at the Commonwealth House on Thursday, January 11th, at which comprehensive reports on the activities of this unit and its members during the past and on its future work was rendered. The major concentration decided upon the building of the Motion Picture Workers Union. (W) (W)

"A Mr. WOLF, an organizer of one of the Hollywood Units of the Communist Party, known both as HERMAN WOLF and HARVEY WOLF, is the organizer of the new revolutionary union, which is known as the "Motion Picture Workers Industrial Union." It appears that WOLF was formerly employed as a laboratory worker in a studio and has a wide acquaintance among the workers in the motion picture industry, and he is now applying himself assiduously to the building of this new union. (W) (W)

"The Communist Party fraction of the new union is composed of WOLF, NEIL BRANT, the GOLDBLATT brothers (Young Communist League members) EDDY CLARK, BILL GHIER, HELMAR BERGMAN, LOU HEIFETZ, Mr. and Mrs. GORDON, Gardenia, and a few others. Not all the fraction members are members of the Communist Party, and though this is somewhat of an unusual situation, it is permitted in this instance because of the superlatively revolutionary psychology and ideas of the persons involved. They follow the party line and decisions unerringly. (W) (W)

"From confidential reports, WOLF is being careful in his selection of members for the union and appears to be concentrating on the carpenters, painters and other laborers, and is shying away at this time from the writers. This is mainly because the inarticulate worker is more tractable than the intellectual and can be counted upon to follow the leaders' instructions or appeals in the case of an emergency. (U)

"The policy in building the new motion picture union is to carefully build up a solid membership of the studios employees, then when the membership is sufficiently strong enough, WOLF and the other party members will propose affiliation with the Trade Union Unity League and it is believed that the rank and file of the membership will have by this time been sufficiently impregnated with Communist Party psychology. After this move has been accomplished, the writers and other more temperamental of the workers will be solicited for membership. (U)

"As a means to an end, an association of motion picture employees has been organized. This organization bears the front of a social organization, but is in reality utilized as a recruiting field for the new motion picture employees union. (U)

"This social group meets with and listens to HELMAR BERGMAN and other smooth tongued Communists, and absorbs Communist germs without realizing it. WOLF refers to the social group as the "educational" group and is frank among the comrades in the party in Hollywood to admit that it was organized for the purpose of lining up prospects for the union. (U)

"Other brevities on Communist Party activities in Hollywood include the following: (U)

"The Hollywood section of the Communist Party commemorated the passing of NICOLAI LENIN at their own section, Sunday night, January 21st at the Commonwealth House, 1453 Vine St. (rear) at 8 p.m.; Dr. TASHJIAN was the chairman of the meeting, and NEIL BRANT was the main speaker. (U)

"Members of the Hollywood section of the Communist Party have received instructions from the sub-district headquarters in Los Angeles that the election campaign will be one of the major campaigns of the party this year. Every party member stands instructed to register "Communist". The old evasion of "decline to state", is definitely abolished and all party members must register "Communist". (U)

"The Hollywood section of the Communist Party is planning to establish the Daily Worker in Hollywood (The Daily Worker is the official organ of the Communist Party in the United States). It appears that after considerable dickering, they have made arrangements with the owner of a newsstand located at 6363 Hollywood Blvd. to stock and carry this publication and copies may be procured at this address at the present time. (U)

"One of the outstanding activities of the Hollywood section of the party is the maintenance of a propaganda group as the "Hollywood Discussion Club," which trading on the leniency of the School Board in its policy of permitting Communist subsidiaries and Communist camouflaged organizations to use the school buildings for their propaganda work, organized a committee to arrange and conduct meetings of the Hollywood Discussion Club. The committee first secured the Vine St. School for these meetings. Meetings were held in this building for a matter of several months, then it became apparent that the location was not the best so far as drawing power was concerned, and accordingly, the committee sought a more advantageous location, with the result that the school building located at the corner of Santa Monica Blvd. and Van Ness Ave. is now being utilized for dissemination of all sorts of Communist propaganda. Party members believe that larger crowds will be attracted in this location and that the party's influence will grow among those attending these meetings in the near future. (U)

"A Communist Party member named WILLIAM GHIER, who is also an actor and now employed in the studios, has conducted negotiations with the School Board for the use of the school buildings. In his applications for permits to the Board and when appearing before them, he is known as WILLIAM GREEN, and it appears from his talk or cover with members, that he wears the ultimate in the matter of facial innocence and expression, and is never suspected of being a Communist. In the past, at regular intervals, it has been necessary for him to appear before the School Board for a renewal of the permit to use the building, and at these times this mild appearing Communist used the fictitious name of Mr. WILLIAM GREEN, impressing the Board members with his integrity. (U)

"Several interesting new members have been added to the Communist Party units in Hollywood, among them being, DON GORDON, the writer, BEN PRIVAL, the artist, who has a small studio located at 6768 Hollywood Blvd., PRIVAL has been active in the John Reed Club; his wife, ZORA PRIVAL is also a party member. Another recent party

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member is PAUL RYAN, who conducts the Hollywood Book Store on Hollywood Blvd. RYAN is a student and a clever writer and is, incidentally also very active in the John Reed Club. His nom de plume is MICHAEL QUIN and he is on the staff of the "Partisan", the John Reed Club publication, and is now attached to Unit #4 as Agitprop director, but will only remain until such time as this unit develops sufficiently to provide an agitprop director to take his place. By territorial division he belongs to another of the Hollywood Units. (U)

"The "Partisan" is the official publication of the John Reed Clubs of Hollywood, Carmel and San Francisco with mailing address Box 2088, Hollywood, and is termed the "revolutionary journal of art, literature and opinion." It is published in Hollywood, Cal. and made its first appearance in Volume 1, #1, December, 1933. (U)

"The writers and artists union of the John Reed Club meets separately every Wednesday night at the Commonwealth House, 1453 Vine St., rear. (U)

"One of the other units of the Hollywood section of the Communist Party is concentrating on agitation among the laundry workers in the Hollywood territory. Leaflets have been distributed among workers in the Hollywood Laundry at Sunset and Tujunga, and others at the Community Laundry and the Pride Hand Laundry. NEIL BRANT is the director of the laundry activities of the Hollywood section and will present a plan of action for the units in the near future. (U)

"Other Communist subsidiaries existing in Hollywood proper include: Two branches of the International Labor Defense, namely the Ben Boloff Branch and the Karl Leibknecht branch, German speaking. Two units of the Young Communist League, and two Young Pioneer troops, and International Workers Order, adult branch and International Workers Order, youth branch; a branch of the ICOR and a unit of the Workers Ex-Servicemen's League. Also the Communist Party has fraction members in five groups of the Bellamy Clubs; one of said groups sends delegates to the "Anti War Conference" and to the "United Front Conference Against Fascism. (U)

"There also exists in connection with the John Reed Clubs, the block of painters engaged in frescoe and mural paintings; a branch of the W.I.R. (Workers International Relief) is in process of formation. Already there is functioning a Workers Film and Photo League, under the leadership of the W.I.R.; it is composed chiefly of petty bourgeoisie elements, but it holds alluring possibilities for exploitation by the Communists; CLARK, a cameraman and member of Unit #4 Communist Party is

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assisting in the extension of this organization. There is also a branch of the National Students League in Hollywood, which was organized by the Young Communist League. (U)

"The "Red front", an organization of Communist members for use as defense squads and strong arm tactics when coming in conflict with the police, has been organized during the past several months. It is described by the Communists as the vanguard of the Communist Party and members from each of the 105 units are assigned to this organization. The "Red front" is already well organized in New York, Chicago and other metropolitan centers, and will always be found at the front in fights, demonstrations and other places where serious struggle is anticipated on the part of Communist Party leadership. (U)

"The Relief Workers Protective Union is a Communist organization of workers on county relief roll; has two locals located throughout Hollywood, as well as a Communist Party fraction working in one of the Hollywood Unemployed Cooperative Relief Association units. (U)

"Will endeavor to keep you advised from time to time of any outstanding progress being made by the Communists in their endeavor to penetrate into the motion picture industry, or any other activities that may interest you." (U)

Source D also on February 20, 1933 furnished to the Association of Motion Picture Producers, Inc., a report in which Source stated that the Communists "John Reed Club of Hollywood was a branch of the international Union of Revolutionary Writers and Artists," members of which are to be found amond the writers, actors, actresses, artists and scenic painters and others employed in the various motion picture studios. (U)

Source further stated that a communication from the "Workers International Relief" addressed to JOSEPH TURCHINSKY was available which made mention of the fact that SAM ORNITZ, a writer, was employed by one of the studios and that a copy of a letter of ORNITZ' addressed to the International Labor Defense in Los Angeles was also available. (U)

Source then stated "The Workers International Relief is a Communist subsidiary and auxiliary mass organization having a dual mission, that of rendering assistance and relief in strikes, and has charge of proletarian cultural activities, presenting propaganda films and entertainment, and the establishing of Communist children's summer camps." It further stated that the national chairman of the Workers International Relief, BISHOP WILLIAM MONTGOMERY BROWN, is an avowed Communist and its national secretary, ALFRED WAGENKNECHT, is a member of the Central Executive Committee of the Communist Party, U.S.A. (U)

Source stated that JOSEPH TURCHINSKY, to whom the letter was addressed, is an active and militant member of the Communist Party, in charge of Workers International Relief in this section. Source further stated that "The International Labor Defense with which SAM ORNITZ is connected, is another of the Communist subsidiary and auxiliary mass organizations, functioning for the defense of persons (particularly Communists) arrested for seditious activities against the Government, and the defense of Communists and sympathizers arrested for unlawful activities during strikes, demonstrations, riots, and other disturbances." (U)

CONTEMPORARY FILM DISTRIBUTORS

Source E in 1935 made a report to the employer of Source E relative to the above-named organization. This report is copied in full below: (U)

"RE: Aaron Brodsky

"There is, in Los Angeles, a group which calls itself the "Contemporary Film Distributors". Those comprising the group are AARON BRODSKY, KATE BRODSKY (his wife) CHANDLER WESTON and his wife. AARON BRODSKY is the general head of the group.

"AARON BRODSKY is the western representative of the Garrison Film Company, a company producing liberal and revolutionary motion pictures in the east. It is controlled and financed by Communists, although this fact is shrouded in secrecy. The production of these films is a part of the propaganda program of the Communist Party.

"Naturally, BRODSKY handles principally Garrison films but he is not restricted in this matter. A brief review of the circumstances leading up to BRODSKY'S present enterprise, is necessary to an understanding of the situation as it exists today.

"In 1935, AARON BRODSKY joined the Communist Party. He was also a member of the Film and Foto League, a left-wing group of Bohemian type persons who had aspirations to become actors and actresses.

"Later, the Film and Foto League was reorganized and the "New Film Group" supplanted it. After a brief existence, this organization was in turn dissolved in February, 1935. One half of the membership, interested in the production end of the business, is still loosely holding together, talking about making revolutionary or liberal pictures,

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but actually doing nothing. The other part of the membership, less interested in the "arty" phase of the business than in the more lucrative "showing" of the pictures, set itself up in business. In spite of the fact that the name they adopted (Contemporary Film Distributors) gives the impression of big business, there are only four persons in the entire organization, and they are Communists.

"BRODSKY himself, makes a salary of from $150 to $200 per month, at present, on the showings of motion pictures. This salary is based on "labor charges" he makes for showing pictures to various organizations, groups, affairs, etc. When sound pictures are shown, a larger charge is made than for a silent picture. In addition to this, BRODSKY receives a 10% commission from the Garrison Film Company, when he shows a Garrison film. However, his steady income is derived from a job which he holds, but which is not known to this writer.

"Every effort is made to delude the public as to the true character of the revolutionary films, not only by BRODSKY but by the Communist Party as well - IF - it is thought that only by such deceit can they guarantee that the pictures will be shown. For instance, it is known to a few leading Communists, that a woman known as Miss WILSON, bargained with the Public Library for the showing of certain pictures. Miss WILSON assured the Library employee that these pictures had no connection whatever with the Communist Party or with Communism. She produced a card (one of which is attached hereto) showing that these pictures were to be shown in the Hollywood Women's Club. Her listener was convinced that if the pictures were to be shown in so reputable a place, they must be above criticism! But - these cards were on display in the offices of the Communist Party, and the "Modern Film Group" which purported to be presenting the pictures was actually a small group of Communists attached to the Professional Section of the Communist Party.

"Another card accompanies this article, which lists four of this same group of pictures and showing that this group of pictures was to be shown in the Industrial Section's Headquarters. The Industrial Section is a section of the Communist Party. In comparing the two cards attached, it will be found that pictures, 2, 3, 4 and 5 are the same in both instances. It is ridiculous to assume that the so-called "Modern Film Group" would have no connection with Communism or the Communist Party, with evidence like this on hand.

"It is timely to suggest that organizations, clubs, etc., which are approached by personable men or women who make attractive offers for the showing of motion pictures, should make a thorough investigation of the persons approaching them, and of the film or films offered, before making any arrangements. These Communist agents have developed a finished technique and can make a thorn appear as attractive as a rose.

"This policy has been adopted by the Contemporary Film Distributors, as well. Mrs. AARON BRODSKY is the "front" for the organization, making contacts with various organizations and groups and attending to all business arrangements. BRODSKY attends to the technical end of showing the films. Mrs. BRODSKY is the bookkeeper for the group, as well."

The first "card" referred to in the report above is identified as follows:

"The Best of Foreign Films at the Industrial Section, 546½ S. Spring St."

The second "card" is identified as follows:

"Modern Film Group presents
Five internationally important Sound Films! . . . .
Hollywood Women's Club, 7078 Hollywood Blvd."

The five films mentioned on card No. 1 are the following:

"Thunder Over Mexico"
Mexican Film by EISENSTEIN and
UPTON SINCLAIR

"Crime and Punishment",
French Film with HARRY BAUERS

"Alone" - Russian Film

"A Nous La Liberte"
French Film by Rene Clair

"The Wave"
Beautiful Film of Mexico today

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The five pictures mentioned on Card No. 2 are the following:

1. "Youth of Maxim" - Russian
   Directed by KOSINTSEV & TRAUBERG

2. "Crime et Punishment" - French
   Directed by PIERRE CHENAL, with music by HONNEGER

3. "Alone" - Russian
   Directed by KOSINTSEV & TRAUBERG, music by SHOSTOKOVITCH

4. "A Nous la Liberte" - French
   Directed by RENE CLAIR

5. "The Wave" (Redes) - Mexican
   With photography by PAUL STRAND

It will be noted that four of the five pictures are listed on both cards. It is reported that all of these films are of a propaganda nature.

WORKERS' FILM AND FOTO LEAGUE

[Source F furnished] to Agent a copy of a confidential report concerning the activities of the Workers Film and Foto League which held a mass meeting on February 6, 1935 at the Commonwealth House, 1453 Vine Street, Hollywood, California. Several of the Communist Party members who were most active at that time are still active in the affairs of the Communist Party in Los Angeles at the present time. SAM ORNITZ, the featured speaker on that occasion, is one of the staunchest Communists in California today. This report is as follows:

"Preliminary activities are in progress in Hollywood, for the organization of a bona fide Workers' Film and Photo League. These activities include the holding of meetings to which the public and persons interested in the production of motion pictures, are invited. Interesting talks, as well as the showing of motion pictures, are provided for entertainment. The talks are designed to inform the people of the aspirations and plans of the new organization.

"In the past, there has been in existence a small group which called itself the Workers' Film and Photo League, but this small group was handicapped for lack of funds, for want of support from technicians and was in reality a one-man organization. J. SIMINOFF owns

the camera and some of the paraphernalia, and he has done most of the photographing and other work alone. Now, however, it is planned by certain of the Communist Party members, to make a real organization out of the remnants of the old, with a Party fraction guiding the organization. Among those Party members who are active in forming the new group, are BETTY SMITH, recently arrived from New York, Mr. SALTER, also from New York, EDDIE O'TOOLE, BILL MILLER, BILL GHIER and the WALLACES.

"On Tuesday, February 6th, SAM ORNITZ was the featured speaker at one of these meetings. The meeting was held in Commonwealth House, 1453 Vine Street. Approximately 65 people were present. An admission charge of 15¢ was made.

"ORNITZ said that the purpose of the League was to eventually produce motion pictures, depicting events in the class struggle, etc. In order to produce pictures which may be put on a paying basis, it is necessary to draw into the League film technicians, camera men, grips, cutters, electricians, etc. ORNITZ warned his listeners that they must not come into the Workers' Film and Photo League with the expectation of winning personal glory or fame. They must not come in for "art's" sake. They must come into the League with the full understanding that association with the organization will place upon them the stigma of being called a Red; They must come into the organization understanding that they will have to face HYNES and his murderous Red Squad; they can expect that when they go out to photograph scenes at a demonstration, they will probably be thrown into jail and get their heads bashed in, as well. However, ORNITZ added, the members of this League will have the compensation of a conscience which rests assured in its conviction that the owner of said conscience, has done his best for the revolutionary cause. "Personally", said ORNITZ, "I don't see any fun in living unless you can take these chances. I don't know what justification there is for your living unless you are willing to be beaten up or jailed for the cause of the revolution."

"ORNITZ sneered at the type of motion pictures which is being produced. He said that the actors are tired of love scenes and "all that rubbish". They want to make revolutionary pictures, which actually deal with the class struggle. He declared that it was a revelation to him when he found that so many of the actors and extras are Red.

"ORNITZ spoke of having been in Kentucky and of seeing the hunger, misery and want of the poor people there. He said it would have been invaluable if he could have made pictures of the children with their bodies emaciated from hunger, and their little legs that looked like sticks. He added that he is under indictment in Kentucky and that he was exiled from there.

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"He declared that the major studios are now considering making some Russian pictures. He told of the gradual radicalization of some of the greater lights in the picture business. He referred to "Red Square", the picture which Columbia was preparing to make. He said, in connection with this, that LAWRENCE STALLINGS was assigned to write the script for "Red Square". STALLINGS had always been viciously opposed to the Soviet Union. In fact, he became furious when the revolutionary country was mentioned in his presence. In order to gather the proper information for his assignment, he went to Russia in the company of MILESTONE, the director, who is a Russian by birth.

"After spending a little time in Russia, MILESTONE and STALLINGS returned to America. STALLINGS' sentiments towards the Soviet Union appeared to have undergone a complete change. He is now quite sympathetic towards Russia, and the script which he wrote for "Red Square" proved to be exceedingly sympathetic towards the Red Government.

"At this point, LOU HEIFETZ, who was sitting in the audience, asked ORNITZ for permission to make a statement. ORNITZ begged that he do so, and HEIFETZ said, "Comrades, I have bad news for you. I was at Columbia today and they are not going to make "Red Square". I saw the script which STALLINGS wrote and regard it as the finest piece of literary work I have seen for some time."

"ORNITZ displayed great chagrin at this announcement. HEIFETZ added further that the publicity man at Columbia said to him, "There's no use talking - we've got to sell the Americans on Russia."

"The meeting then continued in its informal way, with questions from the floor, and either ORNITZ or O'TOOLE answering them.

"Someone in the audience asked if any technicians belonged to the Film and Photo League as yet. O'TOOLE replied that there are camera men, cutters and writers in the membership at present. It might be mentioned at this point that he announced that HARRY KOMER, formerly a member of the YCL, is a cutter at M.G.M.

"Scraps of pictures which SIMINOFF had taken, were shown, at this time, but because they were shorts and were not correctly assembled the effect was bad."

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LARGE FINANCIAL CONTRIBUTORS TO THE COMMUNIST PARTY AT AN EARLY DATE (1935 - 1936)

Source G furnished the Agent a copy of a report which was prepared early in 1936 for certain picture producers. This report is as follows:

"From among the fabulous-salaried executives, directors, actors, scenario writers, etc., of the motion picture industry, have come the Communist Party's most liberal financial supporters. Without the huge monthly contributions of these persons, the Communist Party would have been handicapped in maintaining the extensive headquarters at 224 S. Spring Street and at 230 S. Spring Street.

"These contributors are given the utmost in protection by the Communist Party. One trusted Party member acts as collector, and once each month, visits the various contributors for the purpose of making the collections. An official receipt is given. Only a trusted few of the Party members know the names of the contributors. There is one outstanding example of exposure, and that was the case of where JAMES CAGNEY'S name was broadcast after letters had been found, identifying him as a Communist sympathizer and supporter. This experience caused a tightening of the apparatus handling collections, etc.

"JAMES CAGNEY'S name is among those at the head of the list of heavy contributors. He can be counted upon to make additional contributions in emergency cases, as well as to maintain his regular monthly payments.

"FRANK DAVIS, assistant producer and director, whose home is at 338 N. Barrington Drive, Brentwood Heights, makes a regular monthly donation of $500.00 to the Communist Party. DAVIS recently flew his own plane to Yuma, where he was married to TESS SLESINGER. TESS SLESINGER, incidentally, divorced her former husband because he did not share her radical ideas. She is a scenario writer. She, like DAVIS, is a staunch supporter of Communism.

"Last May, FRANK DAVIS, accompanied by Mrs. BERYL LA CAVA, wife of GREGORY LA CAVA (motion picture director), went to Russia. He declared that his purpose in visiting Russia was to determine for himself, that HEARST was printing lies about that country. DAVIS said he was going to fly over the Ukraine and convince himself that starvation was unknown there.

"Before leaving for New York, on the first stage of the Russian trip, FRANK DAVIS made a gift of a Ford V-8 coupe to the Los Angeles Section of the Communist Party. The Ford had been one of his personal cars and the signing over of the certificate of ownership seemed a trifling thing to him. At the time he left for Russia, he

was donating $100.00 per month to the Party. The increasing of the monthly contribution to $500.00 apparently indicates that his devotion to Communism has increased considerably since that time.(S)(U)

"It may be interesting to note here that last summer, the C.E.C. of the Communist Party sent a man known only as "LAWRENCE", from New York to Los Angeles, for the specific purpose of organizing the wealthy sympathizers into a disciplined group. These wealthy Communist sympathizers were told that the Party needed their support and would protect them. Since that time, the monthly collections have been made in an organized manner and the income of the Communist Party has been incredibly increased. A certain percentage of all collections remains in the treasury of the Los Angeles Section, some goes to the District and the balance to New York.(S)(U)

"MARION AINSLEE, scenario writer, was also among the contributors to the Party. Last summer, she was donating $50.00 per month. In September, she went to Russia to join her husband, who has been a student in the University of Moscow for about three years. He is majoring in "Organization" and upon his return to the United States, the Party will assign him to some major position in this field. MARION AINSLEE will return to America with her husband, and without a doubt, her donations will resume their regularity.(S)(U)

"SAM ORNITZ, writer, has long been identified with the revolutionary movement. His monetary contributions to the cause of revolution and the sovietization of the United States, are made through the International Labor Defense. Besides his monetary contributions, he contributes much in writing. He also speaks at various radical affairs and is mightily interested in the production of motion pictures which will act as mediums for the dissemination of revolutionary propaganda.(S)(U)

"GUY ENDORE, writer, is also listed as a sympathizer and contributor.(S)(U)

"RUTH CHATTERTON, the star, is described as being extremely sympathetic and can be counted upon to make liberal contributions when called upon.(S)(U)

"LIONEL STANDER, the comedian who is becoming so popular, is a member of the Communist Party and is probably assessed by the Party, for a considerable percentage of his large salary.(S)(U)

"FRANK TUTTLE, motion picture director, is among the devotees to the Soviet idea. The extent of his contribution to the movement, has not been learned by the writer, but it is understood that he is most liberal. His wife, TANYA, was the sponsor of a large affair held at the fashionable Trocadero, some time ago, the proceeds of which went to the Scottsboro Defense.(u)

"EDWARD G. ROBINSON, star, is an admitted Communist sympathizer. He contributes heavily. Last summer, he attended the "protest meeting" held at the Vine Street Playhouse in Hollywood, which was held for the purpose of the so-called attack upon BILL GHIER. It may be recalled that BILL GHIER, a member of the Communist Party, was assisting in the presentation of the anti-fascist play, "Till the Day I Die", at the Vine Street Theater, at that time. One night, he claimed, he was way-laid as he left the Theatre and severely beaten. Communists and sympathizers immediately arranged the protest meeting, at which GHIER, leaning heavily upon a cane and attempting to look wan, was the star. EDWARD G. ROBINSON attended this meeting, occupying a seat down front. He was among those most vociferously voicing their anger at the attack upon GHIER.(u)

"It was learned that KING VIDOR is beginning to show leftward tendencies. At a meeting of writers and press correspondents, KING VIDOR remarked that Russia is making the very best motion pictures being produced anywhere in the world today. He attributed this fact to the fact that the producers "are not hampered by having to consider box-office results", as the Soviet Union is not interested in profits.

"VICTOR SHAPIRO, publicity man at Twentieth-Century Fox, has joined the band of Communist supporters. He is willing to contribute not only money but his ability as publicity man, as well, offering all of the facilities at his command, for conversion to Communist requirements.(u)

"It has been reported that LEWIS MILESTONE is rapidly becoming a believer in the Russian precepts, and that he is willing to contribute to the cause in any way he is able to.

"It may be apropos to make some reference here to the play, "Bury the Dead." On March 29th, this play was read at the Womens' Club on Hollywood Boulevard, with FREDERIC MARCH and his wife, FLORENCE ELDREDGE, reading the major roles. Among the notables attending this reading were JAMES CAGNEY, LIONEL STANDER, ONSLOW STEVENS, DUDLEY NICHOLS (who recently refused to accept the academy award, claiming that it was not a fairly conducted procedure and that it is an empty gesture), FRANK TUTTLE and his wife and JOHN CROMWELL, the well known director who has a magnificent estate in Hidden Valley.

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"It is understood that there has been considerable friendly rivalry among the directors and actors, in attempts to secure the coveted roles. A clipping from the "Western Worker" indisputably identifies some of these motion picture celebrities with the powerful anti-war play. (enclosed). In the Los Angeles Times of April 19th, 1936, an article appeared, wording of which was as follows,

" 'BURY THE DEAD' TO BE PRODUCED.

" 'The reception accorded 'Bury the Dead' in New York has prompted Contemporary Theatre to produce this anti-war play in Los Angeles.

" 'Following a conference with JOHN CROMWELL and EGON BREECHER, who will co-direct, Contemporary Theatre has announced that 'Bury The Dead' will go into rehearsal immediately. According to the present plans, it will open in May.'

"GEORGE HELLGREN, who is credit manager for the loan association conducted by the Fox Studios, and who is head of the safety department as well, is a heavy contributor to the revolutionary movement. He contributes to every campaign and activity. He is employed at the Fox Westwood Studios. (4(u)

"CLIFFORD ODETTS, well known writer, is another Communist Party member and supporter. He came to Hollywood recently from New York and accepted a position at $2500.00 per week at Paramount Studios.

"Regarding: CLIFFORD ODETTS.

"The following was learned today from a reliable and extremely confidential source.

"CLIFFORD ODETTS is the author of the anti-fascist play, "Til the Day I Die" and of "Waiting for Lefty". These plays created a great furor when presented. For a long time, ODETTS, although a well known writer and playwright, had been struggling for a livelihood in New York.

"After the smash successes of his plays, the motion picture producers sat up and took notice of him. He was offered an enticing job at the salary of $2500.00 per week, in Hollywood. It appears that ODETTS did not even have to make up his own mind on the matter, for the C.E.C. of the Communist Party - upon learning of the offer - instructed

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ODETTS to go to Hollywood without delay and accept the ~~writer's~~ ~~CONFIDENTIAL~~ ODETTS carried out his instruction and upon reaching Hollywood, signed a contract for two years or so. ODETTS draws a salary of $2500.00 per week which is promptly confiscated by the Communist Party, and ODETTS is given a small allowance by the Party." (A) (U)

INTRODUCTION OF COMMUNIST PARTY ACTIVITIES IN HOLLYWOOD MOTION PICTURE LABOR UNIONS

Source H has stated that it was not until 1934 that the Communist International (Comintern) headquarters in Moscow, Russia discovered the tremendous possibilities of the motion picture as a means of propaganda to serve the foreign policy of the Soviet Union and spread its brand of Communism everywhere throughout the world where motion pictures are shown. (A) (U)

Source stated that up to that time, which was the latter part of 1934, the Communist Party in the United States had had no specific instructions to concentrate on the Hollywood motion picture industry with the object of capturing the labor unions of the workers in that industry and influencing others in cultural fields in Hollywood. (A) (U)

Source stated that this is correct is borne out by what took place at a meeting of the Communist faction of Los Angeles County held at 2500 Brooklyn Avenue, Boyle Heights, in the fall of 1933 at which time SAMUEL DARCY, then the Communist Party organizer of District 13 of the Party under which the territory of Southern California operates, severely criticized one of the comrades for mentioning the possibility of penetrating the motion picture industry. DARCY said at that time that Communists had no business wasting their efforts in "swanky Hollywood". Their place, he said, was down in the industrial districts, the shipyards and the harbor where the real Communist work was to be done. (A) (U)

Source H stated that at about the same time, or shortly before that time, a Russian motion picture director, SERGEI EISENSTEIN, had made a picture in Mexico in cooperation with UPTON SINCLAIR, called "Thunder Over Mexico". This picture was called "an epoch of revolution" by Communists and sympathizers. It was exhibited extensively in the United States and at the Lux Theater in Hollywood.

EISENSTEIN came to Hollywood at this time and was received with much acclaim by executives, writers and actors alike. He was wined and dined and shown every consideration. He was much impressed with the industry but criticized the type of pictures made. He stated that they were not sufficiently socially conscious.

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Source stated that late in 1934 EISENSTEIN returned to Russia and has never returned to the United States so far as Source is informed. Source further stated that not long after EISENSTEIN arrived in Russia an article was published in the "Communist", the official monthly organ of the Comintern in the United States. [In this article the possibilities of Communist penetration of the Hollywood motion picture industry was stressed and propaganda possibilities of the motion pictures were enlarged upon. Source further stated that in the spring of 1935 direct orders came down in mimeographed form (these communications are called "directives") from the top structure of the Party to all units in the Los Angeles section that there must be an intense concentration on Hollywood and the motion picture industry. The article emphasized the fact that the Communists must try to capture the labor unions for, if this could be done, they could be of much service in influencing the type of pictures produced and thus serve the Soviet cause.] The article emphasized that at the same time work must be done among the cultural group, writers, artists, actors, actresses, and others, to enlist their assistance toward the Communist cause.

There is being set out below a history of activities of the Communist Party as they were applied to the labor unions in the motion picture industry in Hollywood from the year 1934 when the Communist Party decided to enter that tield, until the present time.

HOLLYWOOD STUDIO UNIONS

[Source I, who has been a member of the A.F. of L. labor unions in Hollywood for many years, has stated that the International Alliance of Theatrical Stage Employees, an autonomous group of local unions identified with the American Federation of Labor, is one of the oldest group of unions now in existence in the United States. In fact it is older than the American Federation of Labor itself.

When it affiliated with the A.F. of L. in the early nineties of the last century it was granted jurisdiction over the working crafts in the theatrical business, stage carpenters, stage electricians, property men, grips, flymen, and later when the motion pictures came into existence, the motion picture machine operators.

Source stated that when the motion picture industry came into existence it was looked upon as a branch or rather an extension of the theatrical business, differing only in principle by reason of the fact that the camera and projection machine were interposed between the actors and the audience.

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Source I further stated that by reason of this fact the I.A.T.S.E. claimed jurisdiction over all workers in the motion picture industry contending, and rightly, that their charter issued by the A.F. of L. covered this field. Shortly after the first motion picture studio was erected in Hollywood in 1911 the I.A.T.S.E. began organizing the workers in the Hollywood studios. This was about the year 1912. This jurisdiction was recognized and I.A.T.S.E. was the only union organization in Hollywood for some years.

Source I further stated that in the meantime, with the great expansion of the industry and the practice of building large outdoor sets and spectacular effects which took the place of painted backgrounds and makeshift sets, the building trade crafts, carpenters, painters, plasterers and others were casting eyes on this field and preparing to enter it.

In 1921 the I.A.T.S.E. called a strike of its workers in a dispute with the studios. Immediately the building crafts stepped in and broke the strike, and succeeded in establishing themselves as a part of the Hollywood studio union organizations where they have remained up to the present time. The I.A.T.S.E. was left with a smaller group of locals which they have succeeded in retaining.

Source I further stated that in 1933 in a dispute with the Hollywood producers, the I.A.T.S.E. called a strike. Again the building trades, especially the International Brotherhood of Electrical Workers, broke the strike by taking the place of the members of the I.A.T.S.E. This strike was purely a jurisdictional one, as was the one in 1921.

Source I further stated that as a result of this fight over jurisdiction, the workers in the motion picture industry in Hollywood became very much disgusted and began deserting the unions. Membership of all groups dropped until they could be numbered in a few hundreds instead of thousands. The result was that a very chaotic condition existed in 1933 as many of the workers had lost confidence in the A.F. of L.

He stated that up until this time the Communist Party had ignored the motion picture unions, not considering them worth bothering about. It was concentrating on factories, shipping and large industrial concerns. This was the Communist Party line at that time.

Source I further stated that suddenly awaking to the situation and taking advantage of the disorganized condition of the studio unions, the group of Communists and fellow travellers in Hollywood held a series of meetings in the fall of 1933, the result of which was a decision to enter the motion picture field, and in January of 1934 they created an organization for the purpose of entering the field. This organization was the MOTION PICTURE WORKERS INDUSTRIAL UNION. It was an independent group completely under the

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control of the Communist elements, taking orders from the local functionary of the Communist Party. (U)

MOTION PICTURE WORKERS INDUSTRIAL UNION

(U) Source J has informed the Los Angeles Bureau Office that the Motion Picture Workers Industrial Union was formed on or about January 1, 1934. He has stated that this union was formed for the purpose of taking over and organizing all workers of all classifications in the motion picture industry into one organization. Prior to that time, in 1933, he stated there was a strike in the motion picture industry called by the I.A.T.S.E. which had a foothold in the motion picture industry since about 1912. He stated that this strike failed and due to the failure the I.A.T.S.E. structure practically fell apart and there were left only about 160 members which gave an opportunity for a new group to step in. The result was that the M.P.W.I.U. was set up and began to function.

This union was independent - was not affiliated with the A.F. of L. (The C.I.O. at that time had not come into existence). Source J stated that although the M.P.W.I.U. was under the control and domination of the Communist Party, working through the Communist Party fraction of the union, it never affiliated with the Trade Union Unity League. Demands were made on the organizer of this union, H. G. WOLFE by LAWRENCE ROSS (the correct name of LAWRENCE ROSS was LAWRENCE ROSENFELD), the section secretary of the Communist Party, ELMER HANOFF, organizer for the Communist Party, MAYER BAYLIN, a functionary of the Communist Party, and JAMES ALLEN, organizational secretary of the Communist Party, made demands on WOLFE that the M.P.W.I.U. affiliate with the T.U.U.L. Source stated that WOLFE emphatically declined to affiliate and the union continued to function as an independent union. (U)

The officers of this union were the following persons:

HELMER BERGMAN, President, January 1, 1934 to April 1, 1934.
WILFRED W. LYON, President, April 1, 1934 to February 1, 1935.
MILDRED FLEMING, Secretary.
ETTORE CONTINI, Treasurer.
H. G. WOLFE, Organizer.
ED M. GILBERT, Member Executive Board.
DON GORDON, " " "
JOHN LOOSCHEN, " " "
LOUIS HEIFETZ, " " "
RUDOLPH KOHL, " " "
HELMER PEDERSON, " " "
ARTHUR JOHNSON, " " "
BORIS GOLDBLATT, " " "
SAM GOLDBLATT, " " "

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HELMER BERGMAN. Source K has stated that BERGMAN was born in Sweden but is a naturalized citizen by reason of the naturalization of his father; that BERGMAN was a propagandist for the Communist Party of Russia; that he taught in the Communist Workers School in Hollywood at 1757 North Highland Avenue in 1934; that his subject was "The Communist Manifesto". (U)

Source stated that BERGMAN went to Russia in 1935 with HENRY McCARTY, a writer in Hollywood; that McCARTY paid the expenses of both on this trip; that they stayed in Russia for about three or four months. He stated that when they returned to the United States BERGMAN became the local chairman of the American League Against War and Fascism, and that in 1935 BERGMAN attended the Communist Party Section Convention which was held at 226 South Spring Street, Los Angeles. He stated that at this convention BERGMAN officially represented the American League Against War and Fascism. Source further stated that in 1936 BERGMAN met with the Soviet representatives of the Russian motion picture industry who were in Hollywood to select skilled workers for the motion picture industry in Russia. He stated that BERGMAN aided them in selecting this group to go to Russia and work in the Soviet Union. He stated that some of the persons selected to go to Russia were HELMER BERGMAN, WILFRED W. LYON, BORIS GOLDBLATT, SAM GOLDBLATT, ALLEN HUNTER, JAMES B. ALLAN, and some others, about ten or twelve in all. Of these parties BERGMAN, LYON, and the two GOLDBLATTS were leaders in the Communist Party in the Los Angeles area. He stated that BERGMAN stayed in Russia about two years. The others returned at the end of one year. He further stated that after BERGMAN returned from Russia he lectured at open forums, dinners, small community forums, discussion clubs, all of which were very pro-Soviet and pro-Communist. He stated that BERGMAN carried on this activity until about one year ago when he became inactive. He also stated that BERGMAN is a close associate of NORA HELLGREN and her husband, GEORGE HELLGREN, and that BERGMAN has made his headquarters at the HELLGREN home since 1933. (U) (U)

NORA HELLGREN. [Source M has informed] the Los Angeles Bureau Office that NORA HELLGREN is an outstanding member of the Communist Party; that she was born in Pennsylvania and went to Europe as a social worker; that she was also on the Ford Peace Ship Mission which went to Europe during the World War; that later she became the English secretary to CHICHERIN, the first foreign commissar in the Soviet Union. Source stated that she is very familiar with Russian affairs; that she is one of the old trusted members of the Communist Party in Hollywood; that she is about 58 years of age at the present time. He stated that her husband, GEORGE HELLGREN, was born in Chicago, Illinois of Swedish parentage; that GEORGE HELLGREN is about forty years of age and is the credit executive at the Twentieth Century Fox Studios; that he is also the credit adviser of the Motion Picture Cooperative Buyers Guild. He stated that it is his belief and understanding that GEORGE HELLGREN is not a member of the Communist Party, but that he supports everything that NORA

HELLGREN believes in and follows the Communist Party line and is just as enthusiastic about Communism as NORA HELLGREN is, but it is believed that he has never been accepted as a member of the Communist Party.

WILLFRED W. LYON. [Source N has informed] that LYON was born in New Jersey and is about 45 to 48 years of age; that he was active in liberal and discussion groups during the UPTON SINCLAIR campaign for Governor of California in 1934; that LYON is a high precision mechanic and an expert on motion picture cameras. Source stated that LYON was employed in 1934 by the Mitchell Camera Company, manufacturers of motion picture cameras; that he organized the men in that plant and brought them into the M.P.W.I.U. Source stated that in 1936 he was selected by the representatives of the Soviet government to go to Russia and work as a motion picture mechanic; that LYON stayed in Russia about nine months and when he came back to this country he became active in the union organization in the C.I.O. Rubber Workers Union. He stated that LYON was radical for years but was not a Communist until he came back from Russia in 1937, at which time it was reported that he joined the Communist Party and had been made a member of the Section Committee of the Communist Party in Los Angeles. Source stated that it was also reported that he went to Salt Lake City more than a year ago and that it has been further reported that he has dropped out of Communism completely and has had no connection with the Communist Party in the last two years.

MILDRED FLEMING. [Source O has advised] that MILDRED FLEMING was born in the United States and is approximately forty years of age; that she was a reader in the studios and became secretary of the M.P.W.I.U. He stated that when the M.P.W.I.U. was dissolved, she became an enthusiastic member of the Motion Picture Democratic Committee and was married to STANLEY ROGERS, an art director. He stated that she is a reader in the studios at the present time. He further stated that she wrote articles for "Black and White" in 1939, a publication put out by the Young Communists League. He further stated that she was a member of the League of American Writers and very active at the Hollywood Writers School. He stated that she is a very close friend and associate of DON GORDON, a reader at Paramount, and a very active member and supporter of the Communist Party. He stated that her husband, STANLEY ROGERS, is a sponsor of the National Federation for Constitutional Liberties. Source further stated that ROGERS is also a member of the executive board of the Motion Picture Cooperative Buyers Guild.

ETTORE CONTINI. [Source P has stated] that CONTINI, the treasurer of the M.P.W.I.U., was a reader at the Universal Studios and a close friend of MILDRED FLEMING and DON GORDON. He stated that in 1933 and 1934 CONTINI was a member of the Young Communists League; that he was appointed a delegate from the M.P.W.I.U. to the American Youth Congress which met in Los Angeles early in 1934. He further stated that CONTINI became a Civil Service employee in the Los Angeles County Sheriff's Office as a stenographer

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or clerk in 1935 and that he is still employed in the Sheriff's Office. Source P stated that it is believed that CONTINI has not engaged in any Communist Party activity since he has been in the Sheriff's Office.

H. G. WOLF. Source Q has stated that WOLF was born at Covington, Kentucky in 1882, that he was engaged in the theatrical business from about 1901 to about 1924 at which time he came to Hollywood and worked in the Hollywood studios until about 1933. Source stated that WOLF became the organizer of the M.P.W.I.U. January 1, 1934 and continued as organizer until 1936 at which time the union was dissolved. Source further stated that WOLF became a member of the Communist Party about November, 1933 and left the Communist Party the latter part of 1935; that from 1935 to date he has been employed as a utility worker in Hollywood and is a member of Local 724 of the Utility Workers Union, A.F. of L., Hollywood.

ED M. GILBERT. Source R has advised that GILBERT was born in West Virginia and is about 45 years of age; that he is at present on the executive board of the M.P.W.I.U. Source has stated that by profession GILBERT is a set designer or draftsman and that he is now employed in various studios in Hollywood. He stated that in 1941 GILBERT was the President of the set designers guild, which is affiliated with the A.F. of L., a studio union. Source has further stated that he has been a member of the Communist Party since 1933 and has held many Communist Party fraction meetings at his home and has been otherwise very active in the Communist Party affairs; that he is a real fanatic on the subject of Communism. Source further stated that in 1935 GILBERT was the representative of the top fraction of the Communist Party to the Labor Commission of the Communist Party for the city of Los Angeles; that he was a delegate to the Conference of Studio Unions and a close associate of HERBERT K. SORRELL, and that he is and has been for a long time a member of the Motion Picture Democratic Committee.

IRWIN P. HENTSCHEL. Source S has advised that HENTSCHEL was born in Montana and that he is about 38 years of age; that he is an iron worker or prop maker and is regularly employed at the Hollywood studios. Source stated that HENTSCHEL is a member of Local 44, I.A.T.S.E. in Hollywood; that he was a member of the executive board, M.P.W.I.U. and has been a member of the Communist Party since 1934. Source stated that evidence of his membership in the Communist Party and his activities in the Communist Party is contained in correspondence between ROY HUDSON, a member of the Central Committee of the Communist Party in New York City and the leading Communist in trade union work in the Party and JEFF KIBRE, the leading Communist in Hollywood trade union work at that time. (This information is contained in Exhibits No. 1 and 2 which will be attached to this report.)

DON GORDON. Source T has informed Agent that the Communist Party name of DON GORDON is JOHN SHERWOOD and that he was born in the state of Connecticut and is about 46 years of age. Source has stated that from 1934 to 1936 GORDON was a member of the executive board of the M.P.W.I.U. He further stated that GORDON has been a member of the Communist Party since 1936; that in 1936 he solicited Source to become a member of the Communist Party. Source further advised that GORDON is at the head of the reading department of Paramount Studios at the present time. He further stated that GORDON is a member of the League of American Writers and that he has taught at the Writers School. He also stated that GORDON had contributed articles to the magazine "Black and White" published by the Young Communists League and managed by WILL ROGERS, JR., and that he was also connected with the "Clipper", the official organ of the League of American Writers.

JOHN LOOSCHEN. Source U has advised Agent that LOOSCHEN was born in California and that he is about 47 years of age; that he is a member of Local 946 Studio Carpenters, A.F. of L. Source further advised that LOOSCHEN was a member of the executive board and sergeant-at-arms of the M.P.W.I.U. He further advised that in 1934 LOOSCHEN was a member of the Pen and Hammer Club and that he joined the Communist Party in 1934 and withdrew about a year and a half later. Source stated, however, that LOOSCHEN is still sympathetic to the Communist party. He further stated that LOOSCHEN attended a meeting at the Embassy Auditorium about September, 1942 which meeting was for the benefit of the "People's World" and at which meeting MIKE QUIN, a "People's World" columnist, and JOHN PITTMAN, another "People's World" columnist, were the principal speakers. He further stated that ED ROBBIN, the Communist Party radio commentator, was the chairman of this meeting.

LOUIS HEIFETZ. Source V has informed that HEIFETZ was born in Boston, Massachusetts, and was a script writer, that he is at the present time a member of the Screen Writers Guild. Source stated that HEIFETZ has never been a member of the Communist Party, that he has been solicited on many occasions to join the Party, but he has never done so, but he always follows the Communist Party line specifically.

RUDOLPH KOHL. Source V has informed that KOHL is a member of Local 644 of the Studio Painters. He further advised that KOHL was a member of the executive board of the M.P.W.I.U. and was active in this union, having recruited more members into the Communists than any one individual, Source V stated that KOHL has been a member of the Communist Party since 1934. He advised that KOHL was appointed a regional director of the Hollywood Studio organization campaign of the C.I.O. in 1934 by HARRY BRIDGES, at which time the C.I.O. was endeavoring to take over the studio unions and at that time the unions were all A.F. of L. or independent. Source stated that KOHL is still an active Communist and that he attended the National Convention of the Communist Party in 1939 as a delegate from California.

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HELMER PEDERSON. [Source W has advised] the Los Angeles Bureau Office that PEDERSON was born in Norway or Sweden and that he claims to be a naturalized citizen. Source stated that PEDERSON is an ex-Socialist; that he is a member of Local 946 of the Studio Carpenters, and that he is about sixty years of age at the present time. Source stated that PEDERSON was a member of the Communist Party in 1935 and 1936 and was active in Swedish clubs.

ARTHUR JOHNSON. [Source X has informed] Agent that JOHNSON was never a Communist; that he was definitely against the Communists. He stated that JOHNSON was working in the machine shop at Technicolor and that he was a member of the executive board of the M.P.W.I.U. He stated that JOHNSON saw that the M.P.W.I.U. was Communist controlled and he withdrew from the M.P.W.I.U. Source stated that he is at the present time a very active Technocrat.

BORIS GOLDBLATT. [Source Y has informed] the Los Angeles Bureau Office that GOLDBLATT was born in Russia. He is about sixty years of age and claims to have been naturalized in New York City as soon as it was possible for him to become naturalized after his arrival in the United States. Source stated that GOLDBLATT claims to have taken part in the 1905 revolution in Russia. Source stated that he works at the present time as a studio carpenter and is a member of Carpenters Union 946. He further stated that GOLDBLATT is the father of SAM GOLDBLATT and LOUIS GOLDBLATT, outstanding Communist Party functionaries in California. Source stated that BORIS GOLDBLATT was a member of the executive board of the M.P.W.I.U. and made a trip to Russia in 1935 when the Soviet Government took over a group of Hollywood workers in the motion picture industry to participate in the Russian motion picture industry. Source stated that BORIS GOLDBLATT is a staunch fellow traveller and follows the Communist Party line on all occasions, but he stated that BORIS GOLDBLATT has never been a member of the Communist Party. He stated that GOLDBLATT has confined his activities to the I.C.O.R.

SAM GOLDBLATT. [Source Z has informed] Agent that SAM GOLDBLATT was born in the United States. He also claims that his father, BORIS GOLDBLATT, was naturalized in New York City. Source stated that SAM GOLDBLATT is a member of Local 683, Laboratory Technicians, I.A.T.S.E., Hollywood. He also stated that SAM GOLDBLATT was a member of the executive board of the M.P.W.I.U. and was a member of and a leader in the Young Communists League in 1934, 1935 and 1936. Source stated that SAM GOLDBLATT is now a member of the Communist Party under the name of TED MILLER; that he is extremely active in Hollywood union matters serving the Communist Party and has supported various front organizations and the Motion Picture Democratic Committee.

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LOUIS GOLDBLATT. Source Z has further advised that LOUIS GOLDBLATT, a brother of SAM and son of BORIS, has not been active in the motion picture field, but that he has been the secretary of the State C.I.O. Industrial Union Council at San Francisco for several years and very active in Communist affairs throughout the state, and that he left Los Angeles in March, 1942 and the reason is that he is now in Chicago, Illinois, carrying on C.I.O. organizational work.

LINE NOW CHANGES (1935)

Source 2-A has informed the Los Angeles Bureau Office that in April, 1935, instructions were sent out by the Central Committee of the Communist Party that the Party line had changed and that all independent unions were to be liquidated and their members sent into the A.F. of L. unions with the object of capturing the A.F. of L. This policy was followed by the M.P.W.I.U. In a short time this union took in a large number of members and was well on the way to becoming the leading union in Hollywood. In a short time the Communists in the union and their fellow travellers began to desert and go over into the various locals of the A.F. of L. All of these A.F. of L. locals were mere shells.

In order to bring about the dissolution of the M.P.W.I.U. the Communists used every trick of sabotage known, such as circulating rumors that it was a company union and advising all workers to stay away from it, although they themselves had built it.

Source stated that as a result of this the M.P.W.I.U. gradually went out of existence and in February, 1936 it was officially dissolved.

Source further stated that this union was the forerunner and prepared the way which has enabled the Communist Party to gain control over six A.F. of L. labor unions in the Hollywood motion picture field, the number of workers in which was approximately 8,000. In addition to these six A.F. of L. labor unions, the Communist Party has gained control over six independent labor unions which were called guilds and which had approximately 2,000 members. Source stated that in addition to the A.F. of L. labor unions and the independent guilds referred to herein, there were approximately 25 other labor organizations in the motion picture industry in Hollywood with an approximate membership of 18,000 to 20,000. These 25 guilds and unions represented their members for the purpose of collective bargaining. The Communist Party did not completely control these groups but it was, incidentally, waging a campaign to take over these groups and force them into the Communist Party line for the benefit of the Communist Party.

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Source stated that this period of the life of the M.P. W.I.U. was the period during which the Communist Party of the United States advocated the changing in their program by revolutionary methods. The slogan during that period was that the American people must adopt "the revolutionary way out of the crisis."

Source stated further that this was the period of acute depression in the United States which the Communist Party was exploiting for the purpose of fomenting revolution and before the change in the Communist Party line early in 1936 which ushered in what was called:

"THE POPULAR FRONT"

At this time the position which the Communist Party took was that the New Deal was the first step toward Fascism and that President ROOSEVELT was setting himself up as a dictator, and that this was the last Presidential election we would see.

Source stated that there was a meeting held in the Hollywood Conservatory of Music about June, 1934 under the auspices of the M.P.W.I.U., at which meeting MAURICE SUGAR from Detroit, Michigan, was the principal speaker. He stated that SUGAR was brought to the Pacific Coast by the John Reed Club of Hollywood, which afterward became the League of American Writers, Hollywood Chapter, and affiliated with the International Union of Revolutionary Writers, set up in Kharkov, Russia in November 1930.

Source stated that at this meeting MAURICE SUGAR attacked the ROOSEVELT Administration and New Deal, saying:

> "This is the beginning of fascism in America; that ROOSEVELT was the coming dictator; and the N.R.A. was the 'National Run-Around'".

Source stated that the whole trend of SUGAR'S address was that no confidence could be placed in democracy and democratic principles as practiced in the United States and that the only solution was the establishment of "a workers' government".

Source further stated that the John Reed Club which brought SUGAR to Hollywood, was a Communist front organization, the dominant figure of which was HARRY CARLISLE, born in America, a member of the Communist Party and a leading Communist in Southern California at that time. He stated that other members active in the John Reed Club at that time were:

HELMER BERGMAN - Communist Party functionary
JOHN HOWARD LAWSON - Dominant Communist in Los Angeles area

NEIL BRANT - member and organizer for the U.E.R.M.W.A. (It is reported that BRANT has a Government job in Washington at the present time)

DAVIDA FRANCHI (D. A. COREY) - A member of the Communist Party and in 1936 the organizer for the Hollywood Section of the Communist Party.

LAWRENCE ROSS (LAWRENCE ROSENFELD) - Section Secretary of the Communist Party in Los Angeles.

MELVINA GOODMAN - A member of the Communist Party.

DR. V. A. K. TASHJIAN - Chairman of the Control Commission of the Communist Party in Los Angeles.

DUDLEY NICHOLS - Fellow traveller, writer and director.

NORA HELLGREN - A high Communist Party functionary.

MAYER BAYLIN - A member of the Section Committee of the Communist Party in Los Angeles. (He was ordered deported seven or eight years ago but so far as is known he has not been deported.)

Source 2-A further stated that during the spring of 1934 CAREY McWILLIAMS spoke at a M.P.W.I.U. meeting; that McWILLIAMS is at present the Director of the Housing and Immigration in the Governor OLSON Administration, and is a sponsor for many Communist front organizations such as the American Peace Mobilization, National Federation for Civil Liberties, National Lawyers Guild, League of American Writers, National Negro Congress, Hollywood Anti-Nazi League, Hollywood League for Democratic Action, Motion Picture Democratic Committee, American Civil Liberties Union, International Labor Defense, and many others. (The first official act of Governor EARL WARREN was the removal of CAREY McWILLIAMS from office.)

The same source further stated that JACK M. WEATHERWAX spoke at a meeting sponsored by the M.P.W.I.U. at the Vine Street School. His subject was the "Breakdown of Capitalism and the Need for A Workers Government". Source stated that WEATHERWAX has been exposed by the JACK TENNEY Legislative Investigating Committee of the California State Legislature, as a member of the District Committee of the Communist Party in California.

Source further stated that in the spring of 1935 orders came down from the Central Committee of the Communist Party of the U.S.A. that all independent unions should be "liquidated" and that the Communists and their influence should be transferred over into the established A.F. of L. unions and where there were no A.F. of L. unions already established, it should be the duty of all Communists to organize such workers under the A.F. of L.

Immediately upon receipt of these instructions the Communist leadership of the M.P.W.I.U. went over into the various A.F. of L. locals in Hollywood and began to work in those unions. (It should be understood that at the time that the M.P.W.I.U. was organized there were a great many legitimate local A.F. of L. unions covering a great part of the motion picture industry in Hollywood, but due to a disastrous strike called by the I.A.T.S.E. in 1933 these unions were deeerted by their membership and had become mere shells.)

EFFORTS OF C.I.O. TO INFILTRATE THE STUDIO UNIONS

Source 2-A has informed Agent that at the time of the dissolution of the M.P.W.I.U. in February, 1936, there had already started a split in the A.F. of L. JOHN L. LEWIS, who at that time was preaching the dictrine of industrial unionism, had already early in 1936 split away from the A.F. of L. and formed the Committee for Industrial Organization. The theory of industrial unionism is basic in the Communist program and its sympathies were for the C.I.O. in preference to the craft unionism of the A.F. of L. Source stated that at that time the Communists had already deserted the M.P.W.I.U. and used their influence to re-build the already existing A. F. of L. craft unions in Hollywood. They found themselves building up those craft unions when secretly they were in favor of the C.I.O., therefore the only way out of this anomalous position was to take over the craft unions of Hollywood as a body, if possible, and affiliate them with the C.I.O.

The same source further stated that although there are many other unions in the studios, the I.A.T.S.E. group is dominant. This alliance by no means has the majority of workers under its jurisdiction, but it does have jurisdiction over the "key" crafts, cameramen, laboratory workers, sound men, the majority of electricians, grips, property men, projectors, prop makers, etc. He stated that in addition to this it has jurisdiction over the projectors in the motion pictures everywhere and it is this latter fact that makes this alliance the strongest union structure in the industry.

Source stated that the I.A.T.S.E., being the strongest unit in the industry, the Communists began their attacks upon this group. They reasoned that if they could capture the I.A.T.S.E. the rest would be easy.

Source further stated that in the fall of 1937 HARRY BRIDGES, regional director of the C.I.O., on the West Coast, appointed RUDOLPH KOHL, a member of the Communist Party in Hollywood, as regional director for the Hollywood Section. At the time he was appointed KOHL was a member and had at one time been the business representative of Local 644, Studio Painters, A.F. of L. This local was not a unit in the I.A.T.S.E.

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KOHL'S duties were to direct the campaign to take over the I.A.T.S.E. into the C.I.O. KOHL at the time was a member of the A.F. of L. union.

COMMITTEE OF MOTION PICTURE ARTS AND CRAFTS (C.O.M.P.A.C.)

Source 2-B has stated that about December, 1937 another organization, the Committee of Motion Picture Arts and Crafts (C.O.M.P.A.C.) was set up in the motion picture industry which was conceived and dominated in the usual Communist Party manner. The purpose of this organization was to draw the workers of every type and kind in the studios, using the prevailing acute unemployment problem as a base. Although its activities were presumably directed towards solving the unemployment problem by means of division of work and the creation of jobs and other means, in reality it was a scheme to make contacts and propagandize workers along the lines of the Communist Party, and particularly to create sympathy for the C.I.O.

Source stated that at first meetings of the heads of this group outright opposition to the I.A.T.S.E. was expressed and plans were devised to weaken the influence of the I.A.T.S.E. This organization was working in conjunction with the attempt of the C.I.O. to enter Hollywood. RUDOLPH KOHL, the appointee of HARRY BRIDGES heretofore mentioned, was leader in all of its activities. JEFF KIBRE, a well known Communist leader mentioned in connection with this same attempt, was also active.

Source further stated that the controlling individuals in this organization were:

JACK HOLEN, Chairman, a member of Painters Union #644. (He is now dead)
CHARLOTTE DARLING was secretary.
ED M. GILBERT, whose Communist Party connections and activities have been set out above.
LIONEL STANDER, who in 1934 introduced himself to the M.P.W.I.U. as a member of the Communist Party and who was active in the Hollywood Anti-Nazi League, American League for Peace & Democracy, and North American Aid to Spanish Democracy.
GEORGE E. BODLE, fellow traveller who is a member of the National Lawyers Guild and a follower of the Communist Party line. (at present Assistant Director of the Man Power Commission on the Pacific Coast)
LILLIAN HELLMAN, member of the League of American Writers, American Peace Mobilization who sent the call of the Fourth Writers Congress of the League of American Writers and a fanatical follower of the C.P. line

HERBERT BIBERMAN, National Vice-President of the American Peace Mobilization and director of the Southern California American Peace Mobilization; member of the Hollywood Anti-Nazi League, League for Peace and Democracy, Motion Picture Democratic Committee who personally picketed the White House with the American Peace Mobilization two days before HITLER attacked STALIN on June 22, 1941. BIBERMAN is a member of the League of American Writers and has appeared on a very large number of programs. He has followed the Communist Party line unhesitatingly.

IRWIN P. HENTSCHEL, whose record appears supra.

HERBERT K. SORRELL, business representative of the Studio Painters Union No. 644, President of the Conference of Studio Guilds, ex-President of the California State Non-Partisan League, a member of the Communist Party as exemplified by Communist Party Membership Book for 1938 No. 60622, which gives his Communist Party name as HERBERT STEWART, and the minutes of the Section Committee; also the minutes of the Section Committee of the Communist Party for 1938 show that he was a member of the Communist Party in 1938.

Professor NORMAN T. BYRNE of Los Angeles City College, and a member of the Hollywood Anti-Nazi League. BYRNE conducted the Hollywood Peace Forum, the organization which took the place of the Hollywood Anti-Nazi League. Source stated that BYRNE also spoke before many forums, churches, schools, and clubs which follow the Communist Party line and his meetings were always advertised in the "New Masses" and over a period of eight or ten weeks in 1939 and 1940.

Source further stated that the C.O.M.P.A.C. remained in existence only eight or nine months, during which time it acted as a transmission belt for the Communist Party, drawing studio workers into such political setups as the Motion Picture Democratic Committee, American League for Peace and Democracy, Hollywood Anti-Nazi League, and the laying of the foundation for the organization which was to take its place, the United Studio Technicians Guild (U.S.T.G.).

Source further stated that the C.O.M.P.A.C. died a natural death about September 1, 1938.

THIRTY-FOURTH CONVENTION OF THE I.A.T.S.E., CLEVELAND, OHIO
JUNE 6 to 9, 1938

Source 2-C has stated that RUDOLPH KOHL, who had been appointed regional director of the C.I.O. for Hollywood by HARRY BRIDGES, failed in his efforts to handle the situation favorable to the Communist Party. Source stated that KOHL made no progress toward winning the studio workers over to the C.I.O.; that a few months before the C.O.M.P.A.C. went out of existence JEFF KIBRE appeared on the scene. During that time KIBRE became a member of the I.A.T.S.E. and worked about one month in the Property Department. He stated that KIBRE began to take part in union activities and made speeches to the various unions and within about thirty days he emerged as the adviser to the executive board of Local No. 37, I.A.T.S.E., which local had a membership of approximately 3500.

KIBRE also became the leader and director of what was called "The I.A.T.S.E. Progressives". Source stated that the term "Progressives" is one that is used by Communists when working in trade unions to conceal their real affiliations. KIBRE then used his influence, with the support of other Communists, to work in the international convention of the I.A.T.S.E. held in Louisville, Kentucky from June 3 to 6, 1940. Photographic copies of letters which appeared in the record of the convention proceedings is attached hereto as Exhibit No. 1. These letters show the Communist activity directed by KIBRE. This exhibit also shows the connection with and instructions from ROY HUDSON, a member of the Central Executive Committee of the Communist Party, U.S.A., and directing head for all trade union work of the Communist Party in the United States. (See Exhibit No. 1, Page 8).

Source stated that further evidence of KIBRE'S connections with the Central Committee of the Communist Party in New York is shown in KIBRE'S letters to BOB REED (Exhibit 1, Page 3) in which KIBRE solicited the advice of JACK SATCHEL, a member of the Central Committee of the Communist Party, U.S.A.

Source stated that further connections of KIBRE with the District Committee No. 13 of the Communist Party is shown in a copy of a letter to WALTER LANTER, State Trade Union Director of the Communist Party for California. (Exhibit No. 1, Page 9).

Further connections of KIBRE with the Communist Party are shown in the copy of his letter to LOUIS GOLDBLATT, a member of the District Committee of the Communist Party and State Secretary of the C.I.O. at San Francisco at that time. (Exhibit No. 1, pages 4 and 5)

Further connections of KIBRE with Communist Party functionaries are shown in a letter from MAC WEISS, Acting State Assistant Secretary of the Communist Party in Ohio to ROY HUDSON, above mentioned. (Exhibit No. 1, pages 7 and 8)

Further evidence of such connections of KIBRE with the Communist Party, U.S.A. is shown in the affidavit of EZRA F. CHASE, a member of the Communist Party in Los Angeles at that time who stated under oath that "JEFF KIBRE has been for some years past a member of the Communist Party . . . and was assigned to "special" work in the studio unions. More specifically, the I.A.T.S.E. Local No. 37 and to the organizing of special studio units of the Communist Party of the U.S.A." (Exhibit No. 1, Page 12)

Source 2-C further stated that due to the exposure of the activities of KIBRE and LEWIS P. HINTSCHEL at the Cleveland Convention in 1938, when their connections with HARRY BRIDGES were exposed (Exhibit No. 2, Pages 7, 8 and 9) their efforts failed and as a result of this failure the international officers of the I.A.T.S.E., GEORGE E. BROWNE, President, and WILLIAM BIOFF, BROWNE'S West Coast representative, retained control of the Hollywood locals of the I.A.T.S.E. This control exercised by BROWNE and BIOFF over the I.A.T.S.E. locals had been established on January 2, 1936 when a closed shop agreement and full recognition of the I.A.T.S.E. was entered into by the Motion Picture Producers Association and I.A.T.S.E., which agreement is still in effect.

At this juncture it must be stated that BROWNE and BIOFF have been convicted on a charge of extortion at New York City in Federal Court in which the charges alleged that they had obtained several hundred thousand dollars from the motion picture producers under threats of calling strikes, and are now serving long sentences in Federal prison, and other charges are still pending against them.

The I.A.T.S.E. as the bargaining agency for its members and the Motion Picture Producers Association maintain the same relations as were set up in 1936.

I.A.T.S.E. LOCALS NOW IN HOLLYWOOD

Source 2-D has informed Agent that immediately following the victory of the I.A.T.S.E. in the September 20, 1939 election, Local No. 37 was broken up into seven separate locals and Local 37 went out of existence.

Source has further stated that the seven locals which were formed from the former membership of Local 37 are the following, giving the approximate membership:

No. 1, Affiliated Property Machinists No. 44; membership 1,500.
No. 2. Motion Picture Studio Grips No. 80; membership 1,700.
No. 3. Studio Set Electricians 728; membership 1,100.
No. 4. Studio Projectionists No. 165; membership 500.
No. 5. Studio Laborers and Utility Workers No. 727; membership 1,000.
No. 6. Make up Artists No. 706; membership 1,000.
No. 7. Motion Picture Costumers No. 705; membership 1200.

Source further stated that separate and distinct from Local No. 37 there are the following three I.A.T.S.E. locals which had been automous since their formation in 1929 and 1930 and were never at any time a part of Local No. 37, which was the first I.A.T.S.E. local in Hollywood, going back to about 1912. They are the following:

No. 1. International Photographers Local 659; 650 members.
No. 2. Sound Technicians Local No. 695; 1,000 members.
No. 3. Laboratory Technicians Local No. 683; 1,350 members.

Source further stated that after the breaking up of Local No. 37 I.A.T.S.E. into seven units and the failure of KIBRE and the Communists to capture these unions, they switched their tactics and began setting up an independent organization which was to be a bridge over which the studio workers could cross into the C.I.O. The name of this organization was the UNITED STUDIO TECHNICIANS GUILD. (U.S.T.G.)

UNITED STUDIO TECHNICIANS GUILD (U.S.T.G.)

Source 2-E has stated that due to the failure of the Communists to gain control of the Hollywood locals of the I.A.T.S.E. by action of the National Convention at Cleveland, it became necessary to change tactics. Within sixty days after the Cleveland Convention, June 6-9, 1938, the Communists began setting up an organization under the leadership of JEFF KIBRE which they called the United Studio Technicians Guild. Source stated that although JEFF KIBRE directed and practically controlled the U.S.T.G. he denied membership in this organization and throughout the life of this group he retained his membership in Local 37 of the I.A.T.S.E.

Source further stated that the purpose of the U.S.T.G. was to take in all members of the I.A.T.S.E. locals in Hollywood and have the U.S.T.G. supplant the I.A.T.S.E., the ultimate object being to affiliate the U.S.T.G. with the C.I.O. under HARRY BRIDGES. Source further stated that the

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campaign began in September 1938. It had the support of all Communist influence in Southern California. Source stated that the investigation of BROWNE and BIOFF and the ensuing publicity made it possible for the leaders of the U.S.T.G. and those who were sympathetic to meet the members of I.A.T.S.E. locals and point out to them that they were controlled by a "bunch of racketeers and gangsters" and that the only way to get honest unionism was to join the U.S.T.G. Source stated that the organization grew with amazing rapidity and within a period of nine months the membership had reached approximately 2200. Aside from this there were thousands of others who were sympathetic but were not members of the I.A.T.S.E. He stated that at this particular time the U.S.T.G. was well on the way to taking over the Hollywood unions and would have succeeded had it not been that the I.A.T.S.E. had secured and made public the letters and communications which showed that the U.S.T.G. was a Communist directed movement, that KIBRE was a member of the Communist Party, that he was the stooge of HARRY BRIDGES, and that he was taking orders from the top structure of the Communist Party represented by ROY HUDSON of the Central Executive Committee of the Communist Party, U.S.A. (See exhibits No. 1 and 2 attached hereto.)

Source stated that further evidence of Communist control of this group was in the activities of the following individuals who were members of the executive board of U.S.T.G.:

SAM GOLDBLATT. Source 2-F stated that GOLDBLATT was a member of the Laboratory workers at Fox Studios and that he is a member of the Communist Party; that GOLDBLATT was formerly a member of the Young Communists League; that he made a trip to the Soviet Union and worked there for about a year in motion pictures; that he is a close associate of NORVAL CRUTCHER and works with CRUTCHER; that his father, BORIS GOLDBLATT, was in Russia with him; that his father was born in Russia; further that his brother LOUIS GOLDBLATT, the right hand man of HARRY BRIDGES, has a long Communist Party record under the name of TED MILLER and that LOUIS GOLDBLATT worked with JEFF KIBRE in his efforts to capture the studio unions. (S) (W)

JOSEPH KRONEBERGER. Source 2-G has stated that KRONEBERGER is a member of the Communist Party under the name of JERRY BROWN; that he was active in the Motion Picture Democratic Committee. He was also active in the Laborers Non-Partisan League and Hollywood Anti-Nazi League and other Communist front organizations. (S) (W)

JUNIUS NIELSON. Source 2-H has informed that he is well acquainted with NIELSON and that to his personal knowledge he knows that NIELSON was charged with Communist activity in the A.F. of L. union and that he was expelled from Local No. 724 of the Studio Utility Workers on the charge that he was active in the Communist Party. (S) (W)

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ISADOR BESBECK. Source 2-I has stated that BESBECK was well known to him personally and that he knows that BESBECK was charged with Communist activity in Local No. 37 of the I.A.T.S.E. in the latter part of September, 1939 and that he was expelled from that union on that charge.

J. H. MacISAACS. Source 2-J stated that to his personal knowledge he is a member of Hollywood labor unions, that MacISAACS was charged with Communist activity before Local No. 37 of the I.A.T.S.E. and that he was expelled from that union in the latter part of September, 1939 on said charge.

Source 2-K reported the following to the Los Angeles Bureau Office: that the following parties were members of the executive committee of the U.S.T.G. and so far as known were not Communists although they were active followers of JEFF KIBRE of the Communist Party line.

LOUIS KRIEGER
GEORGE H. DAVIS
CHARLES G. GUTHRIE
CHARLES W. ROSS
HERMAN LIPNEY
HOWARD J. ROBERTSON, Chairman of USTG.

Source further stated that about the first of August, 1939 ALEX SAUNDERS, who had been the secretary of the U.S.T.G. from its inception, made affidavit relative to the control of the U.S.T.G. by HARRY BRIDGES. This affidavit was filed with the National Labor Relations Board of the Los Angeles section and has to do with the election that was held on September 20, 1939 to determine the bargaining agency for the U.S.T.G. election. Source stated that it was shown that he was a Canadian and that he later returned to Canada and in June, 1940 he was reported as being in the Canadian Army. Source stated further that his picture appeared with HARRY BRIDGES in some paper at the time. The paper is not known but it probably was the "People's World".

EDWARD HEIN. Source 2-L has stated that HEIN was a member of Local 37 of the I.A.T.S.E. and that he succeeded SAUNDERS and was made "office manager". Source further stated that HEIN remained in that position for a period of two weeks only, at which time he resigned and made an affidavit, the meatier part of which is as follows:

"During the two weeks I worked there I became convinced of the fact that the U.S.T.G. was not a true democratic union organized by and for the best interests of its members, but on the contrary was dominated and controlled by CHARLES J. KATZ, an attorney, and JEFF KIBRE both non-members of the U.S.T.G., and by SAM GOLDBLATT and a few personally interested other parties whom I do not know."

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Source stated that the above affidavit was signed August 24, 1939 before MILTON TAYLOR, a notary public.

Source further stated that HEIN testified before the TENNEY Investigating Committee that the office was deluged with Communist propaganda such as the "People's World" and Communist inspired leaflets.

Source further stated that at a hearing of the JACK TENNEY Committee, HEIN testified that during his term as office manager of the U.S.T.G. the office was deluged with Communist pamphlets, leaflets, magazines and newspapers and in his opinion the organization was under the control of the Communists (The Communist connection of JEFF KIBRE has been set out above).

Source stated with respect to CHARLES J. KATZ that he is one of the attorneys for the Communist Party and one of the attorneys for HARRY BRIDGES; that he was formerly associated with LEO GALLAGHER, leading Communist Party attorney; that KATZ is also a member of the National Lawyers Guild, the Hollywood Anti-Nazi League, the League for Peace and Democracy, the Motion Picture Cooperative Buyers Guild, the North American Committee to Aid Spanish Democracy, the Motion Picture Democratic Committee, the National Federation for Constitutional Liberties, and others. Source further stated that the exposure of the above mentioned facts turned the tide away from Communist influence and the great majority of members of the U.S.T.G. recognized it as a Communist controlled union and would have nothing further to do with it.

Source further stated that the U.S.T.G. before the communications above mentioned were published, feeling that the situation was well in hand had already called for a National Labor Relations Board election. He stated that the election was held on September 20, 1939 and undoubtedly because of the exposure of Communist influence over the U.S.T.G. it lost the election by a two to one vote. He further stated that if the U.S.T.G. had been successful in this election it would have meant that eventually the C.I.O. would have gained control of all of the labor unions in Hollywood and of the entire motion picture and theatrical business because he stated that the I.A.T.S.E. is the key union organization in this industry, that the I.A.T.S.E. is still an international group of unions within the A.F. of L. and has approximately 80,000 members in the United States and Canada.

Source further stated that JEFF KIBRE, having been exposed a second time as working in the interests of the Communist Party, resigned as adviser to the executive board of Local No. 37, I.A.T.S.E. in Hollywood and left that field. He stated that the next that he heard of KIBRE that he was the organizer of the Fishermen's Union at San Pedro, California in June, 1941. He further stated that he is informed that KIBRE

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the present time is the international representative of the Fishermen's Union - C.I.O. on the Pacific Coast.

Source further stated that the Communists, having failed to capture the Hollywood local of the I.A.T.S.E. by the device of setting up the U.S.T.G. as a separate union, they went back into their own various locals apparently as good members. He stated that there were a few expulsions by the I.A.T.S.E. of some of the leaders of the U.S.T.G., but these were few. He stated that the great majority were taken back into the various unions and that the past was forgotten.

STUDIO PAINTERS LOCAL NO. 644

Source 2-M has reported that Local 644 of the Studio Painters gained a foothold in the studios in the early twenties. Source stated that this union had a precarious existence from its inception until about 1933 when as a result of a strike in that year its membership followed the other studio workers in desertion of the A.F. of L.

Source further stated that when the M.P.W.I.U. was formed in 1934, which organization as we have seen above was the first Communist controlled union in the studios, it laid the foundation for the Communist activity which followed. Source stated that the Painters came into the M.P.W.I.U. in large numbers; that RUDOLP W. KOHL who was not a member of the Communist Party at that time but who about six months later joined the Communist Party, had instituted a membership drive among the Painters and drew into the M.P.W.I.U. several hundred of the painters. Source further stated that while they were members of this union over a period of about a year, many of them became thoroughly indoctrinated with Communist ideas.

Source further stated that when the Communist Party line was changed in the spring of 1935 and the independent unions, of which the M.P.W.I.U. was one, were to be liquidated, RUDOLPH W. KOHL left the M.P.W.I.U. and influenced all painters to do likewise.

Source stated that as a consequence of this order the painters went over into Local 644 almost in a body. He further stated that about this time the following incident occurred: KOHL recruited about 120 members into the M.P.W.I.U. in a period of about ten days; that within one week after he had done this he received orders from GEORGE MAURER, in charge of the Labor Commission of the Communist Party in the Los Angeles Section, that the Party line had been changed and informed them that he had been advised that he must not recruit any more members of M.P.W.I.U. but that he must go back into the A.F. of L. and build up that union. Source stated that

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KOHL by this time having become a good Communist Party member, promptly obeyed; that he went over to the Studio Painters Local No. 644, leaving the other painters behind in the M.P.W.I.U. Source stated that this caused a lot of confusion but eventually KOHL convinced them that his leaving them temporarily was for the best interests of the workers and after a short period he succeeded in justifying his action by getting them over on his side again. (U)

Source stated that KOHL, who was recognized as a sort of leader among his group, began actively working to build up Local 644; that he succeeded and shortly thereafter he was elected Business Representative of that union and held the position for several years. Source further stated that during this time due to KOHL'S influence this union became the leading Communist dominated group in the Hollywood studios. He further stated that it has continued to be controlled by the Communist elements up to the present time. Source further stated that KOHL continued to be the leader of this union until the painters strike in 1936 at which time HERBERT K. SORRELL, by taking an extremely active part in the strike, emerged as the strong figure in that union. Source further stated that in ~~1937~~ SORRELL supplanted KOHL in the leadership of this union. (U)

Source stated that KOHL in the fall of 1937 was appointed by HARRY BRIDGES as regional director for the C.I.O. in the Hollywood studios. He stated that his efforts in that capacity failed and the C.I.O. attempt failed so KOHL went back to work in the studios as a painter and KOHL was succeeded by JEFF KIBRE and the U.S.T.G. in the next attempt of the Communist Party to take over as herefore related. (U)

HERBERT K. SORRELL

Source 2-N has informed the Los Angeles Bureau Office that SORRELL having supplanted KOHL as the leader of Painters 644 and as this union was spearhead of Communist penetration, having been developed out of the M.P.W.I.U., he, SORRELL, became the leader of the Communist factions in the Hollywood unions. (U)

Source stated that while SORRELL was exercising this authority the Motion Picture Producers Association (M.P.P.A.) represented by their labor committee man, PAT CASEY, saw in SORRELL and his leadership an opportunity to develop another labor structure within the A.F. of L. which would contest the power and authority of the I.A.T.S.E. as the I.A.T.S.E. was still under the same leadership of BROWNE and BIOFF.

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Source further stated that CASEY favored SORRELL in all negotiations regarding labor to such an extent that SORRELL could get almost anything he wanted from the M.P.P.A. Source stated that in these negotiations SORRELL went outside the jurisdiction of his own union and managed to secure representations from other unions and secured with the help of CASEY wages and working conditions that the regular business representatives of those unions could not secure for themselves.

Source stated that as a result of these favors at the hands of CASEY and the combined efforts of Communist sympathizers, SORRELL soon emerged as a leader of certain unions mentioned heretofore which leaned toward the Communist position.

Source further stated that the build-up of SORRELL at one time reached the stage where CASEY proposed to E. J. MANNIX, an executive of M.P.P.A. that SORRELL be set up as the labor czar in Hollywood to handle for the unions all their affairs. Source stated that CASEY had made the statement that SORRELL "was easy to do business with and better results could be obtained under such an arrangement." However this suggested arrangement was turned down by Mr. MANNIX and LOUIS B. MAYER, executives of the M.P.P.A. This was in the spring of 1941.

Source further stated that SORRELL was working at this time in conjunction with the Communist Party is borne out by his testimony before the TENNEY investigating committee of the State Legislature in Los Angeles when SORRELL stated that JACK MOORE, Secretary of the Communist Party in Los Angeles County, was in the habit of calling upon him in the union office and giving him directions for his union activities.

Source further stated that SORRELL having developed as a leader of those locals which had strong Communist fractions in them, the next move was to set up an organization which would tie all of these locals into one body under the domination of SORRELL. In fall of 1941 the Conference of Studio Unions was formed.

CONFERENCE OF STUDIO UNIONS

Source 2-O has stated that this so-called "Conference of Studio Unions" is a small, compact group of delegates or representatives of a bloc of labor unions in the Hollywood motion picture industry which has been taken over and is now under control of the Communist Party operating through its members in those unions which have captured key positions. (U)

In reality this "Conference of Studio Unions" is the organization set up in the Hollywood studio labor groups to [redacted] trol and steering committee to coordinate and direct Commu[redacted] union

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activities looking toward the taking over of all studio workers and their unions into the Communist Party orbit. It is the organization upon which the Communist Party relies for eventual complete domination of motion picture workers. (U)

The unions which have already been taken over and which are under Communist influence and which are represented by this conference are:

(1) STUDIO PAINTER, LOCAL 644 of the International Brotherhood of Painters, Decorators and Paperhnagers of America.

(2) Laboratory Technicians, Local 683, of the International Alliance of Theatrical Stage Employees.

(3) SCREEN OFFICE EMPLOYEES GUILD, an affiliate of Studio Painters, Local 644, above.

(4) SCREEN CARTOONISTS GUILD, an affiliate of Studio Painters, Local 644, above.

(5) SCREEN SET DESIGNERS GUILD, an affiliate of Studio Painters, Local 644, above.

(6) STUDIO MACHINISTS, LOCAL 1185 of the International Association of Machinists.

All of the unions above named are affiliated through their international and national bodies with the American Federation of Labor. Each affiliated union must pay a per capita tax of five cents.

The membership of above groups is approximately eight thousand (8000).

The Conference of Studio Unions was set up at a specially called meeting of the Studio Painters Union on November 2, 1941.

The organization is governed by a President, Chairman, Vice-Chairman and Secretary-Treasurer. Each union body affiliated is represented by not more than three delegates, one of whom must be the business representative.

HERBERT K. SORRELL is president of the Conference of Studio Unions. He is also business representative of Studio Painters, Local 644. 54

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NORVAL D. CRUTCHER, is Chairman. He is also Secretary-Treasurer of Laboratory Technicians, Local 683.

D. T. WAYNE is Vice-Chairman. He is also business representative of Studio Machinists, Local 1185.

RUSSELL L. MCKNIGHT is Secretary-Treasurer. He is also President of Laboratory Technicians, Local 683 and Editor of "FLASHES", the official publication of Local 683.

Other delegates or representatives composing the Conference are:

JOHN R. MARTIN, business representative of Laboratory Technicians, Local 683.

GLENN PRATT, business representative of Screen Office Employees Guild.

WILLIAM POMERANCE, business representative of Screen Cartoonists Guild.

ED MUSSA, business representative of Screen Set Designers Guild.

BERNARD LUSHER, Secretary Screen Office Employees Guild.

BLANCHE COLE, Screen Office Employees Guild.

DAVE HILBERMAN, Vice-President Screen Cartoonists Guild.

ED M. GILBERT, Screen Set Designers Guild.

CARL HEAD, Studio Painters, Local 644.

WILLIAM BALL, Studio Painters, Local 644.

JOSEPH STERNAD, President Screen Set Designers Guild.

GEORGE E. BODLE, was, up to a few weeks ago, the attorney for the organization. (He has been appointed to the War Manpower Commission for this district).

LOUIS R. STEIN, has taken the place of BODLE as attorney for the conference.

While the stated object of this "conference" is "To bring about joint economical action and closer unity of the unions to protect

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individual autonomy of the crafts," the real purpose is to act as a closely knit governing body secretly coordinating the activities of the member unions with the "party line" of the Communist Party. (u)

The group acts, in reality, as a "top fraction" of the Communist Party to interpret the line and guide all activities in the direction of the political position of that party. (u)

The actions, resolutions and recommendations of the organization coincide with the line of the Communist Party in detail.

It has passed resolutions and sent copies to the President of the United States demanding a second front at once.

It has passed resolutions demanding the immediate independence of India.

It has passed resolutions protesting the deportation of HARRY BRIDGES, and has sponsored and circulated pamphlets to this effect.

It has passed resoluations, and put out to the public, pamphlets on the negro question identical with the present program of the Communist Party on that issue.

It is an integral part of Labor's Unity for Victory Committee, a Communist inspired group.

It is affiliated with, and has supported financially, the United Citizens for Victory Committee, also a Communist inspired group.

It is a sponsor for the War Symphony Committee, a recent Communist front organization in Southern California.

It passed resolutions demanding the release of EARL BROWDER when he was imprisoned in Atlanta prison.

It sponsored the "Open Letter to the American People", written by DALTON TRUMBO.

This conference and the group of unions it represents are recognized by the responsible A.F. of L. leaders in Hollywood as constituting the Communist "Bloc", and as the wedge being driven by the Communist Party into all labor organizations in the motion picture industry with the ultimate objective of taking over control of all workers in the industry.

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HERBERT K. SORRELL, the president of the organization, and virtual dictator of the group, is a Communist of long standing, and a member of the Party. At a meeting of the TENNEY Committee of the State of California investigating subversive activities, his connections with the party were proven. When shown documentary proof of his attendance at a convention of the Los Angeles section of the Communist Party, he admitted that he had attended, but stated that "he did not know it was a Communist convention."

At the same inquiry he admitted his connections with JACK MOORE, the local Secretary of the Communist Party at that time.

SORRELL is business representative of Studio Painters, Local 644. This union is one of the first organizations in the labor field in Hollywood to go over to Communist control. The control of this union since 1935 has been by members who were active in the Motion Picture Workers Industrial Union in 1934. This latter group was completely Communist dominated. Its attempt to take over the Hollywood studio workers failed.

NORVAL D. CRUTCHER, the Secretary of Laboratory Technicians, Local 683 is a Communist Party member, and has been active in Communist circles since 1934.

D. T. WAYNE, business representative of the Studio Machinists is a close fellow traveller of the Communist Party line and a satellite of SORRELL. This union is virtually an outgrowth of the Motion Picture Workers Industrial Union.

RUSSELL L. MCKNIGHT, Secretary-Treasurer of the conference, is president of Laboratory Technicians, Local 683, and the Editor of "FLASHES", the official publication of that union. This publication follows the Communist Party line; was isolationist before Russia was attacked, and violently patriotic immediately after. It quotes extensively from "IN FACT", a Communist publication, and the magazine "FRIDAY" (now defunct). It has reprinted articles from many other Communist publications; has run articles by known Communists and fellow travellers such as LAL SINGH, CAREY MCWILLIAMS, SAM KALISH, DR. HERBERT B. ALEXANDER, GEORGE SELDES, SAM GOLDBLATT, and others.

Other delegates making up the conference who are communists and fellow travellers are:

JOHN R. MARTIN, business representative of Laboratory Technicians, Local 683.

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GLENN PRATT, business representative of the Screen Office Employees Guild.

BERNARD LUSHER, Secretary Screen Office Employees Guild.

WILLIAM POMERANCE, business representative of Screen Cartoonists Guild, and ex-field representative of the local Labor Relations Board.

DAVE HILBERMAN, Vice-President of Screen Cartoonists Guild.

ED M. GILBERT, a member of the Communist Party of long standing.

ED MUSSA, business representative of the Screen Set Designers Guild.

GEORGE E. BODLE, the attorney for the conference has been involved in Communist activities for years. His position is well known.

While the Conference of Studio Unions ostensibly operates in the union field, it is part of an interlocking combination of all Communist front organizations in Hollywood, of which there are some thirty or more.

Its specific duties are, however, to work in the trade union field and act as a liaison between the Communist Party and Hollywood Studio Unions.

[Source 2-O has stated] (E)(W) that the local union from which all of this activity originally started was Studio Painters Local No. 644, the history of which has heretofore been given. As stated it received its impetus for Communist activity from the M.P.W.I.U.

[Source 2-O has stated] (E)(W) that the other unions forming this conference are the followings (W)

LABORATORY TECHNICIANS #683. [Source 2-P has stated] (E)(W) that this union is a local and a part of the I.A.T.S.E., that it was organized and granted a charter by the I.A.T.S.E. in 1929. He further stated that it has functioned as a regular and conservative local until 1941; that its membership is composed of workers who develop and process the film for motion pictures. He further stated that the department over which this local union has jurisdiction and control of the workers is one bottleneck which could disrupt the entire industry under a given set of conditions. He stated that the tremendous expense of producing a picture is finally reduced to an image on a narrow strip of film 33 mm in width. He stated that this narrow strip of film, which represents the entire efforts of the industry, must be processed, much of it in a dark room in this department. From

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this department the product then spreads out fanwise throughout the world.

Source stated that it has always been the contention of the Communists that if they could succeed in getting control of the workers in this department the industry would be at their mercy. Source stated that the Communists and fellow travellers working in this union since 1936 utilizing their usual tactics of slander, false rumors and finally accusations that the regularly elected officers were secretly conniving with BROWNE and BIOFF, they finally succeeded in 1941 in causing anti-Communist officers of the union to resign in disgust and the Communist element in the union took over control which they now exercise. He further stated that this union has followed the Communist Party line from isolation to the present war; has passed all resolutions identical with those of the Communist program and is affiliated with Hollywood Writers Mobilization for Defense, Labor's Unity for Victory Committee and has issued pamphlets protesting the proceedings of deportation of HARRY BRIDGES; resolutions advocating a second front has been adopted; the independence of India has been urged and resolutions on the negro question ; was sponsor for the War Symphony Committee; works in connection with the League of American Writers, and supports every phase of Communist front activity. (U)

Source further stated that the officers of this union, #683, I.A.T.S.E., are the following:

RUSSELL L. McKNIGHT, President. He is editor of "Flashes", the official paper of the union.

MELVIN G. YOUNG - Vice-President.

PAUL JAFFE - Recording Secretary.

NORVAL CRUTCHER - Secretary-Treasurer.

JOHN R. MARTIN - Business Representative.

CHARLES GREENBERG - Sergeant-at-arms.

RALPH BLANCHARD - Member of the Executive Board.

FRANK REGAL - Member of the Executive Board.

ARTHUR LEVENHAGEN - Member of the Executive Board.

DOROTHY ALEXANDER - Member of the Executive Board.

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GEORGE SHAW - Member of the Executive Board.

THEODORE FOGELMAN - Member of the Executive Board.

SAMUEL HORN - Member of the Executive Board.

Source 2-P has stated that everyone of the persons named above, with the exception of CHARLES GREENBERG, is either a Communist Party member of a fellow traveller. They all follow the same line in its devious changes. Source further stated that previous to this time this union announced in its official publication, "Flashes", that the war was one of imperialism, made no appeals for national defense, ridiculed the passage of the Selective Service Act, and supported the general isolationist policy of the Communist Party at that time. (C)(U)

Source stated that "Flashes" did then as it does now quote from such Communist publications as "In Fact" and "Friday", and reprints in substance articles appearing in the "People's World", the official publication of the Communist Party on the Pacific coast. Source further stated that it has invited to speak before its membership such well known Communist Party members and fellow travellers as:

CAREY McWILLIAMS
SAM KALISH
DR. HEBERT B. ALEXANDER
DALTON TRUMBO

Source further stated that since HITLER'S attack on STALIN this union has completely reversed its political viewpoint and is now all out to win the war. Source stated that it has passed resolutions demanding a second front, independence for India, protested the deportation of HARRY BRIDGES, and issued pamphlets to that effect, and follows implicitly every detail of the Communist Party demands.

SCREEN OFFICE EMPLOYEES GUILD

[Source 2-Q has stated (C)(U) that this union was originally organized as an independent group in about 1937. He stated that after being in existence some three or four years it came under the influence of HERBERT K. SORRELL and the Communist elements within it and in 1941 it was issued a charter by Local 644, A.F. of L. Studio Painters, and is now affiliated through Local 644 with the International Brotherhood of Painters, Paperhangers, and Decorators of America.]

[Source further stated that this union has jurisdiction over all clerical workers and secretaries in the Hollywood studios, although the A.F. of L. has a regular established office workers union in the Los Angeles area where these workers rightfully belong. This group has affiliated itself with the International Painters organization. The reason for this odd combination is the preference for the Communist leadership of SORRELL over affiliation with regular A.F. of L. Office Workers Union.]

[Source 2-Q has stated] that the following are the officers of this union:

MARGARET BENNET - President

BLANCHE COLE - Recording Secretary

BERNARD LUSHER - Financial Secretary

CLAIRE HARGAN - Treasurer

JACK REID - Warden

BARBARA ALEXANDER - Conductor

GLENN PRATT - Business Representative

Source further stated that the officers named constitute the executive board. He further stated that the officers of this union and the union as a body follows the Communist Party line and in so doing has passed the same resolutions and engaged in the same activities mentioned above regarding Local 683. Source further stated that GLENN PRATT, the business agent of this union, has recently entered the Officers Training School of the Army and ED M. GILBERT of the Screen Set Designers Union has been elected to take PRATT'S place as the business agent of this union. GILBERT is a member of the Communist Party.

SCREEN CARTOONISTS GUILD LOCAL NO. 852

[Source 2-R has informed] that this guild has jurisdiction over cartoonists, sketch artists, and animators engaged in making animated cartoons in the motion picture industry. [Source 2-R has stated] that this guild was organized about 1939 originally as an independent group. He further stated that in 1941 the guild succumbed to the influence of SORRELL and was issued a charter by Local 644, Studio Painters, and therefore is now affiliated with the International Association of Painters, Paperhangers and Decorators of America.

Source stated that this affiliation of the cartoonists with the painters and paperhangers was brought about by the help which SORRELL rendered to this guild in getting better working conditions and wages and which help was made possible by the favoriteism shown SORRELL by PAT CASEY. was an important factor in winning the confidence of this guild by SORRELL.

Source further stated that this same process was employed by SORRELL in all the other unions and guilds which were members of the Conference of Studio Unions.

[Source 2-R stated (X)(U) that the officers of this guild are the following:

JACK ZANDER - President

DAVE HILBERMAN - Vice-President

ERIC LARSEN - Treasurer

PEPE RUIZ - Financial Secretary

AL ARMATUZIO - Warden

A. C. CAMER - Conductor

WILLIAM POMERANCE - Business representative

[Source 2-R has stated (X)(U) that the officers of this guild and the guild as a body follows the Communist Party line and in so doing has passed the same resolutions and engaged in the same activity mentioned above regarding Local 683.

SCREEN SET DESIGNERS GUILD

[Source 2-S has stated (X)(U) that this guild has jurisdiction over set designers, draftsmen, and illustrators, that the workers composing these crafts over a period of years have had various organizations, none of which were successful. Source stated that at one time they were classed as scenic artists and formed a union on that basis but it soon went out of existence. Source further stated that further attempts were made which likewise failed. He also stated that it was not until 1939 that they formed a stable organization. Source further stated that in the fall of 1941 this organization affiliated with Painters Union Local No. 644, thus coming under the influence of HERBERT K. SORRELL and this Painters Union No. 644 which had been dominated by Communist influence since 1935 as has heretofore been shown.

Source further stated that the membership of this guild is limited, being only approximately 300 members. He stated that as a consequence this guild does not have the usual number of paid officials. He stated that the business of this guild is transacted at the office of its attorney, GEORGE E. BODLE, 608 South Hill Street, downtown Los Angeles; however since BODLE has been appointed as Assistant Director of the War Manpower Commission on the Pacific coast in charge of Southern California district, this guild is now located at 9441 Wilshire Boulevard, Beverly Hills, telephone CRestview 1-4051.

Source 2-S has stated (V(u)) that the present officials of this organization are the following:

JOSEPH STERNAD - President

ED MUSSA - Business representative

LESLIE THOMAS - Executive board member

LEW GOULD - Executive board member

ART LONERGAN - Executive board member

FRITZ WILLIS - Executive board member

ED M. GILBERT - Executive board member

Source further stated that the officers and executive board members above named handle all of the affairs of this guild and the general membership does not even have a vote in the affairs of the guild.

Source further stated that the officers of this guild and the guild as a whole follow the Communist Party line and in so doing have passed the same resolutions and engaged in the same activities mentioned above regarding Local 683.

Source 2-S has stated that of the officers named ED M. GILBERT is known to be a member of the Communist Party and has been to the knowledge of source a member of the party since 1933. Source has stated that in 1934 and 1935 GILBERT was a member of the executive board of the MPWIU mentioned above. He further stated that in 1935 GILBERT was made chairman of the top fraction of the Communist Party in the Hollywood studio units, being appointed to that position by GEORGE MAURER who was in charge of the Labor Commission of the Communist Party of southern California. (u) 63

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STUDIO MACHINISTS LOCAL NO. 1185 (S.M.L.)

Source 2-T has informed (3/44) that the Studio Machinists Local No. 1185 is, as are all of the other locals that make up the Conference of Studio Unions, a unit of the international group affiliated with A.F. of L. He further stated that this local is one of the unions of the International Association of Machinists.

Source 2-T has further stated (3/44) that workers who belong to this union are highly skilled mechanics engaged mostly in building and servicing motion picture cameras and other high precision work of like character.

Source further stated that this union came into existence as an outgrowth of the M.P.W.I.U. heretofore mentioned; that in 1934 and 1935 the majority of the machinists in the Hollywood studios were members of this Communist dominated M.P.W.I.U. Source has stated that it had taken in the entire crew of machinists then engaged in the experimental plant of Technicolor Corporation; that it had also taken in all of those workers employed in the Mitchell Camera Company, the largest manufacturer of motion picture cameras in the United States. Source has further stated that while this plant was not a part of the motion picture studios proper, its products were used solely in the production of motion pictures. He has further stated that this union also had taken into its ranks a large percentage of skilled mechanics in the studios proper.

Source further stated that the Communist program and party line at that time was accepted by the machinists members of that union almost wholeheartedly. He further stated that the leaders of this group and the individual to whom the machinists group within the union looked to for leadership was WILFRED W. LYON, who is referred to above as President of the M.P.W.I.U. and who later made a trip to Soviet Russia to work in the motion picture industry there and who was selected by the delegates from the Soviet Union in 1936 to go to Russia for that purpose.

Source further stated that when the Communist Party line changed in the fall of 1935 and all Communists were instructed to join the A.F. of L. unions, this group of machinists left the M.P.W.I.U. and applied for a charter from the International Association of Machinists, an international affiliated with the A.F. of L. Source stated that a charter was granted and about 1937 this local No. 1185 was created in Hollywood.

Source 2-T further stated (3/44) that the union followed the usual procedure of new unions in building up its membership; that at the same time Communist influence was at work in the union and by the summer

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of 1941 this union under the leadership of its business representative, D. T. WAYNE, had gone over officially into the group called the Conference of Studio Unions, dominated as above stated by HERBERT K. SORRELL. Source further stated that the original meeting called to set up the Conference of Studio Unions was authorized officially by this Local 1185 and Local 644 of the Studio Painters. He further stated that at this meeting SORRELL and D. T. WAYNE represented their respective unions as the original base for this conference.

Source further stated that this union No. 1185 is represented in all of its transactions by this business representative, D. T. WAYNE. No other officer appears in any negotiations for the union or apparently take part in any of its political activity. He stated that WAYNE is the Vice-President of the Conference of Studio Unions.

[Source 2-T stated] that this union acting through its spokesman, D. T. WAYNE, has affiliated with the same organizations and pursued the identical line as has Local 644 Studio Painters. He has stated that Mr. WAYNE is completely under the domination of HERBERT K. SORRELL.

[Source 2-T has further stated] that this union has followed the same procedure as to resolutions and protests as has Local 683 Laboratory Technicians mentioned above. He has stated the union follows the Communist Party line as an integral part of the Conference of Studio Unions.

Source 2-T has stated that this Conference of Studio Unions is the group of A.F. of L. unions which has penetrated the Studio Union A.F. of L. structure and planted the Communist Party line by boring from within, which has been the tactics used for twenty years by the Communist Party and practiced in the earlier days by WILLIAM Z. FOSTER who from 1920 to 1928 was the secret agent of the Communist Party, U.S.A. in charge of organized labor activities, during which time he denied he was a Communist and posed as a legitimate labor leader.

[Source 2-T has stated] that it was not to be implied that this Conference of Studio unions controls the majority of A.F. of L. workers in the studios. There are many other A.F. of L. locals not Communist controlled, but this small group composing this Conference are more or less key unions. He further stated that they have the backing of the entire Communist structure and the sympathy of the large number of fellow travellers in the cultural group, and due to this fact they possess strength out of all proportion to the number of locals and membership.

[Source 2-T has further stated] that the publication in which the affairs of this Conference of Studio Unions are handled is the monthly paper "Flashes", issued by Local 683 of the Laboratory Technicians.

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Source has also stated that this union uses the daily "Variety", a trade paper which is extremely partial to the activities of this conference and to HERBERT K. SORRELL. This source further stated that RALPH RODDY, who is in charge of labor dues for "Variety", apparently is a fellow traveller and follows the party line. These newspapers will be treated under separate headings.

HOLLYWOOD GUILD COUNCIL

[Source 2-U has reported that the guilds making up the Hollywood Guild Council are the bargaining agencies for what is known as "the cultural groups, writers, artists, directors, readers and publicists." These guilds although not affiliated with A.F. of L. or any other labor group are the bargaining agencies for their members. It should be noted that as in the case of writers, directors and art directors, the matter of salaries is an individual matter. Those guilds in their bargaining negotiations deal with such matters as working conditions, screen credits, etc.]

WORKS FOR THE FORMATION OF THE HOLLYWOOD GUILD COUNCIL

Source 2-U has further stated that after the defeat of the Communist controlled United Studio Technicians Guild (U.S.T.G.)/the National Labor Relations Board election held on September 20, 1939 as above related, [the Communist elements not being able to function within the I.A.T.S.E. proceeded to set up another organization outside the A.F. of L. As a base for their operations they created another organization "The Hollywood Guild Council". This council was composed of representatives or delegates from what is called "the cultural groups". They are the following:

Guild	Approximate membership in 1941
Screen Directors Guild	350
Screen Readers Guild	250
Screen Publicists Guild	200
Screen Set Designers Guild	350
Screen Office Employees Guild	900
Screen Cartoonists Guild	500
Total	4,000

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Source 2-O further stated that the Hollywood Guild Council was set up in the fall of 1939, shortly after the U.S.T.G. was dissolved; that when this guild council was organized the Screen Set Designers Guild, Screen Office Employees Guild, and Screen Cartoonists Guild, were not affiliated with the A.F. of L. This affiliation was not made until the fall of 1941. The others never were affiliated with the A.F. of L.

Source further stated that the purpose of this Hollywood Guild Council was to afford a base of operations to carry on Communist propaganda and keep alive the attempt to penetrate the other unions. They attempted to draw into the council many of the A.F. of L. locals but were not successful. The activities were confined to these various guilds which had always been more or less subject to Communist infiltration.

Source further stated that the leading group and the one which practically controlled the Hollywood Guild Council was the Screen Writers Guild. All of the activities of this council had their origin in the Screen Writers Guild. The officers and leading figures in the Screen Writers Guild are almost all members of the League of American Writers. This League of American Writers has been in control of the Screen Writers Guild for many years and has succeeded during that time in having its members placed in key positions in this guild.

The political viewpoint of the League of American Writers has dominated the Screen Writers Guild completely. The other guilds mentioned never played a great part in the Hollywood Guild Council for the reason that they were not so easily organized. To a large extent they lent their names and appointed delegates to the council. It might be said that they "trailed along."

Source 2-U further stated that the activities of the Hollywood Guild Council extended from the fall of 1939 to June 22, 1941, at which time HITLER invaded Russia, which automatically ended the HITLER-STALIN pact. He stated that this period was one in which the line of the Communist Party was isolationist and anti-war and anti-preparation for defense. He further stated that the Hollywood Guild Council during this period fell into line with that position. However it accomplished very little, being overly conscientious in its activities.

Source further stated that immediately after the invasion of Russia this council had no further place as a propaganda group inasmuch as the majority of the representation of the guilds were writers, directors, artists, etc. They transferred their activities from a position of isolation to one of violent patriotism. He further stated that after the change in the Communist Party line caused by the invasion of Russia was made clear, which took approximately three to four weeks, the directing heads of the guild council

began an intensive campaign in support of the war. They transferred their activities to other fields, the principal one of which became the Hollywood Writers Mobilization for Defense.

Source further stated that the Hollywood Guild Council did not go to other organizations as a body but the individual members went as individuals and joined and supported such organizations as the Writers Mobilization for Defense, The Citizens Unity for Victory Committee, Laborers Unity for Victory Committee, The Committee for the Care of Children in Wartime, the United Russian Relief, Committee for Medical Aid to Soviet Russia, American-Russian Council for Friendly Relations, The Hollywood Canteen, Victory Bond Drive, and many other forms of war activity.

Source stated that as a result of this transfer of activities to these other groups by the leaders of the council, it became inactive and at the present time it remains as a mere name only.

Source further stated that so far as it has been possible to ascertain the Hollywood Guild Council did not make public the names of the individuals who were its leaders and directors. The council never took direct action as a body but it acted as a sort of steering committee or advisory club for the various guilds that made up the council. Source stated that the following persons were the most active in the affairs of the Hollywood Guild Council:

SHERIDAN GIBNEY - President, Screen Writers Guild, 1941.

ROBERT ROSSEN - Secretary, Screen Writers Guild, 1941.

LESTER COLE - Treasurer, Screen Writers Guild, 1941.

MARY McCALL, JR.- Member Screen Writers Guild, 1941.

JOHN HOWARD LAWSON-Member of Screen Writers Guild, 1941.

JEROME CHODOROV - Member of Screen Writers Guild, 1941.

ALLEN SCOTT - Member of Screen Writers Guild, 1941.

ED M. GILBERT - President, Screen Set Designers Guild, 1941.

GLEN PRATT - Business Representative, Screen Office Employees Guild, 1941.

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DAVE HILBERMAN - Vice-President, Screen Cartoonists Guild, 1942.

FRANK TUTTLE - Screen Directors Guild, 1941.

DON GORDON - Screen Readers Guild, 1941.

LESLIE MASON - Screen Publicists Guild, 1941.

Source 2-U further stated that the approximate membership of the Hollywood guilds affiliated with the Hollywood Guild Council was 4,000, the majority of whom were members of the Screen Writers Guild and Screen Office Employees Guild. He further stated that the Hollywood Guild Council is now practically inoperative due to the war conditions and the further fact that since it was set up the Screen Office Employees Guild, the Set Designers Guild, and the Screen Cartoonists Guild became affiliated with the A.F. of L. in the fall of 1941 and are now a part of the Conference of Studio Unions as noted heretofore.

Source further stated that some of the guilds mentioned above were affiliated with the Hollywood Guild Council and are independent groups and have no connection with national unions.

SCREEN WRITERS GUILD
1655 No. Cherokee Avenue,
Hollywood, California

Source 2-V has reported that the Screen Writers Guild is an independent organization not affiliated with the American Federation of Labor; although it calls itself a guild it is a labor union and is the bargaining agency for writers in the Hollywood motion picture industry.

Source 2-V has stated that the Screen Writers Guild was organized in 1934, that it is the first union group in the cultural field to come under domation of the Communists and fellow travellers. In fact it was organized by a group of writers who were then members of the John Reed Club of Hollywood, a Communist front organization that afterwards became the Hollywood chapter of the League of American Writers in 1935. Source stated that prominent among this group of original organizers were:

HOWARD LAWSON
SAMUEL ORNITZ
DUDLEY NICHOLS
GUY ENDORE
HARRY CARLISLE

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All of the above have long records of Communist activity in the Hollywood motion picture industry.

Source further stated that the Screen Writers Guild ever since its inception has taken the leadamong the organized cultural union groups in the Hollywood motion picture industry in following the Communist Party line in all its devious changes. He further stated that this guild was mainly responsible for setting up the Hollywood Guild Council, a Communist dominated group. Although not affiliated with the Conference of Studio Unions, it has probably acted in support of that body which, as has been shown, is another Communist controlled group of A.F. of L. local Hollywood unions. Source further stated that this guild is the sponsor and moving force in the Hollywood Writers Mobilization for Defense; that it sponsored the publication "Communique" which was published and distributed from its headquarters. He further stated that it is one of the sponsors of the Hollywood Canteen which was recently set up for the purpose of furnishing entertainment for the armed forces. He further stated that its officials and members have been active in every form of Communist and Communist front activity in southern California for years.

Source 2-V has further stated that the Communist domination of the Screen Writers Guild has been so continuously obvious that in 1936 a small group of writers revolted against this domination and attempted to oust the Communists from control. This revolt was led by a small group of writers, most active of whom were JAMES K. McGUINESS, JOHN LEE MAHIN, HOWARD EMMETT ROGERS, PATTERSON McNUTT, BESS MEREDITH, HERMAN J. MANCKIEWICZ, ROBERT RISKIN and SAMSON RAPHAELSON.

Source further stated that one of the foremost "red baiters" as he was called at the time was Mr. MANCKIEWICZ, one of the highest paid writers in Hollywood. Source stated that MANCKIEWICZ ran a full page advertisement in the Hollywood Reporter, a trade daily, which he headed as follows:

"PROPOSED CHARTER
FOR
LOCAL NO. 1, SONS AND
DAUGHTERS OF 'I WILL ARISE'
SCREEN WRITERS
UNION"

He signed the communication:

"Writers of Hollywood unite!
You have nothing to lose but your brains!
HERMAN J. MANCKIEWICZ,
Grub Street, Beverly Hills, California.
In the Year of the Terror, One,"
New Theater June, 1936. P.25

Source 2-V further stated that despite the fact that this small group had exposed the Screen Writers Guild as being Communist controlled, it lost the fight and the guild continued as usual. Source stated that again in 1941 another revolt against the Communists in the organization took place. Some of the same group tried again; notably Mr. ROGERS and Mr. McGUINESS were active. This time they succeeded in forcing the resignation of JOHN HOWARD LAWSON, DONALD OGDEN STEWART, and RING LARDNER, JR. from official positions. These three have long been known for their Communist activity. He further stated that the resignations of LAWSON, STEWART and LARDNER were merely concessions to a state of affairs, as at this time Communists and fellow travellers were still suffering from the effects of the HITLER-STALIN pact, but source stated that after Russia was attacked by HITLER and the Communist Party line changed and permitted Communists to pose as good, loyal American citizens and at the same time denounced anyone as "fascist" or "Nazi" who brought up the question of Communism, the Communist elements became bold and again openly took the reins of the Screen Writers Guild.

Source further stated that the close connection between the League of American Writers and the Screen Writers Guild is evidenced by the membership of many of the officials and members in both organizations. He further stated that members of the League of American Writers are in complete control of the Screen Writers Guild.

Source 2-V reported to the Los Angeles Bureau office that the following parties were elected officers of the Screen Writers Guild on November 12, 1942:

MARY McCALL, JR.	President
LESTER COLE	Vice-President
FRANK PORTER	Secretary
FRANCIS EDWARD FLAGG	Treasurer
HAROLD BUCHMAN	Executive board member
HUGO BUTLER	Executive board member
MARC CONNELLY	Executive board member
PAUL JARRICO	Executive board member
GORDON KAHN	Executive board member
HARRY JURNITZ	Executive board member
GLADYS LEHMAN	Executive board member
JANE MURFIN	Executive board member
WALDO SALT	Executive board member
ALLAN SCOTT	Executive board member
JAY GURNEY	Alternate executive board member
FELIX JACKSON	Alternate executive board member
TALBOT JENNINGS	Alternate executive board member
JOHN LARKIN	Alternate executive board member
NAT PERRIN	Alternate executive board member
BETTY REINHARDT	Alternate executive board member
MARGUERITE ROBERTS	Alternate executive board member

Source 2-V and 2-W further stated that the following officers of the guild are followers of the Communist Party line as indicated below:

MARY McCALL, JR., President of the Screen Writers Guild, is supported by the Communist elements in the organization; was elected November 12, 1942 as President; was active in the Hollywood Anti-Nazi League, a Communist front organization, until the signing of the STALIN-HITLER pact; spoke under the auspices of the Hollywood League for Democratic Action, a Communist frontisolationist organization, on February 21, 1940, at the Philharmonic Auditorium, Los Angeles, in which the program was "Hollywood Accepts MARTIN DIES". She stated at this meeting "MARTIN DIES was worse than Communism". She was one of the members of the Screen Writers Guild who wired a demand to Congress on March 5, 1940 that it eliminate the DIES Committee. She sponsored the Russian anniversary celebration at the Shrine Auditorium on November 8, 1942. She was a member of the committee on arrangements. She is a member of the Hollywood Writers Mobilization for Defense, a member of the League of American Writers, and teaches at the Hollywood Writers School and follows the Communist Party line explicitly.

LESTER COLE, Vice-President of the Screen Writers Guild, is a member of the League of American Writers. He was one of the signers of the letters of "150", "400", which were part of the struggle between STALIN and TROTSKY for control of the Communist Party. He was a signer of the call for the Fourth Congress of the League of American Writers, which was a supporter of the American Peace Mobilization. He is an instructor in the Hollywood Writers School, a Communist dominated school run by the League of American Writers. He has been a follower of the Communist Party line for many years.

FRANCIS EDWARD FIRAGOH, Treasurer of the Screen Writers Guild, is a member of the League of American Writers. He was one of the signers for the call for the Third Congress of the League of American Writers. He is a member of the Hollywood Anti-Nazi League and the Hollywood Writers Mobilization for Defense.

HAROLD BUCHMAN is a member of the executive board of the Screen Writers Guild. He is also a member of the League of American Writers, a member of the Hollywood Anti-Nazi League, and a member of the Hollywood Writers Mobilization for Defense.

MARC CONNELLY is a member of the executive board of the Screen Writers Guild and is a member of the League of American Writers. He signed the call for the Third Congress of the League of American Writers. He is a member of the Hollywood Writers Mobilization for Defense. He teaches at the Hollywood Writers School. He follows the Communist Party line. He was a member of the arrangements committee for the Russian anniversary celebration November 8, 1942 at the Shrine Auditorium in Los Angeles.

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PAUL JARRICO, member of the executive board of the Screen Writers Guild, is a member of the League of American Writers. He teaches at the Hollywood Writers School and is a member of the National Federation for Constitutional Rights, a Communist front organization. He is a member of the Hollywood Writers Mobilization for Defense. He signed the call for the Fourth Congress of the League of American Writers which endorsed the American Peace Mobilization. He follows the Communist Party line faithfully.

GORDON KAHN is a member of the executive board of the Screen Writers Guild and a member of the League of American Writers. He was an associate editor of "The Clipper", the official organ of the League of American Writers, Hollywood chapter. He was a member of the Motion Picture Cooperative Buyers Guild, a Communist front organization. He was one of the signers of the call for the Fourth Congress of the League of American Writers which endorsed the American Peace Mobilization. He follows the Communist Party line faithfully.

HARRY JURNITZ is a member of the executive board of the Screen Writers Guild and a member of the League of American Writers. He is also a member of the Hollywood Writers Mobilization for Defense.

WALDO SALT is a member of the executive board of the Screen Writers Guild and a member of the League of American writers. He was an associate editor of "The Clipper", the official organ of the League of American Writers, Hollywood chapter. He is a member of the Motion Picture Cooperative Buyers Guild, a Communist Party front organization. He was one of the signers of the call for the Fourth Congress which endorsed the American Peace Mobilization. He follows the Communist Party line faithfully.

ADRIAN SCOTT is a member of the executive board of the Screen Writers Guild and a member of the League of American Writers. He teaches at the Hollywood Writers School and is a member of the Hollywood Writers Mobilization for Defense. He follows the Communist Party line strictly.

JAY GORNEY is a member of the executive board of the Screen Writers Guild and a member of the League of American Writers. He teaches at the Hollywood Writers School. He was a co-author of the plays "Meet the People" and "Zero Hour", both of which were isolationist and were sponsored by the American Peace Mobilization. They were produced by the Hollywood Theater Alliance, a Communist front group, and directed by HERBERT BIBERMAN, a well known Hollywood Communist. GORNEY follows the Communist Party line strictly.

Source 2-V conpiled a list of the members of the Screen Writers Guild who are Communists and/or fellow travellers in the League of American Writers and who have been identified for many years as engaged in Communist activity.

JOHN HOWARD LAWSON	PHILIP EPSTEIN
SAM ORNITZ	SIDNEY BUCHMAN
DUDLEY NICHOLS	PHILLIP DUNNE
TESS SLESSINGER	EDWARD CHODOROV
FRANK DAVIS	JEROME CHODOROV
DOROTHY PARKER	LILLIAN HELLMAN
ALLAN CAMPBELL	CEDRIC BELFRAGE
MARION SPITZER	MAC BLITSTEIN
MADELINE RUTHVEN	HARRY CARLISLE
H. S. (HY) KRAFT	VERA CASPERAY
LESTER COHEN	MOLLY CASTLE
GUY ENDORE	ARANUD D'USSEAU
JERRY SACKHEIM	EDWARD ELISEU
VIOLA BROTHERS SHORE	JOSEPH FIELDS
DONALD OGDEN STEWART	MARTIN GRANT
ELLA MAE WINTERS	ARTHUR KOBER
JOHN BRIGHT	ALBERT MALTZ
ROBERT TASKER	ROBERT MALTZER
JOHN WEXLEY	W. L. RIVERS
ROBERT ROSSEN	GEORGE SKLAR
THEODORE DREISER	ORSON WELLES
JULIUS EPSTEIN	VICTOR A. YAKHONTOFF

Source 2-V has stated that all of the above are active members of the League of American Writers and the Screen Writers Guild; that they are all identified either as members of the Communist Party, fellow travellers, or members of such front organizations as the Hollywood Anti-Nazi League, the Hollywood League for Democratic Action, Hollywood Peace Forum, Hollywood Theater Alliance, United Refugees Committee, Hollywood Committee for Writers in Exile, Rescue Ship Mission, Hollywood Writers Mobilization for Defense, Consumers United, Motion Picture Cooperative Buyers Guild, National Federation for Constitutional Rights, SCHNEIDERMAN-DARCY Defense Committee, United Spanish Aid Committee, HARRY BRIDGES Defense Committee, American Peace Mobilization, American-Russian Institute, American Society for Cultural Relations with Russia, Committee to Aid Agriculture workers, League of Women Shoppers, Western Writers Congress.

SCREEN DIRECTORS GUILD

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Source 2-X has reported that the Screen Directors Guild of Hollywood was organized in February, 1936 for the purpose as stated at that

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time to bring the directors of motion pictures into line with other labor unions in the industry. This source also furnished information relative to the various parties who are active in the affairs of this guild.

This effort was made by a small group of motion picture directors who professed the "progressive" position, and who maintained in a broad sense that the motion picture should carry a social or political message rather than being what they claimed it was at the time, merely an "escape mechanism" for the masses. In reality the term "progressive" meant sympathy for the Communist cause which was then just beginning to make headway among the intellectuals of the Hollywood motion picture industry.

The names of those composing this small group were:

KING VIDOR
LEWIS MILESTONE
FRANK TUTTLE
WILLIAM K. HOWARD
JOHN FORD
FRANK BORSAGE
HOWARD HAWKS
WESLEY RUGGLES
JOHN CROMWELL
WILLIAM WELLMAN
ROUBEN MAMOULIAN
GREGORY LACAVA
CLARENCE BROWN
EDWARD SUTHERLAND
H. BRUCE HUMBERSTONE

The difficulty in organizing these directors whose salaries ran into thousands of dollars per week and reducing them to a status of trade unionists was no small one.

The position and duties of the director of motion pictures place him closer to the producer or employer than to the worker. At times his interests lead him actually into the production field where he becomes an employer of a kind.

For these reasons the Screen Directors Guild is in no sense strictly a bargaining labor union, although the Communist theoretician claims that it is, but the directors as a class have not yet discovered the fact. Actually the Screen Directors Guild occupies an anomalous position among Hollywood labor organizations which plays at going through the motions of a labor union. The high salaries of the directors and their preferred position among the elite of the motion picture world contradicts any questions of "wages and working conditions".

This leaves the Screen Directors Guild with but one basic reason for existence which, to a small group within the organization, is all in all. This reason is ideological, or, as this group would express it if driven into a corner, "cultural". By "cultural" is meant production of motion pictures sympathetic to the cause of Communism and the political economy of Soviet Russia.

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This is no implication that the entire membership of the Screen Directors Guild, or even the majority, are of this viewpoint, or that the organization as a body reacts in that direction. It is the usual small group within the organization that works to steer it into this type of activity.

The Screen Directors Guild, of necessity, confined within narrow bounds as a bargaining agency. Also any political activity it is free to adopt is circumscribed.

Yet in spite of those restrictions the Screen Directors Guild has sponsored such organizations as the Hollywood Writers Mobilization, a Communist inspired project, the Hollywood Canteen, likewise controlled by Communist elements, the War Symphony Committee, and others. It was affiliated with the Hollywood Guild Council mentioned heretofore.

There is considerable Communist activity among the individual members of the directors guild, but they function as individuals and take part in outside organizations and groups.

The Communist Party has for years made every effort to take into its folds motion picture directors. They have recognized the strategic position of the director in injecting propaganda into a picture. In this they have been somewhat successful heretofore.

But at the present time the field is wide open. The position of Soviet Russia as an ally, and the large number of pictures now being made based on the war situation, permits those directors so inclined to inject into the picture such Communist propaganda as would not have been possible heretofore. And for the making of such pictures the Hollywood producers invariably select those directors and writers who are sympathetic to the Soviet union and the Communist cause.

The officers of the Screen Directors Guild are the following:

GEORGE STEVENS - President

ERNST LUBITSCH - First Vice President

NORMAN TAUROG - Second Vice President

WILLIAM A. SEITER-Secretary

TAY GARNETT - Treasurer

J. P. McGOWAN - Executive Secretary

MABEL WALKER WILLEBRANDT - Counsel

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Board of Directors: (in addition to the above)

DAVID BUTLER	GEORGE CUKOR
EDWARD H. GRIFFITH	HENRY HATHAWAY
HOWARD HAWKS	MARK SANDRICH
A. EDWARD SUTHERLAND	RICHARD WALLACE
WILLIAM A. WELLMAN	SAM WOOD

Alternates to the Board:

FELIX FEIST
REEVES EASON
IRVING PICHEL
LESLEY SELANDER

Of the above officials few have been openly active or have expressed publicly sympathy for Communism or its philosophy.

GEORGE STEVENS. [Source 2-X has reported (S&W) that GEORGE STEVENS is President of the Guild; that he has been identified with some of the Communist front organizations. He represented the guild in the United Citizens for Victory Committee, and spoke at a meeting in the Philharmonic Auditorium in September of 1942. He has had some connections with the Hollywood Theatre Alliance, a Communist inspired project, and has affiliated with various Russian Relief drives. His activities have been of a mild nature.

ERNST LUBITSCH has been looked upon as a fellow traveller but directed the picture "Ninotschka", which was anti-Communist satire. This would cancel out any Communist leanings previously held. For directing this picture he was attacked by the Communists in the industry and out.

Of NORMAN TAUROG, WILLIAM A. SEITER, TAY GARNETT, and J. P. McGOWAN, there is no record of any activities.

Of the Board of Directors the same can be said, with the exception of IRVING PICHEL, one of the alternates.

IRVING PICHEL. [Source 2-X has stated (S&W) that Mr. PICHEL has long been active in circles allied to the Communist Party. Sponsor and active in the Hollywood Anti-Nazi League, and sponsor of the United Spanish Aid Committee, both strictly Communist front organizations. He teaches at the Hollywood Writers School, conducted by the League of American Writers. While PICHEL has been identified with the foregoing organizations he seems to know when to draw back and not go too far. However, he follows the Communist Party line, but safely.

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None of the rest of the officials of the Screen Directors Guild have been involved to any serious extent in Communist activities as appears at this time; however this does not mean that the Communist Party has ignored the motion picture director. On the contrary there has been an intensive campaign to influence the directors and it has been successful to quite an extent. But in doing this a different tactic was used than those which were applied to other groups and labor unions. It would not serve the purposes of the Communists nearly so well if they were to control the Screen Directors Guild from the top by electing their members and fellow travellers to the offices in the guild. It would be much better to influence the individual director and use him where he would serve their purpose by his control of the picture as it was produced. Besides there would be a danger if any of the directors became publicly known as Communists and sympathizers--their position in the industry would not allow of it, particularly if they should be in control of the Guild.

The following members of the Screen Directors Guild in Hollywood are known followers of the Communist Party line:

FRANK TUTTLE. Source has stated that TUTTLE is a member of the Communist Party (BURT-HONEYCOMBE). He has been active in almost every Communist inspired group operating in Hollywood; Sponsor of the Hollywood Anti-Nazi League. He has been active in the Hollywood Peace Forum which succeeded the Anti-Nazi League and became isolationist when the Communist Party line changed. He is a member of the Hollywood League for Democratic Action, a Communist anti-war group following the Communist Party line. TUTTLE spoke at a mass meeting of a group at the Olympic Auditorium on April 6, 1940, in Los Angeles, which meeting was to "Keep America Out of the War". He is a member and active in the Motion Picture Democratic Committee, a Communist group that changed to isolation when the Communist Party line changed. He is a member of the Zukas Defense Committee-defense of Communist ZUKAS sentenced by Yorty Committee investigating subversive activites. He was a sponsor of the United Spanish Aid Committee and other Spanish civil war aid committees and it is reported that approximately $300,000 was collected for this purpose and that a great portion of it was collected for the purpose of bringing to the United States writers who were in exile and other radical factors who were in internement camps in various European countries for their radical and Communist activities. It is also reported that a large portion of this $300,000 was never accounted for to anyone. (U)

ORSON WELLES is a member of the original "Group Theatre", New York, Communist controlled theater project affiliated with the New Theatre League, a branch of the International Union of Revolutionary Theatres. He is a member of the League of American Writers. He signed the Fourth call for Writers Congress which was a support of the American Peace Mobilization. He is chairman of a committee from Hollywood demanding that deportation proceedings against HARRY BRIDGES be dropped. He is active in the Rescue Ship Mission, a Communist collection agency for funds never accounted for. WELLES is now very patriotic, having changed with the Communist Party line. He was also

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a sponsor of the United Spanish Aid Committee and other Spanish civil war aid committees and it is reported that approximately $300,000 was collected for this purpose and that a great portion of it was collected for the purpose of bringing to the United States writers who were in exile and other radical factors who were in internement camps in various European countries for their radical and Communist activities. It is also reported that a large portion of this $300,000 was never accounted for to anyone.

JAY LEYDA is now Technical Director on "Mission to Moscow", a picture now being made by Warner Brothers. He has a long record of Communist activity. He was director of propaganda via the theatre for International Union of Revolutionary Writers in Moscow in 1934-35. He is associate editor of "New Theatre", a publication controlled by the Communist Party, issued in New York from 1935 to 1939. He was associated with the Film Library of the Modern Museum, Rockefeller Foundation in New York in 1940. He was discharged for Communist activity in July, 1940 by IRIS BARRY, Curator, as a result of popular pressure. He has been engaged in many other activities.

HERMAN SHUMLIN is a former Broadway producer, now a Hollywood director. He has followed the Communist Party line faithfully for many years. He is a member of the "Group Theatre" in New York, and active in all of its affairs. He was sponsor for the "Theatre Committee for Defense of the Spanish Republic". He was a member of the Hollywood Citizens Committee for Federal Theatre, and a member of the Executive Board of the Theatre Arts Committee (T.A.C.). He was a supporter of the American Peace Mobilization. He has engaged in many other activities, all of which followed the Communist Party line from the Popular Front to Isolation, to violent patriotism.

JOHN FORD has shown Communist sympathies to a limited extent. He is identified as attending Communist social gatherings in Hollywood luminaries homes. (BURT) Sponsor for the Steinbeck Committee for Agricultural Workers, a Communist controlled group (met at the Philharmonic Auditorium, Los Angeles, March 21, 1940). The activities of FORD were of a mild nature, and in all probability he is an innocent. He was third Vice-Chairman of the Motion Picture Democratic Committee.

JOHN CROMWELL is one of the original organizers of the Screen Directors Guild. He is a member of Hollywood's Committee to Protect Civil Liberties, a completely dominated group. He is sponsor of the Hollywood Committee for Writers in Exile", a Communist project.

HERBERT BIBERMAN is one of the leading Communists in the Hollywood section. He is a member of the National Council of American Peace Mobilization. He picketed the White House for the American Peace Mobilization, and is local chairman of that organization, as well as [illegible] Peace Forum. He was involved in an attempt by the United Studio [illegible]

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Guild to take over Hollywood unions for the Communist Party. He is a contributor to "New Masses", New Theatre magazine. He is a member of the Hollywood Anti-Nazi League and Motion Picture Democratic Committee. There are many other instances of Communist activity on his part. He is now patriotic in conformity with the Communist Party line.

LEWIS MILESTONE follows the Communist Party line. He supported the New Theatre League, which is affiliated with the International Union of Revolutionary Theatres, with headquarters in Moscow, Russia. He wrote articles for the New Theatre magazine in March, 1937. He is a member of the Executive Board of the Motion Picture Spanish Aid Committee, a Communist front organization. He signed a letter of "150" which was protest against investigation of Moscow trials. This fact is proof that MILESTONE was interested in inner workings of the Communist Party. He is a sponsor of the Hollywood Theatre Alliance, a Communist organization. He has engaged in many other activities.

E. A. DUPONT is editor of the Hollywood "Tribune", a Communist publication issued in 1939. This publication was short lived as the HITLER-STALIN pact caused its death.

WILLIAM DIETERLE is a follower of the Communist Party line. He is a member of the Hollywood Committee for Writers in Exile, a Communist front organization, and of the Hollywood Anti-Nazi League. He gave interviews to the "Daily Worker", the Communist Party's official publication (1939). He was named as a member of the Communist Party by IVAN COX in December of 1937.

JORIS IVENS has long been identified with Communist activities. He is an original member and active in the New Theatre League, an affiliate of the International Union of Revolutionary Theatres. Contributor to the New Theatre magazine, and director of "Documentary" films. He is a sponsor of the Motion Picture Guild, a Communist controlled organization for the making of propaganda films (1939).

PARE LORENTZ has engaged in activities practically the same as IVENS.

DUDLEY NICHOLS was formerly a screen writer and member of the League of American Writers. He is now a producer and director. He has a long record of Communist and Communist front activities while connected with the League of American Writers.

HERBERT KLINE is one of the original group that set up the New Theatre League. He is editor of the New Theatre magazine. He is one of the original founders of the League of American Writers in conjunction with EARL BROWDER, MICHAEL GOLD, etc. He is now in Mexico making so-called "documentary" films. He has a long record of Communist activities.

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GARSIN KANIN follows the Communist Party line. He is a member of the Hollywood Committee for Writers in Exile, a Communist Party front. He is a contributor to "New Masses", a Communist publication. He signed a resolution to support the "Peoples Front" in England, about April 1, 1941. The "Peoples Front" in England corresponded to the American Peace Mobilization in the United States. EARL BROWDER and other known Communists were also signers of this resolution. He sponsored the Hollywood Theatre Alliance, a Communist undertaking.

There are others among the directors of Hollywood who have evinced sympathy for the Communist cause, but it is of a milder nature and follows the same general pattern.

SCREEN PUBLICISTS GUILD - 1735½ No. Vine Street, Hollywood, California

Source 2-Y has stated in substance the following with respect to the officers and activity of certain individuals in the Screen Publicists Guild. The officers are:

LESLIE MASON	-	President
TEET CARLE	-	Vice-President
DAVID McCOIG	-	Secretary
TED TAYLOR	-	Treasurer

The Executive Board members are the four above named and the following:

WILLIAM BELCHER	ROBERT JOSEPH
WILLIAM BLOECHER	BESSIE KAMINS
JERRY BRETTINGRAM	DON McELWAINE
JOHN CAMPBELL, JR.	CAMERON SHIPP
CHARLES CASHON	JOHN DEL VALLE
NAT JAMES	ARTHUR ZELLNER

Source has stated that none of the above named officers have been identified as being members of the Communist Party or as having taken part as individuals in any Communist activity of the usual Hollywood variety, yet the organization as a body has affiliated itself with known Communist inspired groups.

Source has stated that this union has been represented by its President LESLIE MASON who has acted as a delegate and as a member of or as sponsoring the following: The Hollywood Guild Council; Labors Unity for Victory Committee; Hollywood Writers Mobilization for Defense, which was a part of the Screen Writers Guild; and the League of American Writers. He has also sponsored the Hollywood Canteen which is sponsored generally by Communist elements.

Source has stated that the only other member of this guild who has at times represented the organization as a delegate is DON KING who is considered by conservative labor unions in Hollywood to be a fellow traveller but he has never engaged in any decided activities. He further stated that the number of members in the union is not large, approximately 350; that on this account it has had very little influence on the larger groups or those engaged in Communist front activities.

SCREEN READERS GUILD, 1655 North Cherokee Street, Hollywood, California

Source 2-Z has reported as follows on this guild. He has stated that the following are the officers:

JOHN WEBER - President

LILLIAN BERQUIST-Vice-President

JESSIE BURNS - Corresponding Secretary

RUTH FASKEN - Recording Secretary

BILL COLE - Treasurer

HAL LEVY - Member Executive Board
BERNARD GORDON- Member Executive Board
WESLEY HAINES - Member Executive Board
LEWIS CLAY - Member Executive Board
FRANK CLEAVER - Member Executive Board
WILLIAM SHENKER- Member Executive Board

Source has stated that the Screen Readers Guild is not a large group, perhaps not over 250 to 300 in all. He further stated that some are employed regularly at the various studios, while others do what is called free lance reading. Their duties are to read books, magazines and all forms of published material and make synopses from which stories or scenes may be adapted to the motion pictures.

Source has further stated that the readers have been to a large extent influenced and dominated by the Screen Writers Guild. The reason for this is that the readers consider themselves potential writers and their ambitions lie in that direction. For this reason the Screen Readers Guild follows the lead of the Screen Writers Guild in all matters. It is affiliated with the Hollywood Writers Mobilization for Defense, the Hollywood Guild Council, and is active in supporting any political activities and fronts which the Screen Writers Guild advocates.

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SCREEN DIALOGUE DIRECTORS GUILD

Source 3-A has stated that this organization is an independent group not affiliated with the A.F. of L. and that it came into existence in 1936. He stated that it was an attempt to organize into a guild or union that might be termed an anomalous section of the directors guild. It was composed of a small section of this group whose activities are of a rather specialized nature, direction of the dialogue in the picture. These duties naturally develop into the domain of the director of the picture and therefore the status of the dialogue director is somewhat vague.

Source stated that as a body this guild has never affiliated with the usual Communist efforts to consolidate groups such as the Hollywood Writers Mobilization for Defense, the Conference of Studio Unions, or any of the other Communist inspired groups. He further stated that this guild is not at the present time taking a part as group in any of the usual undertakings for war purposes such as the Hollywood Canteen, Russian Relief, etc.

Source stated that the original organizers and those most active in the organization in the past are and have been the following:

WILLIAM L. BROSSEAU	TED STANHOPE
STANLEY J. GRANDON	JAMES LERNER
ED L. DAVENPORT	MILTON SACKSON
LESTER SCHAFFER	RICHARD LaPAN
EDWARD E. KAYE	EDWARD J. CORNEL
EUGENE BAILEY	

Source has stated that with the exception of RICHARD LaPAN none of the above have been identified with Communist activities. He stated that LaPAN was for some years a member of the Communist Party in Hollywood and did important work for the party among the prominent Hollywood luminaries, but he stated that LaPAN broke with the party about five years ago and since that time has become violently opposed to it. He further stated that LaPAN at the present time is not employed at the studios and so far as he knows LaPAN has abandoned all political activity.

AMERICAN GUILD OF MUSICAL ARTISTS

Source 3-B has reported that this organization is not strictly a Hollywood group but is national in its scope and is composed of prominent musicians, soloists, directors and others. He stated that it is not a Hollywood union in the sense that it acts as a bargaining agency, as all members of this organization are also members of the American Federation of Musicians, affiliated with the American Federation of Labor, whi bargaining agency for musicians. Source further stated t..at this

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not been active in Communist circles but has supported some organizations suspected of being Communist front organizations, such as Russian War Relief; that it has furnished musicians free of charge to such organizations as the Russian War Relief. He further stated that it is one of the sponsors of the Hollywood Canteen and furnished a great deal of the music, and perhaps all of the music, that is given at the Canteen for entertainment purposes. He stated positively that it has not sponsored such organizations as the Hollywood Writers Mobilization for Defense.

Source 3-C has stated (X)(U) that Screen Actors Guild is the only labor union in Hollywood which does not function under a charter from an international group affiliated with the A.F. of L. Being the only group of its kind, that is a union of Screen Actors, it exists only in Hollywood and for this reason it functions by a direct charter from the A.F. of L. through the Actors Equity Association.

SCREEN ACTORS GUILD

Source 3-C has stated (X)(U) that KENNETH THOMPSON, Executive Secretary of the Screen Actors Guild, performs his duty as Executive Secretary of the Guild and does not take part in any activities outside the needs of the guild as a labor union. He does not object to the Communists functioning in the union, neither does he support them. He has never been referred to as a Communist or fellow traveller. JEFF KIBRE in 1939 stated with respect to THOMPSON: "THOMPSON is vacillating and cannot be held in line."

Source 3-C stated (X)(U) that the following are the officers of this guild:

KENNETH THOMPSON - Executive Secretary

JAMES CAGNEY - President

GEORGE A. MURPHY - First Vice-President

PAUL HARVEY - Second Vice-President

WALTER ABELL - Third Vice-President

LUCILLE GLEASON - Recording Secretary

PORTER HALL - Treasurer

WALTER ABELL - Member, Board of Directors
JAMES CAGNEY - Member, Board of Directors
EMMA DUNN - Member, Board of Directors
GEORGE A. MURPHY - Member, Board of Directors

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LLOYD PIDGEON - Member, Board of Directors
ELIZABETH RISDON-Member, Board of Directors
FRANCHOT TONE - Member, Board of Directors
CHARLES TROWBRIDGE - Member, Board of Directors
JANE WYMAN - Member, Board of Directors.

Source 3-C has stated that the affairs of the Screen Actors Guild are conducted in a different manner from the rest of the unions in the Hollywood motion picture industry. He stated that all matters are in the hands of the elected officers and Board of Directors; that this union does not hold membership meetings regularly; that it has a called meeting when something special is called in order that the membership may vote on some specific question, but he stated that this occurs only on rare occasions and that the only regular meeting is the one which is called once per year for the purpose of electing officers.

Source further stated that due to this arrangement whereas the membership acting as a body can take no action on such affairs, Communist Party members, fellow travellers, and sympathizers among the Hollywood Actors carry on their work through other organizations such as "fronts". They act as individuals without the official sanction of the union, the Screen Actors Guild.

JAMES CAGNEY. Source 3-C stated that CAGNEY has contributed large sums of cash to the Communist Party. This feature is being treated elsewhere in this report.

GEORGE A. MURPHY. Source has stated that MURPHY is the First Vice-President, is very friendly with the C.I.O. and PHIL A. CONNALLY, President of the C.I.O. and Secretary of the L.A.I.U.C. He stated that he considers MURPHY very sympathetic to the Communist cause but that he would not be willing to call him a fellow traveller.

Source further stated that PAUL HARVEY, WALTER ABELL, LUCILLE GLEASON and PORTER HALL have not been active even in any front organizations.

FRANCHOT TONE. Source stated that FRANCHOT TONE has been very active in Communist front organizations, has contributed large sums of money to the Communist Party, and has been very active in matters in which the Communist Party has been involved.

RICHARD LaPAN. Source stated that LaPAN in about 1935 or 1936 was the collector for the Communist Party amongst the motion picture people. At that time LaPAN stated that he had collected large sums of money from JAMES CAGNEY and others in the Screen Actors Guild. He stated that in 1934 LAWRENCE ROSS was Secretary of the Communist Party in Los Angeles County

and on one occasion he sent a hurried call to Hollywood insisting that LOUIS HEIFETZ see JAMES CAGNEY at once and get $200.00 as he needed it immediately. A presumption grew from this bit of information that CAGNEY might at any time be subject to call for Communist funds. (X)(U)

Source 3-C has stated that the following members of the Screen Actors Guild have taken part in and supported Communists and Communist controlled front activities in the Hollywood section over a period of six or seven years to his own personal knowledge: (X)(U)

LUCILLE BALL	IDA LUPINO
ROMAN BOHNEN	FREDERICK MARCH
VIRGINIA BRUCE	PHILIP MERIVALE
MORRIS CARNOVISKY	MAURICE MURPHY
DOROTHY COLLINGORE	CLARENCE MUSE
FRANCES FARMER	IRVING PICHEL
HELEN GOHAGEN	LUCIAN PRIVAL
JOHN GARFIELD (correct name JAKE GARFINKEL)	LOUISE RAINER
	PAUL ROBESON
STEWART HAMBLEN	GALE SONDERGAARD
WALTER HUSTON	ART SMITH
FRED KEATING	LIONEL STANDER
VICTOR KILLIAN	FRANCHOT TONE
	ORSON WELLES

(X)(U)

A. F. of L. LOCAL UNIONS NOT MENTIONED HERETOFORE

(X)(U)

Source 3-D has stated that the following sixteen unions which have not heretofore been mentioned in this report are A.F. of L. unions and should be mentioned here in order that all unions in the motion picture industry may be accounted for. He has stated that of this number nine form a part of the I.A.T.S.E. group affiliated with the A.F. of L. through the national organization of the I.A.T.S.E. They are the following:

AFFILIATED PROPERTY CRAFTSMEN LOCAL 44.

INTERNATIONAL PHOTOGRAPHERS LOCAL 659.

INTERNATIONAL SOUND TECHNICIANS LOCAL 695.

MAKEUP ARTISTS LOCAL 706.

MOTION PICTURE COSTUMERS LOCAL 705.

MOTION PICTURE SET ELECTRICIANS LOCAL 728.

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MOTION PICTURE STUDIO GRIPS LOCAL 80.

MOTION PICTURE STUDIO PROJECTIONISTS NO. 165.

STUDIO LABORATORY AND UTILITY WORKERS LOCAL 727.

Source has stated that the following A.F. of L. local unions are not a part of the I.A.T.S.E. group but are affiliated with the A.F. of L. through their various international bosses:

Local	Approx. Membership
STUDIO DRIVERS (TEAMSTERS) LOCAL 399	1,000
STUDIO PLASTERERS LOCAL 755	550
STUDIO CARPENTERS LOCAL 946	2,200
STUDIO UTILITY WORKERS LOCAL 724	1,600
AMERICAN FEDERATION OF MUSICIANS LOCAL 47	500
INTERNATIONAL BROTHERHOOD OF ELECTRICAL WORKERS LOCAL NO. 40	1,300
BUILDING SERVICE WORKERS LOCAL 99	500

[Source has stated in the above-named unions it cannot be said that there is any large amount of Communist infiltration. A campaign for this purpose has been carried on for the past five or six years but has not been successful. He has further stated that in no one of these unions has any of the officers been won over to the Communists cause; however, among the membership of some of these unions Communists and their sympathizers had been active prior to June 22, 1941, the date on which HITLER attacked STALIN. Since that time, however, he states that Communist Party instructions have been that there is to be unity with the A.F. of L. and that no serious attempts should be made to capture official positions in those unions. He stated, however, that this does not mean that they have dropped their activity; in fact it has been intensified but it has been turned in numerous directions. He stated that the purpose now is to utilize the present structure of these unions and influence the membership to support such extra-union activities as aid to Russia, resolution for a second front, independence of India, support for the various projects put out by the Communists such as nurseries for the children of war workers, labor management committees and all war activities determined by the position of the Communist Party line toward the Soviet Union.]

AFFILIATED PROPERTY CRAFTSMEN NO. 44 (I.A.T.S.E. Affiliate)

Source 3-E has advised that none of the officers of this union are Communists or fellow travellers and for that reason same are not being listed.

Source 3-E, however, has stated that the following members of this union are listed as Communists: FRED HAUSHELL, Communist Party name FRANK OAKES, and IRWIN P. HENTSCHELL, whose Communist Party name is JOHN F. MYERS. It will be noted that HENTSCHELL has been mentioned heretofore in Exhibit No. 1 and Exhibit No. 2 in the correspondence between JEFF KIBRE and ROY HUDSON and other officials of the Communist Party in connection with their activities at the 34th Annual Convention of the I.A.T.S.E. held at Cleveland, Ohio, June 6-9, 1938, in which ROY HUDSON questioned the loyalty and ability of HENTSCHELL.

HUGH P. MASON. Source 3-E has stated that MASON was registered for voting purposes as a Communist in 1936. It has also appeared at the JACK TENNEY Legislative Committee testimony that MASON attended the Communist Party fraction meetings and that Communist Party meetings were held in his home.

Source 3-E has stated that the following members of Local No. 44 have been listed by the officials of the union as having carried on and supported Communist propaganda at union meetings:

HARRY CHERNIN	WILLIAM M. DOUGLAS
WILLIAM WILFROID	ARTHUR FRIEDSON
LOUIS HAZEY	ROBERT AMES
JOHN C. PELTON	MURRY PASCH
ROY W. VICKEY	GEORGE HAINES

INTERNATIONAL PHOTOGRAPHERS LOCAL NO. 659 (I.A.T.S.E. affiliated With A. F. of L.

Source 3-F has stated with respect to the possible Communist infiltration into the International Photographers that there has been no infiltration of Communists into the officials of this group. He stated the only member of this group who seems to have Communist connections is JAMES WONG HOWE, a Chinaman. He stated that HOWE was a member of the Motion Picture Cooperative Buyers Guild and that he was a member of the Hollywood Anti-Nazi League and it is considered that he has been very sympathetic to the Communist cause but it is not known definitely that he has ever been a member.

INTERNATIONAL SOUND TECHNICIANS LOCAL 695 (I.A.T.S.E. affiliated With A.F. of L.

Source 3-G has informed the Los Angeles Bureau office that there is no evidence that there is any Communist infiltration into this union to such an extent as to have any influence whatever on the union's activity as a body. Source has stated, however, that HAROLD SMITH, the business agent of this union, has been identified as consorting with Communist elements in Hollywood. He further stated that SMITH was voted for office at the Labor National Convention of the I.A.T.S.E. at Columbus, Ohio in June, 1942 and was part of what was termed the Communist bloc from Hollywood. He was a delegate from his union to Labors Unity for Victory, a Communist front meeting held in the Los Angeles Central Labor Council Hall, September 14, 1942.

Source stated that SMITH is not what would be called a stable man by the Communists. He uses them and they use him for certain purposes but it can be said that the Communists do not control him.

Source further stated that the other officers of this union have not been implicated in Communist activities and union as a body has not supported Communist proposals which follow the Communist Party line.

MAKE UP ARTISTS LOCAL NO. 706 (I.A.T.S.E. Affiliated With A. F. of L.

Source 3-H has reported that the membership of this union is comparatively small and is made up of old time actors and for that reason any Communist activities have fallen on barren ground. He stated that the only member of this union who is a fellow traveller is RAYMOND LOPEZ. He stated that LOPEZ was a member of the Communist Party and active in the M.P.W.I.U. mentioned heretofore and for some seven or eight years has carried on Communist propaganda and has been identified with Communist front organizations. He further stated that LOPEZ is a man of little force and does not have the ability to influence anyone.

MOTION PICTURE COSTUMERS LOCAL NO. 705 (I.A.T.S.E. AFFILIATED WITH A.F. OF L.

Source 3-I has stated that J. C. EDWARDS is the business agent of this union. He has stated that EDWARDS is not a Communist nor a sympathizer with Communism; that this union has an approximate membership of 600, which is composed principally of persons of foreign extraction, such as can be found in the garment industry. Source has stated that while the tendency of these types is to lean toward the left, the fact that they are exceedingly well paid in the motion picture industry overrides completely any political viewpoint they might desire to adopt.

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MOTION PICTURE SET ELECTRICIANS LOCAL NO. 728
(I.A.T.S.E. affiliated with A.F. of L.)

Source 3-J has informed (S)(U) that the officers of this union appear to have no communist connections; however he has stated that among the membership there has been some who have been active. The following individuals have been reported as having supported the U.S.T.G. and the Communist program to take over the Hollywood Studio Unions:

JERRY (J.N.) FATKIN. Source has stated that FATKIN is an electrician who is on call to the various studios when needed. He stated that FATKIN supports all proposals advanced in the interest of the Communist Party line at all meetings of the union.

ROY H. RICE. Source 3-J has stated (S)(U) that RICE is a steward in the union and that he is on call as a set electrician; that it is reported that he is an associate of FATKIN in following the Communist Party line in all union meetings.

Source has stated that MIKE ELLISON, BILL GORSMAN and GEORGE KATZMAN, members of this union, have cooperated with FATKIN and RICE at all times in following the Communist Party line.

Source 3-J further stated (S)(U) that within the last few months there has developed an internal situation within this union which may result in this membership group going over to the Conference of Studio Unions dominated by Communist influence under the leadership of HERBERT K. SORRELL. He further stated that PAT CASEY, the Labor Relations Man between the studios and the unions, is in favor of lining up with the Conference of Studio Unions. He stated, however, that GUY RUSHING, the secretary of this union, is opposed to any Communist infiltration, but the business agent, A. J. MORAN, seems to favor collaboration with Communist controlled unions at the studios. He stated, however, that it cannot be stated that MORAN is a Communist but at times he has been known to sympathize with Communist programs and has advocated following some activities which are a part of the Communist Party line.

Source 3-J has stated (S)(U) that the following parties who are members and not officers of this union are known to have Communist sympathies:

JOEL KRONISH
FRED HOUNSCHELL
GEORGE MEROHOFF
WILLIAM KANE
GEORGE DAVIS
WILLIAM GORSMAN
ED HARPER
JOSEPH KHOMENKO
HERMAN LIPNEY
WILLIAM SHARK
CHARLES GUTHRIE
GEORGE KATZMAN
RICHARD LIVINGSTON
T. V. SHEFFIELD
H. C. JUMP

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MOTION PICTURE STUDIO GRIPS LOCAL NO. 80 (I.A.T.S.E. Affiliated with A. F. of L.

Source 3-K has informed (X(U)) the Los Angeles Bureau Office that none of the officials of this union have any Communist connections. He further stated that the whole union is patriotically opposed to all Communist influence.

MOTION PICTURE PROJECTIONISTS LOCAL NO. 165 (I.A.T.S.E. Affiliated with A. F. of L.

Source 3-L has informed Agent that this local is a small group with only about 200 to 250 members. He stated that the officers are free from Communist connections. He further stated that there is one member, EDWARD LEVEGUE, who is a member of the Communist Party under the name of HERBERT FORD. He stated that LEVEGUE was a member of the M.P.W.I.U. in 1934 and 1935 and at that time was very sympathetic to Communism and later joined the Communist Party and has informed that he retains his membership in the Communist Party. (X(U))

LABORERS AND UTILITY WORKERS LOCAL NO. 723 (I.A.T.S.E. Affiliated with A. F. of L.

Source 3-M has informed (X(U)) Agent that this union is one of the I.A.T.S.E. group and that at one time this union had jurisdiction over utility workers and laborers in the studios, but within the last few years another union, the Studio Utility Employees No. 727, affiliated with the International Hod Carriers, Building and Common Laborers Union Of America, affiliated with A. F. of L., has taken over most of this type of workers, which has left this union with only about 250 to 300 members. He stated that as a result there is no Communist activity in the union at all as it is expected that sooner or later this union will voluntarily go out of existence.

AMERICAN FEDERATION OF MUSICIANS LOCAL NO. 47

Source 3-N has reported (X(U)) to the Los Angeles Bureau Office that this union is an affiliate of the American Federation of Labor and represents all organized musicians in the Los Angeles section as the bargaining agency. He stated that this union is not strictly a Hollywood union but it does encompass all musicians who work in the studios in Hollywood.

Source 3-N stated (X(U)) that the officers of this union at the present time are the following: J. K. (SPIKE) WALLACE, is the President and business representative.

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JOHN GROEN - Vice-President

FRANK B. PENDLETON - Recording Secretary

AL C. MYERS - Financial Secretary
JOHN M. BOYD - Trustee
H. C. GREEN - Trustee
RICHARD DICKERSON - Trustee

ZARHN BICKFORD - Member Board of Directors
JACK BAPTISTE - Member Board of Directors
ART GINDLER - Member Board of Directors
MAURI H. PAUL - Member Board of Directors
GEORGE H. SMITH - Member Board of Directors

The officers are also Members of the Board of Directors.

Source 3-N stated that this union is one of the largest groups of the A.F. of L. in southern California, having a paid up membership of approximately 8,000. He further stated that although this organization has a clause in its constitution which demands expulsion from the union of any member or members who are Communists, who advocate Communism or any other subversive doctrines, or who engage in subversive propaganda, the union as a body has cooperated with known Communist groups in the Los Angeles locality.

Source further stated that the Musicians Local No. 47 from about 1937 to 1940 was conducted in a conservative manner; that JACK TENNEY was President of the union during that time. He stated that the union has a hall at 1417 Georgia Street, which is owned by the union. He further stated that TENNEY was elected to the California State Legislature in 1938 and he afterward became a member of the Sam Yorty Assembly Investigating Committee and in 1941 TENNEY succeeded YORTY in the committee which was afterwards known as the Tenney Legislative Investigating Committee and was also known as the Anti-Subversive Committee of the California State Legislature.

Source stated that TENNEY ceased to be the President of the union in 1940 and J. K. WALLACE was elected to succeed him. He further stated that after TENNEY went out of office as President, WALLACE, SAM ALBERTS, MISCHA ALTMAN, HENRY ALBERTI, and a man by the name of BAN became active in the union; that ALBERTI, ALTMAN and BAN have been identified as members of the Communist Party up until 1940. He stated that prior to that time ALBERTS was not known as a Communist Party member but was considered a fellow traveller.

Source 3-N has further stated that the Communist line activities of this union are expressed through its President, J. K. WALLACE who sits in the forefront to support the Conference of Studio Unions, which is completely Communist controlled and under the leadership of HERBERT K. SORRELL, a well known Communist. He further stated that the union passed a resolution about October 1, 1942 demanding the opening of a second front. He further stated that WALLACE as a delegate to Labors Unity for Victory...

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Committee, a Communist dominated group, went on record as saying that his union had gone on record as supporting the Committee for the Care of Children in Wartime, a Communist sponsored group. He further stated that as an individual WALLACE'S name appears on a pamphlet written by DALTON TRUMBO, a well known Communist writer in Hollywood, as a sponsor. He further explained that this pamphlet was a protest against the deportation of HARRY BRIDGES. He further stated that WALLACE, speaking for this union, has led the attack on the activities of the Anti-Subversive Committee and JACK TENNEY personally. (TENNEY was elected to the State Senate in the November, 1942 election.)

[Source 3-N further stated] that WALLACE and this union take credit for the establishment of the Hollywood Canteen, which behind the scenes is controlled by a group of Communists and fellow travellers in Hollywood. He stated that this canteen furnished entertainment and refreshments for the armed forces without charge. He further stated that the general impression is that WALLACE is not a Communist Party member but he sponsors Communist activities and is a close associate of HERBERT K. SORRELL and has made statements for his union that it will support demands made by SORRELL and his Conference of Studio Unions in any demands that they will make on the motion picture industry.

STUDIO DRIVERS LOCAL NUMBER 399

[Source 3-O has stated] that there has been an intensive campaign carried on by the Communists to penetrate and overtake this union, a campaign which was led by known Communists, fellow travellers and sympathizers. This local union was considered by them to be a key union in that roup of A.F. of L. locals not a part of the I.A.T.S.E. bloc. In this they ere correct for the reason that if they could succeed in capturing this group would provide an important wedge to penetrate the teamsters group on the est coast.

The campaign reached its height in 1941. At this time the heads of the union, Mr. JOSEPH TUOHY, Business Representative, and RALPH CHARE, Secretary, who, with all other officials of the union, are opposed to radical activities, succeeded in expelling two of the Communist leaders from the union on charges of Communism. The two leaders were GENE BRADY and BEN BUDMAN, whose record appears in the files of the Los Angeles Bureau office.

These expulsions tended to stop activity and at the esent time it is of little importance, although there is a sizeable group Communists and fellow travellers in the union. However, they are strictly ndercover and give little trouble.

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Their names are:

L. J. McCORMICK	LEON SILVER
(Husband of LARUE McCORMICK)	FRANK TALBOT
ROY McKEAN	FLOYD PRATT
AL CAYA	FRANK COLLIER
STANLEY PARKER	WILEY HILL
HARRY ALLISON	JAMES DeSHON
JOHN STRONG	CECIL BEAVER
HARRY STONE	GEORGE COLEMAN
VERNE SPERRY	(Correct name HYMIE EDELMAN)
JACK GANNON	VINCENT LARSEN
GOLDIE GREEN	JACK KESSLER
ADRIAN BEALL	HARRY STERNBERG
CHARLES TEED	SOL GOLDBERG
L. D. SAMPSON	

[Source 3-O has collected (u) the information about these members himself, personally, through other members of the union. He stated that they were active in the U.S.T.G. in 1939; that they supported the Motion Picture Democratic Committee, which was a Communist front organization. He stated that they also objected to the expulsion from the union of BEN BUDMAN and GENE BRADY because of their Communist activities. The expulsion was made by a vote in an open hearing of the union. AL CAYA acted as the spokesman at the first hearing. At the second hearing, which took place in 1941, BRADY and BUDMAN sought the advice of GEORGE SHIBLEY, an attorney at Long Beach, California who has been involved in Communist activities and is a member of the Lawyers Guild and whose practice is confined to individuals and organizations of a Communist viewpoint and the men mentioned above voted against expulsion. They did not support the American Peace Mobilization or other fronts outside their labor union.

STUDIO PLASTERERS LOCAL NUMBER 755

[Source 3-P has stated (u) that this union is one of the conservative bloc of unions. BEN MARTINEZ is the business representative of the union and has been cooperative in combating Communist activity in the Hollywood unions.

[Source 3-P has stated (u) that there are no Communist activities in this union of any consequence; that the membership is limited and it is not one of the larger key unions; that the membership is approximately 400.

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Source 3-P further stated that the only members of the union who have shown Communist tendencies are:

RUDOLPH PARDUCCI
HENRY GREUTEST
HAROLD F. WILSON

He further stated that their activities have been confined to conversations with their own union members. He further stated that this union's membership is composed of Italians largely and that the work which they do is ornamental plaster cast work.

STUDIO CARPENTERS LOCAL NUMBER 946

Source 3-Q informed Agent that this union is apparently free of any outward Communist activities. He stated that it is an old line group, the members of which are for the most part men identified with the picture industry for many years. He further stated that the membership of this union tended to lean toward the conservative side. He also stated that it had been reported that there had been some Communist agitation in the past but at the present time it does not show. He stated that the officers of the union are in no way involved in radical activity of any kind; however their position is one of neutrality toward Communist activity.

Source 3-Q further stated that at a meeting of this union in June, 1941 of various conservative heads of Hollywood unions to combat Communist activity the representatives of this group would not cooperate. Attempts were later made to get their representatives to do so but without results. He further stated that the membership of this union is approximately 2,200 and that the position which the officers took on the situation with respect to Communists was one of aloofness, contending that there was no problem within the organization they represented.

STUDIO UTILITY EMPLOYEES LOCAL NO. 724

Source 3-R informed Agent that the membership of this union is approximately 1,600 and that there is no serious attempt by the Communist element to penetrate this group. Attempts have been made in the past but such attempts were entirely unsuccessful.

Source has stated that the officials of the union are in no way implicated in any radical activity; in fact it is one of the organizations in the Hollywood industry that has been aware of what has been going on and has consistently taken steps to prevent any Communist activity within the ranks of the membership.

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In addition to the conservative position of the union officials another factor operates to prevent Communist activity. And that is that the membership is composed of common laborers who drift in and out of the union. There is a large turnover in membership and as a consequence it is impossible for the Communist elements to concentrate on the members to build up a permanent faction.

The officials of the union, particularly LEW HELM, Business Representative, and H. C. ROHRBACH, JR., Secretary, have cooperated with other conservative union leaders in Hollywood unions to put down, or prevent Communist activity in the unions.

HOLLYWOOD UNIONS FREE OF COMMUNIST PARTY INFLUENCE

Source 3-S has stated that the following motion picture unions in Hollywood, California, have, so far as he has been able to ascertain, remained entirely free of Communist Party influence. They are the following:

INTERNATIONAL BROTHERHOOD OF ELECTRICAL WORKERS, A.F. of L. LOCAL 40, Approximately 900 members

BUILDING SERVICE WORKERS NO. 99, A.F. of L., approximately 500 members

SOCIETY OF MOTION PICTURE INTERIOR DECORATORS, INDEPENDENT - approximately 250 members

MOTION PICTURE HAIR STYLISTS GUILD - Independent approximately 250 members

ARTISTS MANAGERS GUILD - Independent - approximately 100 members

SCRIPT CLERKS GUILD - Independent - approximately 250 members

UNIT MANAGERS GUILD - Independent - approximately 100

FIRST AID MEN AND WOMENS UNION - Independent - approximate 150 members

SOCIETY OF MOTION PICTURE FILM EDITORS - Independent approximately 650 members

Source 3-S stated that two of the above named A.F. of L. .B.E.W. Local No. 40 which has about 900 members, and the Building

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Service Workers No. 99 with an approximate membership of about 500, have not shown any activity along Communist lines as organizations. The officials of these unions have not been identified with any form of Communist activity to his knowledge.

Source 3-S further stated that the seven independent unions named are small groups loosely organized and have not joined with any other unions in any activity of any sort so far as communism is concerned. He stated that they function as small independent groups in efforts to better their working conditions. He further stated that these unions could not be considered key groups and it therefore appears that there has not been intensive concentration on them by the Communist Party. It has always been a contention of the Communist element in Hollywood that if they could get control of the key unions, particularly those which are a part of the Conference of Studio Unions and several other I.A.T.S.E. locals, not yet a part of the latter group, they would have the situation well in hand, and then could force the remainder of the unions to fall in line with their wishes.

GENERAL SUMMARY OF THE LABOR UNION SITUATION IN THE HOLLYWOOD MOTION PICTURE INDUSTRY

Source 3-T has assisted in summing up the labor union situation as it exists in Hollywood and has pointed out the various efforts which have been made by the Communists and the Communist Party to get control of the various unions and guilds, and has gone a little farther and has shown the way in which the motion picture guilds and unions have endeavored to follow the Communist Party line which he has stated has been "without deviation". He has further pointed out that while the motion picture unions and guilds are at the present time on the surface at least for an all out war effort, that one who is familiar with their tactics can readily see that the Communist Party at the present time is losing no opportunity to further the interests of the Communist Party at the present time.

This summary is as follows:

"In its attempt to take over and control the motion picture industry in Hollywood, plans for which were laid down about twelve years ago, the Communist Party has consistently pursued policies and methods which were adjusted to different group interests and which varied in application according to the different changes in the party line of the Communist International (Comintern).

"In Hollywood there were two main lines of procedure; one for influencing the so-called cultural groups, writers, actors, artists, directors, etc., and another for penetration and the capturing control of the studio trade unions. Tactics used were not the same, although there was under cover coordination of all communist interests and controlled groups.

"As has been shown heretofore, the initial attempt to enter the trade union field in the motion picture industry was the formation of the Motion Picture Workers Industrial Union. This union, although not affiliated with the Trade Union Unity League (T.U.U.L.), was set up along the same lines of that basic communist organization and had the same object in view.

"At the time of the formation of the M.P.W.I.U. in 1934 the line of the Communist Party was to form independent unions, mould them into revolutionary unions and work for the eventual overthrow of capitalist democracy by means of violent revolution.

"This line of the Communist Party is clearly laid down in THE COMMUNIST, the official monthly organ of the Communist Party of the United States for June 1930, at Page 509, where it is stated:-

> 'We should keep in mind that the Party has also at its disposal other organizations, schools of the class struggle, schools of Communist strategy and tactics, where it can and in fact should recruit workers by the thousands who are insufficiently prepared, and in need of preliminary schooling. Such are, first of all, the revolutionary trade unions.'

Again, on page 512 it stated:

> 'The TUUL is an independent leader in the economic struggles of the working class. It is an uncompromising foe of the A.F. of L. Its task is to mobilize the masses, win them to its side, embrace them organizationally within its own folds and to destroy the A.F. of L.'

"This was the first method of penetration of the Hollywood motion picture industry by way of the Motion Picture Workers Industrial Union which was completely Communist dominated and which followed the Communist Party line implicitly.

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"At the Seventh World Congress of the Communist International held in Moscow July 25th to August 20th, 1935, at which Congress EARL BROWDER was one of the delegates from the United States, a decision was made to alter the methods and tactics of the world Communist movement. What was called at that time the 'United Front', later called the 'Popular Front', was set up. All the various Communist parties throughout the world were ordered to conform and change their methods and tactics.

"In the trade union field this united front tactic called for the abandonment of revolutionary tactics, substituting therefor the boring-from-within process whereby all Communists were to join and work within the then existing trade unions, which meant in the United States the American Federation of Labor. They were to try and capture the leadership and key positions in the unions and bend the organizations over to the Communist Party line which had now become 'support of bourgeois democracy, opposition to fascism, etc.'. This change in the Communist Party line was determined by the foreign policy of the Soviet union which was then advocating 'collective security' against the tendency toward fascism.

"This line for action of Communists in trade unions was laid down by GEORGE DIMITROF, head of the Communist International, at this Congress as follows:

> 'Hence, the main task of the Communist Parties of the West at the present time is to develop the campaign for unity in the trade union movement and to bring it to its consummation; to see to it that all Communists, without exception, join the trade unions, there to work systematically and patiently to strengthen the solidarity of the working class in its fight against capital, and thus attain the conditions that will enable the Communist Parties to rely upon the trade unions.' (Report of DIMITROF to Seventh World Congress - Page 44)

"EARL BROWDER, on his return to the United States from this Congress, repeated this formula at the November (1935) Plenum of the Central Committee of the Communist Party of the United States, as follows:

> 'The Seventh World Congress formulated a new tactical line because new conditions have arisen, not because the old line was wrong. The Communists are Marxists, Leninists and Stalinists. We adopt such tactics as best suit the concrete conditions. We will adopt new

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tactics again when changing conditions demand it. What Communists do not change, of course, is their strategic aim——the proletarian revolution and socialism. Naturally, the Seventh World Congress made no change in that at all. On the contrary, it equipped the working class vanguard with such a tactical line as will enable them to fight most effectively for this aim in the present world conditions.'

(BROWDER'S report - Page 6)

"Then, respecting the trade union situation, specifically, BROWDER had this to report:

'Our party faces a great responsibility in the present trade union situation.....in order more fully to carry through this role, we must complete the organization of the unorganized Communists, those who are eligible but have not yet joined the trade unions. All party organizations must consider it one of their tasks to bring the Communists into the organized trade union movement.'

(Pages 53-54, BROWDER Report)

"As a result of this decision of the Seventh World Congress held in Moscow, Russia, and the subsequent report of EARL BROWDER to the Central Committee of the Communist Party of the United States, the Motion Picture Workers Industrial Union of Hollywood, a revolutionary trade union, was quietly dissolved in February, 1936, and all Communist Party members, fellow travellers and sympathizers obediently went over and joined the then existing A.F. of L. unions in the Hollywood motion picture industry and began to work according to instructions based upon the Moscow decisions.

"Then followed the various maneuverings heretofore described——the formation of such groups as Conference of Motion Picture Arts and Crafts (COMPAC), United Studio Technicians Guild (USTG), Conference of Studio Unions, and a host of smaller groupings, all of which was determined by the Communist Party line.

"During this period and up to the signing of the STALIN-HITLER pact on August 23, 1939, the Communist Party made tremendous strides both in capturing unions and gaining influence all through the motion picture industry. Concealing their identity by pretending support of democracy, registering politically as members of the Democratic party, and carrying out the Trojan horse tactics of the Communist International, their influence spread among the rank and file [redacted] unions.

"However, with the announcement of the STALIN-HITLER pact there was a lull in the progress. For the duration of that pact, August 23, 1939 to June 22, 1941, the Communists confined their operations in the unions mainly to collective bargaining for the members, dropping the outward Communist political agitation almost completely. Politically, they were in very bad odor. But however, this bad odor affected them politically they retained their hold on the union groups because the Hollywood motion picture producers, through their labor representative, PAT CASEY, favored the Communist controlled unions. This enhanced the prestige of the Communist controlled leadership which was thereby enabled to hold on during that rough period.

"The change in the Communist Party line that came with this signing of the STALIN-HITLER pact on August 23, 1939, a change which demanded that Communists abandon support of democracy as exemplified by the Popular Front, and work for isolation, oppose national defense, conscription, Lease-Lend aid to Britain, in effect give aid and comfort as far as possible to Nazi Germany and the Axis powers, was followed by the Communist controlled Hollywood unions cautiously. They took the then Communist position that it was an imperialist war and America should have none of it. But this line was followed in a very cloudy and ambiguous manner. However, some of the unions went so far as to support the American Peace Mobilization.

"In the main, however, such support was an individual matter with some of the leaders of the Communist persuasion within the unions. But it was very limited for the reason that it is an important part of Communist strategy that Communist union leaders must always be protected from exposure. They are instructed to confine their activities mainly to their union affairs, particularly during a period when the party is under such fire as it was during the period of the HITLER-STALIN pact. The party line was carried more openly at this time by the cultural groups, and "front" organizations with which many of the Communists were working secretly.

"With HITLER'S attack on Russia on June 22, 1941, a new period was ushered in. The change in the position of Soviet Russia and its subsidiary, the Communist International, from one of collaboration with the Axis powers to one of antagonism, and the subsequent alliance of Russia with Great Britain and the United States was immediately reflected in the union activities of the Hollywood motion picture industry.

"From a position of opposition to the war in every respect, the Communist controlled groups now suddenly became violently patriotic and began shouting for all-out support of democracy, the war, national defense, second front, and in favor of everything they had condemned just a few weeks before. This is the situation as it prevails at this time.

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"And it is on this situation which the Communist Party relies to eventually control and dominate the Hollywood studio unions. By assuming the garb of ultra patriotism, giving all support to every project for national defense and taking part in all efforts to prosecute a successful end to the war, it is outwardly going along with the tide. But at the same time it is working feverishly undercover to build the party influence, recruit members into its ranks and to take advantage of every channel and avenue to build membership and influence.

"In this it, the Communist Party, is following out the basic principle of the Seventh World Congress of the Communist International, which EARL BROWDER clearly stated in his report on this Congress given at Madison Square Garden in New York City, on October 3rd, 1935, when he stated:

> 'If, nevertheless, war breaks out, it is their duty to work for its speedy termination, and to strive with all their might to utilize the economic and political crisis produced by the war, to rouse the political consciousness of the masses of the people and thereby hasten the downfall of capitalist class rule.'

(BROWDER'S report - Page 7)

"The tactics pursued by the Communists and fellow travellers within the Hollywood unions, and the cultural groups as well, are, at the present time, not easily distinguishable. Masking their efforts, as has been said, behind an all-out war effort, they are utilizing all their forces in work among the thousands of workers in all categories. Their activities take the form of agitation for the second front, Russian relief, sympathy for the Soviet system of government, freedom for India, negro equality, defense of HARRY BRIDGES, pressure to have Communists placed on the War Manpower Commission, Civilian Defense, Rationing Boards, and all government appointed agencies, entertainment of and propaganda among the armed forces, etc. etc. All this is part of the Communist Party line at this time.

"All attempts to capture leadership and key positions in the unions by the usual tactics of slander, innuendo and false accusations against the conservative leaders have been temporarily abandoned. In their place have been substituted the program activities mentioned above and an approach to these conservative leaders for cooperation with the Communist Party line.

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"In this program the Communists in the unions have the fullest support from the cultural groups, writers, actors, directors and the Hollywood "intelligentsia" generally who follow the Communist Party line. These latter have great influence and prestige. Of all groups in the Hollywood sector these cultural groups are the most susceptible to Communist influence. Having greater latitude as theoreticians and artists their necks are generally found to be much farther out than those of the Communist trade unionists who are instructed to play a much closer game.

"To summarize the present union situation in Hollywood it must be stated that while the campaign to take over the remaining unions from the top, not yet under Communist control, has now been halted, the foundations for a future coup by the Communist Party, its fellow travellers and sympathizers is now being laid. Utilizing the position and prestige of Soviet Russia in the war effort, the Communist Party is building a strong following among all departments of the motion picture industry, a feat not particularly difficult at this time due to the peculiarities of the industry, its strong racial factors and foreign ties.

"Due to the war situation the picture may appear confusing; but it will become somewhat clearer if it is borne in mind that the leaders of the Communist International have stated many times with authority, that 'support of bourgeois democracy is not a principle; on the contrary, it is only a tactic to be applied under certain conditions.' This principle is clearly set forth in the report of EARL BROWDER quoted above.

"The tremendous influence of Hollywood and the motion picture on the ways and customs of the people of the United States and the world must not be underestimated. The Communist International has understood this for many years and has been laying plans accordingly. It is fully aware of this influence and for that reason has concentrated on both the trade unions and the cultural departments.

"On the surface the increasing influence of the Communist Party and its fellow travellers is not so apparent, amalgamated as it is with the war effort. But behind the scenes this influence is growing and has now become so strong that it is able to influence the type of picture being made, or prevent anything being put into a picture which is considered contrary to the Communist Party line.

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"Despite all protestations by the Communists and their fellow travellers that they now stand for complete support of democratic processes, that they are for all-out support of the war, and despite the fact that they now appear in the garb of ardent American patriots, they are working furiously behind the scenee to build the party and its influence in order that they may render service to the Soviet Union and its foreign policy, even though that policy should lead to direct antagonism to the interests of the government of the United States.

"This principle is clearly understood by all members of the Communist Party and trusted fellow travellers. It was clearly stated by EARL BROWDER in his speech in Madison Garden, New York City, on October 3rd, 1935, quoted above.

"A statement made by a Communist of some importance in the Los Angeles section, EUGENE LINDER, within the last thirty days, to the effect that they expected, within the next five years, to bring about the proletarian revolution, is indicative of the party position.

Source 3-T has stated that LINDER has been a Communist Party member since 1934, at which time he attended meetings at Unit J-6, Hollywood Sub-section. He further stated that in 1937 LINDER made a trip to Russia in company with one GIBBS, and attorney LEO GALLAGHER joined them or at least joined LINDER in Europe and toured several countries of Europe with LINDER. He stated that on LINDER'S return to the United States he delivered a series of lectures on the advantages of the Soviet union and the justice of Communism. (U) (W)

Source further stated that LINDER was the chairman of the Saturday Discussion Club, a Communist propaganda forum which holds meetings in Clifton's Cafeteria on Olive Street in Los Angeles, at the same time that he, LINDER, was employed on the Adult Educational Project of the Works Projects Administration. (U) (W)

Source 3-T stated that LINDER taught sociology and economics at the Belmont, Fairfax, and Hollywood high schools in Los Angeles, as well as at several so-called discussion clubs and open forums and various women's clubs.

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COMMUNIST INFILTRATION AND COMMUNIST CONTROL IN THE SO-CALLED CULTURAL, POLITICAL, PROPAGANDA AND FRONT ORGANIZATIONS IN THE MOTION PICTURE INDUSTRY IN HOLLYWOOD

The first section of this report dealt with the infiltration of Communists and Communist influence and control into the labor unions and guilds in the motion picture industry in Hollywood, California.

This, the second section of this report, deals with the control and attempted control by the Communist Party of the U.S.A. under general directives from the Communist Party of the Soviet Union over certain groups of directors, writers, actors, actresses and highly paid technicians, the so-called intellectuals employed in the motion picture industry in Hollywood. The purpose of this control is to utilize the motion picture as a powerful instrument of propaganda and cause the production of pictures which will serve the interests of the foreign policy of the Soviet Union throughout the world.

COMMUNIST CULTURAL ACTIVITIES IN HOLLYWOOD

Source 3-O, who was a member of the Communist Party in Hollywood for a number of years and who has been very active in Hollywood activities for many years, has stated that the Communist cultural entry into Hollywood was not a spontaneous movement by certain persons in the industry who were in sympathy with "social causes" and who, living in an artificial world of make-believe wished a vicarious thrill by playing at being the dreaded revolutionary in real life, on the contrary this program of Communist infiltration of the Hollywood motion picture industry with the object of taking over and influencing it in the interests of the Communist world revolution, was planned in 1934 and those plans were laid far afield from the local scene. This is not to say that some of those who later became involved in Communist activities among the cultural groups in the industry were not romantic dabblers in what has become since about 1936 a sort of fad with the intelligentsia of the film world, but that group of Communist Party wheel horses which has been working constantly in the interests of the Communist Party and Communism, is in dead earnest, and when properly understood in the light of its place and functions as part of a gigantic world conspiracy, there can be no denial that it has been extremely successful.

In an attempt to measure the progress of Communist activities and influence in the motion picture industry, it must be done by keeping in mind the role to be played, which is to influence the minds and emotions of the great masses of people of the United States and the world. It must also be remembered that here in the United States alone the motion picture reaches approximately 85,000,000 people each week, that being the average weekly attendance. While there has been an immense program of infiltration into the

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studio labor unions, as has been shown, it is among the intellectuals, particularly the writers, directors, actors and artists, the so-called cultural field, where most progress has been made and where Communist sympathy and influence is the strongest and most far-reaching; and this is only natural, for, despite all claims and pretensions that Communism as propagated by the world Communist Internationale (Comintern) is a "workers' movement" and meant to free the "toiling masses" from the wage slavery of capitalism and its operations, in reality this is not true, and never was. The Communists, and all radical movements, in fact, are movements led by frustrated and satiated intellectuals who, under the guise of liberating the working classes, seek to set themselves up as a privileged class in a new society of which they will be the directing heads.

The makers of the Russian Revolution in 1917, the model for Communists everywhere, were all intellectuals—they never worked a day in their lives at manual labor. This fact is proven further when we see the Communist leaders of labor unions here in the United States as intellectuals, or striving to be such. The reason for this is that what is called Marxism, Leninism, and Stalinism—a combination of terms used by Communists everywhere—is based on theory, and that theory calls for intensive intellectual concentration. It is only from this basis of reasoning that the Communist activities of the highly paid writers, directors, actors and artists, whose salaries in many cases amount to thousands of dollars a week, can be explained. This attitude is borne out by the statement of LAURA DURT to the State District Attorney in Los Angeles in 1940 when she stated:

> "We attended a housewarming in the home of HELEN GAHAGEN and MELVYN DOUGLAS at which there were a number of screen people present. We complimented Miss GAHAGEN on their home and she said, 'I don't know why we put so much money in it because when revolution comes we will lose it all, and the revolution is bound to come because conditions in this country are so terrible it is inevitable.'"

The initial move of the Communist Internationale to get control over international artists, writers and those in the creative fields of the arts began about the year 1930. The necessity for this action had long been recognized in the Soviet Union as a policy of the state to control the minds of the people. But it was not until 1930 that the international structure, the Communist Internationale (Comintern) was delegated to make this program everywhere throughout the world. It was in this year that the international union of revolutionary writers, which has had such tremendous influence on writers in the United States, held a congress in Kharkov, Russia. The effects of this congress, attended by delegates from the United States, are apparent right now in Hollywood. Many of the writers now employed in the Hollywood motion picture industry were schooled in the organization which

sprang from this congress, and those writers who were so schooled are still carrying on for the Communist Party as vigorously as ever.]

[About this same time, that is in 1930, another organization was set up in the Soviet Union. It was called the International Union of Revolutionary Theatre. The headquarters were in Moscow. It likewise was the parent of a multitude of sub-organizations in the United States called "Workers' Theaters", "Theater Groups", "Little Theater", and others. All of these projects were under the firm control of the Communist Party.]

The president of this international union of revolutionary theatre was HEINRICH DILLENT, theater director in Russia. Others of influence were:

PEARL ATTACHEVA
ANATOLI GELEBOR
SERGEI EISENSTEIN
ERWIN PISCATOR
SERGI TRETYAKOV
CHAN ITIAN
JAY LEYDA

All of the above are Russians and are internationally known in theatrical circles as being authorities on theatre and theatre business. The plans of this group were to set up in the United States schools of the theater patterned after those of MEYERHOLD and STANISLAVSKY, Russian authorities on the use of the theater as a weapon for revolutionary propaganda. Such were the plans laid down in Moscow, Russia to be sponsored by the Communist Party in the United States.

Shortly after this International Union of Revolutionary Theatres was set up in Russia, there sprang up in the United States in all the major cities a multitude of so-called "theater groups". There were such organizations as:

"Theater of Action"
"ARTEF"
"Theater Collective"
"Chicago Group Theater"
"New Theater Players of Hollywood"
"Negro People Theaters of the South"
"Rebel Players"

All of the above groups were under Communist Party control and followed the pattern of the "Revolutionary Theater" as above stated. There were also set up at the same time the following:

"Film and Photo League"
"Workers Dance League"

These two latter organizations at their inception were separated from the theater groups but they also were Communist inspired and controlled.

In April, 1932 the Communist leaders in New York called a national theater conference. It was composed of delegates from all of the aforementioned groups. At this conference there was created what was called the LEAGUE OF WORKERS THEATER. This league brought together all groups into one centrally controlled organization and was known as the American section of the International Union of Revolutionary Theatre. It published a magazine called "The Workers' Theater".

In 1934 the name of the League of Workers' Theater was changed to the NEW THEATER LEAGUE and the magazine was re-named "New Theater". The structure and Communist control remained. It was the same set up under a new name.

Previous to this change in names there had been very little attention paid to the Hollywood motion picture industry but now that sound was introduced and the talking motion picture was firmly established which was changing the technique of the motion picture to one more adaptable for propaganda purposes, the Communist Party began an intensive campaign to penetrate the industry.

The consolidation of all of these theater groups into one organization with its headquarters in New York made it possible to direct all activities more efficiently. This supervision of all of these group theater activities which were in effect schools for writer, actors, directors, artists, etc., many of whom later were employed in Hollywood was successful and as a result the initial infiltration in Hollywood was mainly from this source.

NATIONAL EXECUTIVE BOARD OF THE NEW THEATER LEAGUE - 1935

ANITA BLACK	TONY KRABER
PHILLIP BARBER	JOHN HOWARD LAWSON
JOHN BOND	WILL LEE
BEN BLAKE	MARK MARVIN
VICTOR CUTLER	ALBERT MALTZ
HARRY ELION	LISTON OAK
ALICE EVANS	ROBERT RILEY
BEN GOLDEN	GEORGE REDFIELD
ANNE HOWE	AUGUSTUS SMITH
BEN IRWIN	MOLLY DAY THATCHER
HERBERT KLINE	

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MICHAEL GOLD
MORDECAI GORELIK
A. T. HOBAN
LANGSTON HUGHES
ELIA KAZAN
ALFRED KREYMBORG
MELVIN P. LEVY
WILLIAM E. LEONARD
ROSE McCLENDON
SAMUEL ORNITZ
CLIFFORD ODETS
PAUL PETERS
PAUL ROBESON
CONRAD SILER
BENNO SCHNEIDER
GEORGE SKLAR
LEE STRASBERG
PAUL SIFTON
CLARA SIFTON
PHILLIP STEVENSON
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JIM STERN
NORMAN STEVENS
MOLLY DAY THATCHER
DORIS YANKAUER

While the above lists of names represent all sections of the United States, among them will be found some that are now employed in Hollywood and carrying on activities which are in tune with the Communist Party line. They are the following:

HERBERT KLINE, Director, Communist Party member, associated with JOHN STEINBECK. Now in Mexico City making a picture.

JOHN HOWARD LAWSON, writer, member of League of American Writers and a Communist Party member.

ALBERT MALTZ, writer, member of the League of American Writers and a Communist Party member.

ALBERT BEIN, writer, member of the League of American Writers, member of the New Theater League and a fellow traveller.

MICHAEL BLANKFORT, writer, member of the League of American Writers, and a member of the Communist Party.

LANGSTON HUGHES, writer, a member of the League of American Writers and a member of the Communist Party.

SAMUEL ORNITZ, writer, member of the League of American Writers, a member of the American Peace Mobilization and many other front organizations, and a member of the Communist Party for many years.

CLIFFORD ODETS, writer, a member of the League of American Writers, active in the American Peace Mobilization and a member of the Communist Party.

PAUL PETERS, writer, a member of the League of American Writers and a fellow traveller.

PAUL ROBESON, actor and singer. Very active in American Peace Mobilization and a member of the Communist Party.

BENNO SCHNEIDER, director, an ardent fellow traveller.

GEORGE SKLAR, writer, a member of the League of American Writers, very active in American Peace Mobilization and an active member of the Communist Party.

JAY LEYDA, director, member of the American Peace Mobilization; at the present time directing the picture "Mission to Moscow", and an ardent member of the Communist Party.

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Others now in Hollywood connected with the motion picture industry who were affiliated with or supported the activities of the New Theater League, are the following:

DUDLEY NICHOLS, writer and director, member of the League of American Writers and a fellow traveller.

VIOLA BROTHERS SHORE, writer, member of the League of American Writers, and a very active member of the Communist Party.

MARC BLITZSTEIN, writer and composer, member of the League of American Writers, member of the American Peace Mobilization.

LESTER COLE, writer, member of the League of American Writers, member of the American Peace Mobilization and an active member of the Communist Party.

LILLIAN HELLMAN, writer, a member of the League of American Writers, a member of the American Peace Mobilization, an active member of the Communist Party, and the wife of ARTHUR KOBER.

ARTHUR KOBER, writer, member of the League of American Writers, member of the American Peace Mobilization, a member of the Communist Party and the husband of LILLIAN HELLMAN.

LESTER KOENIG, writer, member of the League of American Writers and a fellow traveller.

HERBERT BIBERMAN, director, Los Angeles director of the American Peace Mobilization; picketed the White House until a few days before HITLER attacked STALIN on June 22, 1941; a member of the Communist Party.

ORSON WELLES, writer and director, a member of the League of American Writers, a member of the American Peace Mobilization; active in the HARRY BRIDGES defense committee.

LEWIS MILESTONE, director and a fellow traveller.

HERMAN SHUMLEIN, director, member of the American Peace Mobilization and a member of the Communist Party.

JOHN CROMWELL, director, a fellow traveller.

WILLIAM DIETERLE, director, and a member of the Communist Party.

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FRANK TUTTLE, director, a member of the League of American Writers, a member of the American Peace Mobilization, and a member of the Communist Party.

KING VIDOR, director, fellow traveller who follows the Communist Party line ardently.

JORIS IVENS, director, follower of the Communist Party line.

PARE LORENTZ, director, a follower of the Communist Party line.

J. EDWARD BROMBERG, actor, a member of the American Peace Mobilization and an ardent member of the Communist Party.

JOHN GARFIELD, actor, a fellow traveller and an ardent follower of the Communist Party line.

MAURICE CARNOVSKY, actor, a fellow traveller and a follower of the Communist Party line.

ROMAN BOHNEN, actor; follower of the Communist Party line.

FRANCES FARMER, actress, fellow traveller.

GALE SONDERGAARD, actress, member of the American Peace Mobilization and a member of the Communist Party.

JOHN WEXLEY, writer, member of the League of American Writers, a teacher in the writers school, and a follower of the Communist Party line.

IRWIN SHAW, writer, member of the League of American Writers, sponsor of Contemporary Theater, and a follower of the Communist Party line.

FREDERIC MARCH, actor; very active in the Mooney defense committee; a member of the Communist Party.

FLORENCE ELDREDGE, actress, member of the Hollywood Anti-Nazi League and a member of the Communist Party.

DONALD OGDEN STEWART, writer, member of the League of American Writers and former president of that organization. A member of the Hollywood Anti-Nazi League; very active member of the American Peace Mobilization, and a member of the Communist Party.

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JAMES CAGNEY, actor; a member of the American Peace Mobilization, and a fellow traveller who follows the Communist Party line.

LIONEL STANDER, actor; member of the Hollywood Anti-Nazi League, a member of the League for Peace and Democracy, and a member of the Communist Party.

ART SMITH, a follower of the Communist Party line; now in Mexico City.

JEAN MUIR, actress; member of the Hollywood Anti-Nazi League, and follower of the Communist Party line.

ROUBEN MAMOULIAN, director; member of the Hollywood Anti-Nazi League and other fronts and a fellow traveller.

The above described activity of the Communist Party operating through the New Theater League and its offshoots is by no means the extent of its activity in the Hollywood cultural section. It will be seen in reports on separate organizations heretofore made and hereinafter given, that the persons mentioned in connection with the New Theater League appear in each and every one of the numerous front organizations and Communist controlled labor unions and groups sponsored by the cultural groups and labor unions. Instead of being a group here and a group there operating separately, it is an interlocking system with tentacles in every organization, political, cultural, front, or labor unions, all activities of which stem from the spearhead, the Communist Party.

The method of operation, the tactics for infiltration, and the general procedure as described above are basically the same in all of the work of the Communist Party, whether it be in Hollywood, labor unions, front organizations, local, state or national government, or social groups. The general line is laid down in Moscow, the national groups carry it out through the network where it eventually takes effect in every section of the world. The changes in the party line are reflected in the United States nationally and locally with an incredible efficiency.

As an example of this which we have seen the elimination of the Hollywood Anti-Nazi League, the program of which was one of opposition to Naziism, and support of the democratic processes, and the almost immediate substitution of the Hollywood League for Democratic Action, the program of which was just the reverse. This change from one organization to another was determined by the foreign policy of the Soviet Union which changed with the consummation of the STALIN-HITLER pact, August 23, 1939. It will also be noted from separate reports hereinafter that the same officials of the Hollywood Anti-Nazi League were the same as they were for the Hollywood League for Democratic Action.

The Hollywood motion picture industry is and has been, as it will be seen, one of the outstanding barometers of change in the Communist Party line.

CONTEMPORARY THEATRE, INCORPORATED
(Communist Front Organization)

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(u)

Source 3-V, who is familiar with the Communist build-up in Hollywood has stated that with the setting up of the NEW THEATRE LEAGUE in 1934, and the publication of its official magazine, the "New Theatre", and the subsequent creation of the Hollywood Chapter of the LEAGUE OF AMERICAN WRITERS in the spring of 1935, the real penetration of the Hollywood motion picture industry by the communist party began.

The publication of a series of sensational articles dealing with certain prominent personages in and out of the picture industry in this magazine, "New Theatre", drew the attention of all Hollywood intellectuals to Communist methods and ideology. The most sensational of these articles was one , "The Sacred Cow of Hollywood". This was a vicious, unwarranted and almost obscene attack on LOUELLA PARSONS, a Hollywood correspondent and columnist. In the article she was painted as a servile hireling of Mr. WILLIAM RANDOLPH HEARST who was then, and still is, the bogey man of the American Communists. This article was published in the August, 1935, number of the "New Theater". So sensational was the article that in some cases copies of the magazine sold for as much as five dollars. The author of the article which was signed "JOEL FAITH" was reported to be one CHARLES (CHUCK) DAGGETT, then a reporter on a theatrical trade paper, "Variety".

Some few months previously the first American Writers Congress was held in New York City, April 1935. Out of this congress came the Hollywood Chapter of the League of American Writers. At this first congress EARL BROWDER, MICHAEL GOLD and other top Communist functionaries were in attendance and practically guided the proceedings. The foregoing events were the initial stimuli that brought about the rush of so many of the Hollywood intelligentsia to join the ranks of the revolution, as interpreted by the Communist Party at that time. [As part of the Communist Party program, and under the auspices of the New Theatre League, there was set up in Hollywood an organization called "CONTEMPORARY THEATRE, INCORPORATED".] The headquarters were located at 2905 Sunset Boulevard. (u)

(u)

[The aims and purposes of CONTEMPORARY THEATRE, INCORPORATED] were officially stated as follows in a prospectus dated March 8, 1936:

> "The Contemporary Theatre is building the New Theatre in Los Angeles—a theatre with a progressive, artistic and social outlook. It is a non-profit cooperative enterprise of playwrights, actors, technicians and audience. We are [devoted to the production of the best

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available plays dealing with the struggles and conflicts of our times.]

"We believe that vital drama and vital theatre must meet squarely the ideas and forces that determine human existence.

"The vigorous theatre of the past interpreted man's struggle against fate, the disasters of nature; his efforts to break through restricting moral codes. The stage interpreted these forces and involved its audience in the struggle to conquer them.

"Today the theatre faces the tumultuous drama of a whole society struggling against the chaos of the world. Today a vigorous theatre must dramatize the deep-going conflicts of our times, the economic, emotional and cultural problems that confront the majority of the people.

"The Contemporary Theatre is dedicated to such a purpose. Its plays will speak directly to this majority whose lives are usually ignored or caricatured on the stage.

"We believe that the powerful sweep of the NEW THEATRE movement which is profoundly rooted in the lives and struggles of all those who work for wages, carries along with it the seed of history in the making which is indeed of momentous interest to every theatre worker and every theatre-goer. Audiences demand rich, mature and indigenous plays of American life, and the Contemporary Theatre in its work intends to give these to them."

While the foregoing program announced publicly, taken at its face value is rather innocuous and mild, the same prospectus from which it was taken recommended such plays as:

"PEACE ON EARTH", by GEORGE SKLAR and ALBERT MALTZ, which had a run of five weeks in Los Angeles. This play is described as a powerful "anti-war drama". It was definitely revolutionary in content and followed the Communist Party line at that time.

"SAILORS OF CATTARO", by FREDERICK WOLF. This play also was revolutionary and in one scene portrayed an actual uprising.

"Waiting for Lefty", "Awake and Sing", "Paradise Lost", and "Until the Day We Die", all by CLIFFORD ODETS. All four of these plays are in the same category, that of

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following the Communist Party line. They speak for themselves.

GEORGE SKLAR, ALBERT MALTZ and CLIFFORD ODETS are all members of and active in the League of American Writers and have followed the Communist Party line for many years. SKLAR and MALTZ signed the call for the Fourth Writers Congress, which was an endorsement of the American Peace Mobilization. FREDERICK WOLF is a foreign revolutionary writer, an Austrian, and known internationally as a supporter of Communist causes.

The Hollywood sponsors of CONTEMPORARY THEATRE, INCORPORATED were:

DOROTHY PARKER - Writer and Member of the League of American Writers, long a fellow traveller

HERMAN SHUMLIN - Now a Hollywood Director. Formerly a Broadway producer. He has long been a close follower of the Communist Party and its political line; was endorser of the American Peace Mobilization.

HERBERT BIBERMAN-A Hollywood screen director, long identified with the Communist movement; was West Coast Director of the American Peace Mobilization, and was picketing the White House almost at the time HITLER attacked Russia. He is a Communist.

JOHN FORD - Hollywood director. Identified as member of the Communist Party in Burt testimony, D.A. 1940. Follows the Communist Party line and sponsors front organizations.

DUDLEY NICHOLS- Member of the League of American Writers, signer of the Fourth Call of the Writers Congress, which was an endorsement of the American Peace Mobilization. He has been long a fellow traveller.

KING VIDOR - Hollywood director and fellow traveller.

SAM SPEWACK - Hollywood writer and fellow traveller.

GILMOR BROWN - Director of Pasadena Little Theatre.

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EMANUEL EISENBERG - Chairman of Contemporary Theatre, Incorporated. He is listed as a short story writer and reviewer for various magazines, one of which was "New Theater". EISENBERG is not reported to have been connected with the Hollywood Motion Picture Industry at that time, but came into the locality from New York.
(Above from Prospectus 3-8-36)

Other Hollywood motion picture people active in the affairs of the organization were:

DONALD OGDEN STEWART- Writer; member of the League of American Writers and a Communist.

LIONEL STANDER - Actor and a Communist.

FREDERIC MARCH - Actor and a Communist.

FLORENCE ELDRIDGE - Actress and a Communist Party line follower.

JOHN CROMWELL - Director and a Communist Party line follower.

JAMES CAGNEY - Actor and a Communist Party line follower.

LEWIS MILESTONE - Director and a Communist.

JOHN HOWARD LAWSON- Writer and a member of the League of American Writers; also a Communist.

CLIFFORD ODETS - Writer; member of League of American Writers and a Communist.

ARTHUR KOBER - Writer; member of League of American Writers, and a Communist Party line follower.

IRWIN SHAW - Writer; member of League of American Writers and a Communist Party line follower.

FRANK TUTTLE - Director and a Communist.

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JEAN MUIR - Actress and a Communist Party line follower

HERBERT KLINE - Director and a Communist Party line follower.

All of the above are reported to have attended a meeting of the Contemporary Theatre, held at the Hollywood Women's Club, Hollywood, California, March 29, 1936, the minutes of which meeting is reported in full in "New Theatre" magazine for May, 1936, page 5. This report contains speeches made by various individuals and reveals fully the program and purposes of Contemporary Theatre, Incorporated.

Contemporary Theatre, Incorporated, had comparatively a short life. This was not because of lack of serious intent or concentration on the idea, but rather because it was discovered that a simpler and easier way to get Communist propaganda plays before the public was to utilize the W.P.A. Federal Theatre Project for the purpose. The Communist Party had already, at this time, succeeded in penetrating the Federal Theatre Project to a serious extent and consequently here was an opportunity to present party line plays under the auspices and at the expense of the United States Government.

Besides, HALLIE FLANAGAN, who had been much interested in the NEW THEATRE LEAGUE previously, and who had written articles for its magazine, "New Theatre", was head of the project. Miss FLANAGAN had made several trips to Russia; once in 1926 when, on her return to the United States, she wrote in glowing terms of the value of the Russian Theatre Technique, in the book "Shifting Scenes" which was supposed to be a survey of the art of the theater in all European countries, but in which the greater part of the book dealt with the Russian theatre. She only spoke in glowing terms of the theatre but went into ecstasies over the Russian revolution and the way of life in that country at that time. Again in 1931 she made a trip to Russia to attend the Russian Theatre Festival.

As a consequence of the Communist Party tactic of concentrating on the Federal Theatre Project, Contemporary Theatre, Incorporated of Hollywood gradually passed out from lack of nourishment—the usual method of liquidating a front organization when it is no longer needed.

But the utilization of the Federal Theatre Project by the Communists for propaganda plays eventually brought about the death of the Project. An investigation by the Dies Committee brought to light Communist control of the project in certain localities, particularly New York.

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At a series of hearings before this committee in the fall of 1938, and at a later hearing before a sub-committee of the House Committee on Appropriations (Chairman CLIFTON A. WOODRUM) in the spring of 1939, before which both committees Miss FLANAGAN appeared and denied any Communist influence on the Project, evidence of a conclusive nature was brought out by witnesses that the contrary was true.

Miss FLANAGAN in 1940 wrote another book, "Arena", which dealt with the history and finally the liquidation of the Project by an Act of Congress on June 30, 1939.

As a result of these hearings, and for the reason that Communist influence over the Project was apparent, the W.P.A. Federal Theatre Project was abolished by Act of Congress on June 30, 1939. [Following this elimination of the Federal Theatre Project from the Work Projects Administration, the same Hollywood group which was instrumental in creating Contemporary Theatre, Incorporated, now reverted in the fall of 1939 to the previous program of setting up their own "theatre groups". This time it was called the HOLLYWOOD THEATRE ALLIANCE.]

HOLLYWOOD THEATRE ALLIANCE
(Communist Front organization)

[Source 3-W has stated] that as part of the general campaign of the Communist Party to penetrate and influence the Hollywood scene, and to use Hollywood and its prestige as a base of operations, there was set up in April, 1939, a Communist "front" organization [called the HOLLYWOOD THEATRE ALLIANCE.

[This organization followed the usual formula of a Communist front.] In its appeal to the public for support it pursued the usual policy of couching its aims and purposes in cloudy and misleading statements, of which the following, taken from the official program, are examples:

"The world no longer eyes Hollywood as the home of movies and symphonies under the stars. On the one hand it sees the greatest concentration of literary and artistic talent, and on the other, progressive, spirited people bending their energy toward defeating bigotry and upholding the best in American tradition. Now these two groups join hands in an enterprise inevitably determined by their outlook and experience—a democratic theatre."

Again:

"A democratic theatre is a community function. To permit it to be usurped for private profit and self-exploitation is to acquiesce

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to a commerical dictatorship. And to believe the theatre a reflection of the times, yet knowingly to support cowardly, stupid drama is to pretend the times were all folly and no aspiration."

It was on such vague generalized appeal that the Hollywood Theatre Alliance was set up in April 1939. The pact between STALIN and HITLER had not yet been consummated and, therefore, this Communist "front" followed the line of the party at this time, which was support of the "popular front" and "collective security" for the defeat of Naziism and Fascism.

[Within a few months after the Hollywood Theatre Alliance was created the pact between STALIN and HITLER was announced, August 23, 1939. The effect on the organization was immediately apparent. From a position of support for democracy and the "popular front" the organization changed to one of isolation, opposition to lend-lease, opposition to the Selective Service Act, in fact complete support of the Communist Party line which changed suddenly with the alliance between STALIN and HITLER.]

As a consequence [the first show, which was in the form of a "Revue", that was produced by the Hollywood Theatre Alliance and which was titled "Meet the People", followed the Communist Party line completely. All through the show was sprinkled Communist propaganda. There were sneers for our preparations for national defense, cleverly satirized propaganda aimed at preventing aid to Great Britain, and in a general sense was potent propaganda upholding the position of the Communist Party and its attitude toward the war effort at that time.]

The show was a huge success. A road company was organized and toured the country. Results were pointed to by Communists as an example of propaganda by way of the theatre.

After this play had its run, another one was produced. It was called "Zero Hour". The title had reference to the imminence of war and all its evil effects and in content-slyly suggested to workers to resist, etc. This play was even more vicious than its predecessor.

At the time "Zero Hour" was running, June, 1941, the strike at the North American Aviation Plant in Inglewood, California was called. This Hollywood Theatre Alliance show and the entire cast, supported by the alliance itself, came out in open support of this strike, a strike of which President ROOSEVELT had this to say:

"Besides, the responsible leaders of labor in the United States all realized that this was not a bona fide labor dispute, but a form of alien sabotage, inspired and directed by Communist forces, interested not in the advancement of labor, but in the defeat and overthrow of the United States."

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The show gave special performances for the strikers, raised money and did everything possible to support the Communist position regarding that affair.

This show "Zero Hour" was running when HITLER invaded Russia, on June 22, 1941. Immediately a change took place in the attitude of the Hollywood Theatre Alliance. "Zero Hour" soon came to a close. Later another show was produced called, "They Can't Get You Down".

Now we see the Hollywood Theatre Alliance changing its attitude. This latter show was in no way similar to those which preceded it. From a position of isolation, etc., it became very patriotic just as the Communist Party had done when Russia was attacked. It subscribed to our war efforts, in toto.

In its every act and in the presentations of its shows the Hollywood Theatre Alliance subscribed to and followed the Communist Party line explicitly.

The following list of names, from sponsors to writers and directors and all the way down is indicative of the Communist coloring of the entire project:

The following members of the League of American Writers, each one of whom has been identified as having been involved in Communist activities for years, were sponsors of the Hollywood Theatre Alliance:

JOHN HOWARD LAWSON
DONALD OGDEN STEWART
LILLIAN HELLMAN
DOROTHY PARKER
GILBERT GABRIEL (Member of League of American Writers & Writers in Exile)
ARTHUR KOBER
DASHIELL HAMMETT (Member of League of American Writers; now in Signal Corps of the United States)

Other sponsors were:

WILL ROGERS, JR. - recently elected to the Congress of the United States from California; a Communist Party line follower.

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ELLIS E. PATTERSON- Then Lieutenant Governor of the State of California; a Communist Party line follower.

J. EDWARD BROMBERG- Actor; member of the Communist Party.

GEORGE CUKOR - Director

DR. BRUNO FRANK -

DOROTHY ARZNER - Motion picture director.

HELEN GAHAGEN - Democratic National Committeemen.

IRA GERSHWIN - Musician

IRVING PICHEL - Director; fellow traveller

CARSIN KANIN - Director; fellow traveller.

BORIS AARONSON

BYRON SCOTT - former Congressman from California (deceased)

SIGMUND ROMBERG - Hollywood Executive.

Mrs. CHELENE IVERSON- Local political figure; Communist Party line follower

Mrs. EDWARD G. ROBINSON- wife of actor of that name.

All of the above sponsors have been identified with activity in other front organizations inspired by the Communist Party.

It was stated officially by the Hollywood Theatre Alliance in April, 1939 that the writers who would be responsible for forthcoming plays were:

JOHN HOWARD LAWSON- Communist Party member.

RALPH BLOCK - Communist Party line follower.

JULIUS EPSTEIN - League of American Writers and Communist Party line follower

PHILLIP EPSTEIN - League of American Writers, Communist Party line follower

FRANCIS FARAGOH - Fellow traveller; Hollywood Anti-Nazi League member, and member of the League for Democratic Action

EDWIN JUSTIN MAYER- Member of Hollywood Anti-Nazi League, Hollywood League for Democratic Action, League of American Writers, and American Peace Mobilization.

ROBERT ROSSEN - Member of League of American Writers, Hollywood Anti-Nazi League, League for Democratic Action, American Peace Mobilization, and Fourth Call.

ABEN KANDEL - Follower of Communist Party line.

MILT GROSS - Member of League of American Writers and Hollywood Anti-Nazi League.

EDWARD ELLISCU - Member of League of American Writers, Hollywood Anti-Nazi League, American Peace Mobilization, League of Democratic Action, and Fourth Call.

All of the above are members of the League of American Writers, teach in the Hollywood Writers School and have been identified as followers of the Communist Party line in other front organizations.

All three plays, "Meet the People", "Zero Hour", and "They Can't Get You Down", were written by:

HENRY MYERS
JAY GORNEY
EDWARD ELLISCU

All three of the above are members of the League of American Writers, teach in the Hollywood Writers School and are way out in front in Communist activities in the Hollywood section.

"Zero Hour" was directed by HERBERT BIBERMAN, a motion picture director, local chairman of the American Peace Mobilization and a leading Communist in Southern California.

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Others who contributed to the "artistic" efforts of the Hollywood Theatre Alliance are:

DANNY DARE - who staged "Meet the People."
MORTIMER OFFNER
IRVING WHITE
BERNARD VORHAUS - Member of Hollywood Anti-Nazi League.
LUCIEN PRIVAL - Actor, member of League of American Writers, and Communist Party.

One scene in "Meet the People" was written by MIKE QUIN, columnist of the Daily, "Peoples World", the official Communist publication on the Pacific Coast.

[At the present time the Hollywood Theatre Alliance is inactive. Most of the writers and intellectuals responsible for the organization have either become active in the Hollywood Writers Mobilization, or other front groups who are now, since Russia was attacked, very patriotic.]

The Hollywood Theatre Alliance was one of the usual Communist organizations set up to take over Hollywood and at the same time influence people toward Communism and the Soviet Union.

The pattern followed in forming and conducting this group was and is the same as is used in all other Communist fronts.

[During the active period of the alliance, for the duration of the STALIN-HITLER pact, August, 1939 to June, 1941, it was extraordinarily successful.]

HOLLYWOOD ANTI-NAZI LEAGUE
(Communist front organization)

[Source 3-X has stated that this organization was one of the most outstanding in the series of Communist Front organizations set up by the Communist Party in Hollywood.]

During the period of the "Popular Front", when the foreign policy of the Soviet Union demanded that Communist Parties everywhere pretend to support democracy and work to bring about "collective security" as a bulwark against Naziism and fascism, the Hollywood Communists created the Hollywood Anti-Nazi League.

The purpose of this organization was ostensibly to "defend American democratic rights against Nazi influences". While outwardly this was the avowed purpose, secretly it was set up to build up the influence of the Communist cause and create sympathy and give aid to the policies of Soviet Russia. All propaganda put out, and meetings held, which were open to the public, were tied in with the interests of the Communist Party and Soviet Russia.

[It appealed to the large Jewish population in Southern California on the basis of fighting Hitlerism and drew great financial support from the producers of motion pictures on that program.]

It was one of the most successful Communist fronts ever created in the Hollywood area. Its membership at the peak of its influence was approximately four thousand. Its influence spread to many times that number.

The original founders of the Hollywood Anti-Nazi League are the following, and these names all betray the Communist tie-up:

DONALD OGDEN STEWART - Writer, Member of the League of American Writers, and Communist Party.

DOROTHY PARKER - Writer; Member of the League of American Writers and the Communist Party.

ALAN CAMPBELL - Writer; member of the League of American Writers and the Communist Party.

GLORIA STUART - Actress; follow traveller.

EDWIN JUSTUS MAYER - Writer; member of the League of American Writers.

HERBERT BIBERMAN - Director; member of the American Peace Mobilization.

FREDERIC MARCH - Actor; Communist Party member.

FLORENCE ELDRIDGE - Actress; wife of FREDERIC MARCH; member of Communist Party.

VIOLA BROTHERS SHORE - Writer; member of League of American Writers.

GALE SONDERGAARD - Actress; wife of HERBERT BIBERMAN

MOSS HART - Writer; member of League of American Writers.

MARIAN SPITZER - Writer; member of League of American Writers.

BESS MEREDITH - Writer; member of League of American Writers

Mrs. LYNN ROOT - Writer; wife of WELLS ROOT, fellow traveller.

ERIN O'BRIEN MOORE - Actor.

CHARLES BRACKETT - Writer; member of the League of American Writers.

Ten of the above persons are members of the League of American Writers. They are: STEWART, PARKER, CAMPBELL, MAYER, BIBERMAN, SHORE, SPITZER, MEREDITH and BRACKETT. (The League of American Writers is the foremost Communist front organization in the Hollywood "cultural" division and the feeder for all Communist activities in the top structure of the motion picture industry)

GLORIA STUART, FREDERIC MARCH, FLORENCE ELDRIDGE (MARCH'S wife), GALE SONDERGAARD (BIBERMAN'S wife) and ERIN O'BRIEN MOORE are screen actors and actresses who have been identified with Communist activities in other organizations in Hollywood.

The above group set up the Hollywood Anti-Nazi League in the summer of 1936.

When the League took solid form and reached its peak of activity, 1938-39, the officers were:

DONALD OGDEN STEWART - Chairman
MARIAN SPITZER - Vice-Chairman
ALAN CAMPBELL - Secretary
BERN LEARNARD - Treasurer

The sponsors of the organization were:

HERBERT BIBERMAN - Director; member of the American Peace Mobilization; member of the Communist Party.

Mrs. SIDNEY BUCHMAN - Wife of SIDNEY BUCHMAN, League of American Writers.

EDDIE CANTOR - Actor.

FLORENCE ELDRIDGE - Actress; wife of FREDERIC MARCH.

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FRANCIS EDWARDS FARAGOH - Writer; member of the League of American Writers; a fellow traveller.

OSCAR HAMMERSTEIN, II- Sub-Producer.

RUPERT HUGHES - Writer; member of the League of American Writers.

CHARLES J. KATZ - Attorney; member of the Communist Party (d)(u)

Judge ROBERT W. KENNY- Attorney General of California; fellow traveller.

H. S. KRAFT - Writer; member of the League of American Writers; member of the Communist Party.

RICHARD LERT

ERNST LUBITSCH - Director.

FREDERIC MARCH - Actor; member of the Communist Party (d)(u)

Dr. RUDOLPH MARX

EDWIN JUSTUS MAYER - Writer; member of the League of American Writers; fellow traveller.

RAY MAYER

ELIZABETH MERRELL

LEWIS MILESTONE - Director; fellow traveller

PAUL MUNI - Actor; fellow traveller

DUDLEY NICHOLS - Writer; member of the League of American Writers; fellow traveller.

Judge ISAAC PACHT - Sponsor of front organizations.

Mrs. CHARLES PAGE - Wife of CHARLES PAGE, Communist Party member.

DOROTHY PARKER - Writer; member of the League of American Writers; fellow traveller.

IRVING PICHEL - Director; fellow traveller;

FRANK SCULLY - Writer; fellow traveller.

VIOLA BROTHERS SHORE - Writer; fellow traveller.

SYLVIA SIDNEY - Actress.

GLORIA STUART - Actress; fellow traveller.

FRANK TUTTLE - Director; member of the Communist Party. (4)

Of the foregoing list of sponsors there are several mentioned who could properly be classified as innocents, particularly EDDIE CANTOR and RUPERT HUGHES, and possibly ELIZABETH BERGELL and RICHARD BERT. All the rest have been identified more or less with other organizations under Communist domination.

The Hollywood Anti-Nazi League grew tremendously in numbers, support and influence until August, 1939, when the pact between STALIN and HITLER was made. During this period the League cooperated with every other Communist front group in the Hollywood section. According to its official publication, "Hollywood Now", it supported the following:

League of Women Shoppers
National Committee of Spanish Speaking People.
League for Public Medicine.
California Youth Legislature.
Radio Programs of "People's World", ED ROBBIN ("People's World" is the official Communist publication on the West Coast)
League of American Writers
Youth Commission of Motion Picture Democratic Committee.
Associated Film Audiences
American League for Peace and Democracy.
National Negro Congress
German-American League for Culture.
Motion Picture Artists Committee, and many others.

All the foregoing are Communist front organizations.

The official program of the Hollywood Anti-Nazi League from its inception up to the announcement of the STALIN-HITLER Pact was as follows:

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"To fight Fascism at home and abroad.

"To give support to the struggle against International

Fascism wherever it strikes—in Germany, Italy, Spain, Austria, China, Hungary, Czechoslovakia, South America.

"To stand firmly behind the militant peace policy of President ROOSEVELT—the policy of collective security for all democratic nations, of "quarantining the aggressors".

"To expose the spies, the Bunds, the Nazi Military 'summer camps', the Brown Houses in our cities, the poisonous propaganda of obscene circulars, the anti-Semitic, anti-Catholic, anti-Labor, anti-Negro campaigns.

"To oppose the destructive anti-American activities of such racketeering organizations as the Silver Shirts, the White Guard, the KKK, the Black Legion, the Crusaders, Friends of New Germany and other Berlin-financed enemies of our country.

"To join with other progressive Americans in one united front against Fascist attacks on our democratic institutions."

The foregoing publicly announced official program of the Hollywood Anti-Nazi League was right in line with the Communist Party line of the Popular Front period.

With the announcement of the alliance between STALIN and HITLER on August 23, 1939, and the change in the Communist Party line accordingly, the Hollywood Anti-Nazi League changed its program likewise.

From a position of support to President ROOSEVELT in his sympathies for England and the democratic countries, the League began to yell that it was an "imperialist" war; that the United States should keep out; that lend-lease aid to England meant war for us; that the "Yanks are not Coming."

By September 22, 1939, just thirty days after the STALIN-HITLER pact, the League issued a statement in "Hollywood Now", the official organ of the League of American Writers, dated September 22, 1939, which is as follows:

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"A PROGRAM FOR PEACE

"With England and France fighting Germany, where does the Hollywood Anti-Nazi League fit in?

"The League will and must carry on its fight against Nazism more vigorously than ever before in the United States and abroad. Does the war now conducted by CHAMBERLAIN and DALADIER offer the possibility of the destruction of Nazism? . . . NO . . . The League affirms positively that the United States should in no way become involved in the war..."

And on October 13, 1939, "Hollywood Now", stated:

"The League faces the grave responsibility of doing its share to keep America out of war and to help to unify the American people in their demand for peace."

On November 17, 1939, "Hollywood Now", stated:

"The League will undertake an extensive educational program. . . and there will be no compromise with the enemies of the people . . . KEEP AMERICA NEUTRAL."

Within a period of a few months the League had completely reversed its position, as had the Communist Party in the United States. Gradually it dropped its fight against Naziism and at the time of the dissolution of the League it had forgotten its antagonism to the aggressors and was concentrating all its fire on "conditions" within the United States and confusing every issue possible where that issue was one of national defense and aid to the democracies.

Due to this reversal in program a large part of its following deserted, leaving the Communist core with its following of fellow travellers and sympathizers in full charge. But there was disruption within the ranks. This brought about a need for a new set of officers and a new Board of Directors.

In September, shortly after the announcement of the pact, a new slate of officers was installed. This list of names is of extreme interest, as it indicates those who were following the Communist Party line wherever it should lead.

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DONALD OGDEN STEWART - Chairman; a writer.

FRANK TUTTLE - Vice-Chairman; a director.

DUDLEY NICHOLS – Secretary; writer; member of Communist Party

BERN BERNARD – Treasurer; fellow traveller.

Executive Board:

MILTON MERLIN – Writer; member of the League of American Writers

EDWARD CHODOROV – Writer; member of the League of American Writers.

Prof. NORMAN T. BYRNE – Professor; member of the Communist Party.

MARIAN SPITZER – Writer; member of the League of American Writers.

Mrs. J. EDWARD BROMBERG – Wife of J. E. BROMBERG, actor; member of the Communist Party.

Dr. MARVIN HARRIS

CHARLES J. KATZ – Attorney; member of the Communist Party

Mrs. BEATRICE BUCHMAN – Wife of SIDNEY BUCHMAN; member of the League of American Writers.

MAXWELL SHANE – Writer; fellow traveller.

DONALD ROSE

HERBERT BIBERMAN – Director; member of the American Peace Mobilization

FRANCIS EDWARDS FARAGOH – Writer; member of the League of American Writers; fellow traveller

IRA RATNER

Mrs. CHARLES PAGE – Wife of CHARLES PAGE; member of the Communist Party

H. S. KRAFT – Writer; member of the League of American Writers; fellow traveller.

JAY GORNEY – Writer; member of the League of American Writers and American Peace Mobilization; and a fellow traveller.

FRANK SCULLY – Writer; fellow traveller.

Mrs. JEROME SACHHEIM – Writer; member of the League of American Writers; fellow traveller.

However in spite of this formality of an election of new officers, the Hollywood Anti-Nazi League had outlived its usefulness to the Communist Party. Like many other Communist fronts of the Popular Front period, it had to be "liquidated". It dragged on a few months. On December 8th it was decided that a new name should be given to the League. It should become the Hollywood League for Democratic Action.

The League struggled feebly for a month or so after December 15th when a new group met to form a committee to protect civil liberties, and about February 1st, 1940 the Hollywood Anti-Nazi League quietly passed away and was no more.

This pattern of the birth, life and death of a Communist front, when thoroughly understood, will explain much of the confusion that apparently exists in the minds of those who try to follow the whys and wherefores of Communist tactics in the United States.

HOLLYWOOD LEAGUE FOR DEMOCRATIC ACTION
(Communist front organization)

Source 3-Y has stated (52(u)) that in anticipation of the demise of the Hollywood Anti-Nazi League, a number of persons met at the home of Mrs. FINLEY PETER DUNNE, mother of PHILLIP DUNNE of the League of American Writers, about the first week in December, 1939. The purpose of this meeting was to set up an organization to succeed the Anti-Nazi League. Those present at the meeting were:

DALTON TRUMBO – Writer; member of the League of American Writers; member of the Communist Party. (41(u))

FRANK TUTTLE – Director; member of the Communist Party. (41(u))

DOROTHY PARKER – Writer; member of the League of American Writers; fellow traveller.

JOHN WEXLEY – Writer; member of the League of American Writers; fellow traveller

MELVYN DOUGLAS – Actor; fellow traveller

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GALE SONDERGAARD (wife of HERBERT BIBERMAN) - actress; member of the Communist Party

ALAN CAMPBELL - Writer; member of the League of American Writers; fellow traveller.

IRVING REIS - Writer; member of the League of American Writers; fellow traveller.

M. L. RIVER - Writer; member of the League of American Writers; fellow traveller.

MEYER LEVIN - Writer; member of the League of American Writers; fellow traveller.

HARRY JURNITZ - Writer; member of the League of American Writers; fellow traveller.

JOHN GARFIELD - Actor; fellow traveller.

JOHN CROMWELL - Director; fellow traveller.

LOUIS BROMFIELD - Actor; member of the Communist Party. (f)(w)

GARSIN KANIN - Director; fellow traveller.

CYRIL HUME

J. WALTER RUBEN - Producer; fellow traveller (deceased)

HENRY KOSTER - Writer; member of the League of American Writers; fellow traveller.

JAMES GLEASON - Actor; fellow traveller.

LUCILLE GLEASON - Actress; fellow traveller.

WELLS ROOT - Writer; fellow traveller.

Of the above ten persons, TRUMBO, PARKER, WEXLEY, SACHHEIM, CAMPBELL, REIS, RIVER, LEVIN, JURNITZ and BROMFIELD are members of and active in the League of American Writers, the Communist "feeder" organization of cultural Hollywood.

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TUTTLE, CROMWELL, KANIN, RUBEN (deceased) are motion picture directors.

DOUGLAS, SONDERGAARD, GARFIELD, GLEASON are screen actors and actresses.

As a result of the deliberations of this august body a new organization, the HOLLYWOOD COMMITTEE TO PROTECT CIVIL LIBERTIES, was born. However, the formation of the Hollywood Committee to Protect Civil Liberties by the group above mentioned was somewhat superflous because at about the same time the executive board of the expiring Hollywood Anti-Nazi League met and decided to give it a new title. This was done and on December 8, 1939, the official publication of the Hollywood Anti-Nazi League announced that thereafter the League would be known as the HOLLYWOOD LEAGUE FOR DEMOCRATIC ACTION.

And thus a new Communist front was born merely by the change of a name. The same officers and executive board served for the new organization, and it went to work to do everything it could to prevent aid to democracy and advocated peace on HITLER'S terms.

The officers were:

DONALD OGDEN STEWART - Chairman—writer and Communist Party member.

FRANK TUTTLE - Vice-Chairman—Director; Communist Party member

DUDLEY NICHOLS - Secretary—Writer; member of the League of American Writers; and a fellow traveller.

BERN BERNARD - Treasurer—fellow traveller.

Executive Board:

HERBERT BIBERMAN - Director; member of the American Peace Mobilization and a Communist Party member.

EDWARD CHODOROV - Writer; member of the League of American Writers; fellow traveller.

Prof. NORMAN T. BYRNE- Professor; fellow traveller.

Mrs. J. EDWARD BROMBERG-Wife of J. EDWARD BROMBERG, member of the Communist Party.

FRANCIS EDWARDS FARAGOH-Writer; member of the League of American Writers; a fellow traveller.

H. F. KRAFT - Writer; member of the League of American Writers; a fellow traveller.

Mrs. JEROME SACKHEIM - Writer; member of the League of American Writers; fellow traveller.

MILTON MERLIN - Writer; member of the League of American Writers; fellow traveller.

MARIAN SPITZER - Writer; member of the League of American Writers; and a fellow traveller.

Mrs. CHARLES PAGE - Wife of CHARLES PAGE, Communist Party member

JAY GORNEY - Writer; member of the League of American Writers and American Peace Mobilization.

FRANK SCULLY - Writer; and a fellow traveller.

Mrs. BEATRICE BUCHMAN - Wife of SIDNEY BUCHMAN, Producer.

IRA RATNER -

MAXWELL SHANE - Writer; member of the League of American Writers; a fellow traveller.

Dr. MARVIN HARRIS

DONALD ROSE

CHARLES J. KATZ - Attorney; member of the Communist Party.

Others active in the organization were:

MICHAEL ELKINS - Communist Party line follower; investigator for the Anti-Nazi League.

MARY McCALL, JR. - Fellow traveller; member of the League of American Writers; and president of the Screen Writers Guild of Hollywood.

HERBERT K. SORRELL - Business representative of Studio Painters Local 644; member of the Communist Party.

GORDON KAHN - Writer; member of the League of American Writers; and a fellow traveller.

JO SWERLING - Writer; member of the League of American Writers; and a fellow traveller.

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GENE SACKHEIM	- Writer; member of the League of American Writers; a fellow traveller
MILT GROSS	- Writer; member of the League of American Writers.
IRVING REIS	- Writer; member of the League of American Writers; and a fellow traveller.
MICHAEL BLANKFORT	- Writer; member of the League of American Writers; and a member of the Communist Party.
J. WALTER RUBEN	- Motion picture director; producer; fellow traveller (now deceased)
Mrs. KATE CUMMINGS	- Wife of Producer.
Mrs. H. S. KRAFT	- Wife of H. S. KRAFT; member of the League of American Writers; a fellow traveller.
Prof. FRANK DAVIS	- Professor at the University of California at Los Angeles; a fellow traveller.
DOROTHY PARKER	- Screen writer and member of the League of American Writers; a fellow traveller
DAVID KERWIN	- Screen and stage actor; a fellow traveller

There are many others in addition to the above list, all of whom have been identified with Communist and Communist front activities in Hollywood.

The program of the Hollywood League for Democratic Action was just the reverse of that of the Hollywood Anti-Nazi League, although the same people were in control in both organizations. But the Communist Party line had changed and they, being good Communists, fellow travellers and sympathizers changed also.

Meetings were held, radio programs given and literature spread which opposed every feature of national defense, aid to England, the lend-lease act, the Selective Service Act and in general the foreign policy of the President of the United States.

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It was the Communist formula in every detail. But the active life of the Hollywood League for Democratic Action was of comparatively short duration. By the fall of 1940 it had become practically lifeless.

This was not because the comrades had changed their viewpoint, or that they were becoming discouraged--it was because another organization had come into existence on a national scale. This latter organization was broader and more all-inclusive and gradually the Hollywood League for Democratic Action was absorbed.

This organization was called the AMERICAN PEACE MOBILIZATION.

HOLLYWOOD PEACE FORUM
(Communist front organization)

(S)(U)

[Source 3-Z has stated] that as the Hollywood Anti-Nazi League was gradually being put to death, the Communists operating within that group were busily setting up other organizations to take its place which would carry out the changed line of the party.

In January of 1940 there came into being the HOLLYWOOD PEACE FORUM. As its name indicates this group was pledged to preserve peace. It yelled loudly and often that we should stay out of the war. It opposed aid to England, national defense, conscription and right down the line in carrying out the program of the Communist Party. It was strictly for peace--- on HITLER'S terms. It conducted forums, radio broadcasts, issued pamphlets and leaflets and unceasingly put out propaganda for the Communist position.

Its chief spokesman was Professor NORMAN T. BYRNE of Los Angeles City College, long identified with every form of Communist activity in Southern California. He was chairman of these forums held in every available hall and meeting place in the locality--at the Hollywood Women's Club, First Unitarian Church in Los Angeles, Embassy Auditorium, Los Angeles, Knickerbocker Hotel in Hollywood, Wilshire Ebell Club, and many others.

The sense of all meetings, forums, radio broadcasts, etc., of the Hollywood Peace Forum was defense of the Soviet Union for its pact with HITLER, attacks on Finland for its resistance to Russia's aggression, condemnation of the war as imperialism in action and advocating the immediate appeasement of Nazi Germany.

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The officers of the Hollywood Peace Forum, all of whom just a few months before were members of the Hollywood Anti-Nazi League and who were then supporting President ROOSEVELT and democracy, were:

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HERBERT BIBERMAN - Chairman
JOHN WEXLEY - Vice-Chairman
GUY ENDORE - Secretary-Treasurer
GENE SACKHEIM - Executive Secretary

All the above have been leading Communists in the Hollywood section.

BIBERMAN is a motion picture director and writer.

WEXLEY, ENDORE and SACKHEIM are members of the League of American Writers.

Others active in the Forum were SAM ORNITZ, member of the League of American Writers and a Communist, FRANK SCULLY, a fellow traveller and Hollywood Writer, Reverend FRANK M. TOOTHAKER of the First Methodist Church, Compton, California, Reverend PETER M. SAMSON, Minister First Unitarian Church, Los Angeles, Professor FRANK DAVIS of the University of Southern California at Los Angeles, SADIE ORNITZ, wife of SAM ORNITZ, EDWARD BIBERMAN, brother of HERBERT BIBERMAN, HUGH WILKINS, and many others previously with the Hollywood Anti-Nazi League.

The Hollywood Peace Forum remained in existence about six months. Another organization was coming into existence which took its place. This front was called the HOLLYWOOD LEAGUE FOR DEMOCRATIC ACTION.

AMERICAN PEACE MOBILIZATION
(Communist Front Organization)

[Source 4-A has shown] that the American Peace Mobilization was the successor to the American League for Peace and Democracy in the same manner as the Hollywood League for Democratic Action took the place of the Hollywood Anti-Nazi League--and for the same basic reason, the change in the Communist Party line.

After the pact between STALIN and HITLER in August, 1939 it was necessary for the Communist Internationale to revamp its entire structure in the United States. From a position of support for democratic processes in the interest of bringing about a program of "collective security" (which it never really meant, by the way, and which was only used as a threat by STALIN to force HITLER into signing the subsequent pact) the Communist apparatus in the United States must now reverse itself and render all aid possible to HITLER, he now being on the best of terms with STALIN---they were virtual allies.

All Communist front organizations were now to work for peace. They were to oppose entry of the United States into the war on the side of England and France, and were to oppose aid to those countries, oppose the

Lend-Lease Act, national defense, the Selective Service Act, and in general obstruct any internal policy of the United States that would, however remotely, be of benefit to the democratic nations fighting HITLER.

The American Peace Mobilization was destined to become the most potent arm of the Communist Internationale——and that means STALIN—working in the interest of the STALIN-HITLER pact.

The organization as such officially came into being at a national gathering held in Chicago, Illinois August 30 to September 2, 1940. This meeting was called by what was known as the "Emergency Peace Mobilization". At this time the name was changed to the AMERICAN PEACE MOBILIZATION and it continued to function under that title until the break between STALIN and HITLER in June, 1941 when Russia was invaded.

Previous to the official setting up of the American Peace Mobilization in September, 1940, and beginning with the dissolution of the Hollywood anti-Nazi League in December of 1939, and the official "liquidation" of the American League for Peace and Democracy on February 1, 1940, groups were hastily formed everywhere to carry out the policy of the Communist Party.

In Hollywood there was the Hollywood Peace Forum, Hollywood League for Democratic Action, Hollywood Peace Council, Hollywood Peace Crusade, etc. All of these groups were largely "paper" organizations functioning as a stop-gap until all could be knit into one national organization, and that was the AMERICAN PEACE MOBILIZATION.

It will be noticed that the names of the officers and those most active in all these groups locally in Hollywood are essentially the same. For example, HERBERT BIBERMAN, DONALD OGDEN STEWART, FRANK TUTTLE, etc., appear in every front.

In addition to the so-called "peace" groups above which laid the foundation for the establishment later of the Los Angeles Division of the Mobilization, the following were affiliated with the organization in Hollywood:

League of American Writers, Hollywood Chapter.

Motion Picture Democratic Committee.

Hollywood Theatre Alliance.

League of Woman Shoppers.

Committee to Aid Agricultural Workers.

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National Negro Congress.

California Youth Legislature.

Hollywood Post, Veterans Division, Labor's Non-partisan League

The national officers of the American Peace Mobilization elected in September, 1940, were:

Rev. JOHN B. THOMPSON, Chairman
THEODORE DREISER, Vice-Chairman
VITO MARCANTONIO, Vice-Chairman
JACK McMICHAEL, Vice-Chairman
REID ROBINSON, Vice-Chairman
KATHERINE TERRILL, Vice-Chairman
FREDERICK FIELD, Executive Secretary.
MARIAN BRIGGS, Administrative Secretary

Of the above, THEODORE DREISER, as a member of the League of American Writers and more or less identified with Hollywood is representative of its culture.

The officers of the local division of the Mobilization are as follows:

HERBERT BIBERMAN, Chairman, member of the American Peace Mobilization in Los Angeles, motion picture director, and Communist Party member.
TOM CULLEN, local correspondent of the "People's World", official Communist publication on the West Coast, Executive Secretary; Communist Party member.

Executive Board: -

JOHN SHAPP, of the League for Peace and Democracy; Communist Party member.
RICHARD OTTO, Motion Picture Democratic Committee; fellow traveller.
SAM HOUSTON ALLEN, politican; Communist Party member.
Rev. HERBERT L. HERBERTS.
Rev. CARL ALLEN; fellow traveller
EVELYN VINTON
DON R. HEALY, member of Labor's Non-Partisan League; Communist Party member
ELIZABETH SASULY

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WILLIAM DOHAN, fellow traveller.
ROSENDA RIVERA, Communist Party member.
HOWARD ROSE, member of the Young Communists League.

Hollywood figures most active as chairmen at meetings, speakers and directors of propaganda were:

Prof. NORMAN T. BYRNE, Communist Party member.
SAM ORNITZ, Communist Party member, a writer, and member of the League of American Writers.
JOHN HOWARD LAWSON, writer, Member of the Communist Party and League of American Writers.
DONALD OGDEN STEWART, delegate to Chicago convention; a writer, member of the League of American Writers and the Communist Party.
MAURICE MURPHY, League of American Writers and Motion Picture Democratic Committee member; a writer who is member of the League of American Writers and the Communist Party.
DALTON TRUMBO, Member of the League of American Writers and the Communist Party.
MICHAEL BLANKFORT, member of the League of American Writers and the Communist Party.
FRANK TUTTLE, motion picture director; Communist Party member.
CHARLES J. KATZ, Attorney for Communists and Communist Party member.
SADIE ORNITZ, member of the Communist Party.
JOHN HOWARD LAWSON, member of the League of American Writers and the Communist Party.
MARC BLITZSTEIN, Hollywood composer, member of League of American Writers, and a fellow traveller.
ALBERT MALTZ, President, League of American Writers, Hollywood Chapter; fellow traveller.
LUCILLE MARINER, member of League of Women Shoppers; a fellow traveller.
GUY ENDORE, member of League of American Writers and Communist Party.
Dr. HERBERT ALEXANDER, Professor of Sociology, Los Angeles City College; a fellow traveller.

In addition to the above, individual members of all Hollywood Communist front groups were supporting the American Peace Mobilization.

Mass meetings were held at the Shrine Auditorium, Embassy Auditorium, Philharmonic Auditorium, in Los Angeles, to carry the message of "Peace" to the people.

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At the same time as these meetings were being held the Mobilization was officially supporting every strike where that strike would hamper defense efforts. It officially, and directly, by sending its members to the picket lines, injected itself into the North American Aviation strike in Inglewood, California, Vultee Aircraft Company, Downey, California, the Columbia Recording Company strike in Hollywood, the Cannon Electrical Company strike in Los Angeles, and many others. It was working feverishly in all directions to carry out the line of the Communist Party at that time.

An example of the type of propaganda carried on by the American Peace Mobilization under the auspices of Communists in Hollywood is the meeting held at the Shrine Auditorium in Los Angeles, on February 24, 1941, the advance publicity on which stated as follows:

"DEFEAT H.R.1776 (Lend-Lease Bill) WITH THE SPIRIT OF 1776!

Hear
MICHAEL QUILL
President of CIO Transport Workers Union

FREDERICK FIELD
Nat'l Secy. APM

HERBERT BIBERMAN
Local Chrmn-APM

PHILLIP M. CONNELLY
Pres. State CIC

DALTON TRUMBO
The man who wrote
"Johnny Got His Gun"

WHAT TO DO ABOUT IT

1. Write your Congressman. Tell him to vote NO on H.R. 1776 (Lend-Lease Bill)
2. Tell your friends about dangers of this bill.
3. Urge them to write also.
4. Distribute additional copies of this leaflet.
5. Join the A.P.M.

"The New Deal's Triple A. foreign policy, as embraced by the Lend-Lease Bill, is to plow under every fourth American boy." Sen. BURTON K. WHEELER."

The tenor of the foregoing is that of all activities of the American Peace Mobilization, the local spearhead of which in the Southern California section, was Hollywood Communist influences.

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The American Peace Mobilization nationally and the Hollywood Division locally continued to function along these lines up until June 22, 1941. Right up until that date HERBERT BIBERMAN and his following, and that means the entire Hollywood Communist faction, were screaming for peace and chanting the slogan "The Yanks are Not Coming."

In fact right up to the day Mr. BIBERMAN was picketing the White House for "Peace", and showing what Hollywood could do to help prevent aid to democracy.

Then came the blow! HITLER smashed across the borders of Russia.

Again the Communist Party of the United States was taken unawares.

The American Peace Mobilization was left way out on the proverbial limb.

Within a few weeks the name of the American Peace Mobilization was changed to the AMERICAN PEOPLES MOBILIZATION.

Meetings were immediately called by the American Peoples Mobilization. Professor NORMAN T. BYRNE, HERBERT BIBERMAN, DONALD OGDEN STEWART, JOHN HOWARD LAWSON, SAM ORNITZ, GUY ENDORE and followers began screaming for war. "Smash HITLER", "All Aid to the SOVIET UNION and England," "This Is a Peoples' War", etc.

The Communist Party line had changed again!

The American Peoples Mobilization continued on for some few months, but like all Communist front organizations which can no longer serve the party, it was allowed to peacefully pass away.

MOTION PICTURE DEMOCRATIC COMMITTEE
(Communist front organization)

Source 4-B has stated that during the period from the Seventh Congress of the Communist Internationale held in Moscow, Russia, in July and August of 1935 when GEORGE DIMITROV, head of the Communist Internationale, made the famous "Trojan Horse" speech and August 23, 1939 when the pact between STALIN and HITLER was consummated, and which is known as the "popular front" period, the Communist Party created hundreds of "front" organizations in all countries.

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The purpose of these organizations was to draw together on as broad a base as possible all forces to influence them to support the

foreign policy of the Soviet Union which, at time, was a pretended desire for an alliance with the democratic countires to oppose Naziism and Fascism. This was called the "collective security" proposal.

Communists were, during this period, instructed to drop all revolutionary activity and pose as good democrats, or liberals, and take part in all established governmental affairs, local, state and national, wherever they should be.

In the United States they were instructed to register for voting purposes as members of the Democratic Party and carry on their activities there. They were to assume the "liberal" position and work to get themselves, fellow travellers and sympathizers, also pretending to be good democrats, into key positions in political circles. They could then use their positions and influence to create sympathy and gain support for the policies of Soviet Russia.

In line with this policy and, as usual, obeying orders implicitly, the Communists in the Hollywood motion picture industry and its periphery began setting up various front organizations.

One of the most important of these groups was the MOTION PICTURE DEMOCRATIC COMMITTEE. This organization was created in the early fall of 1938. At this time California had already shown tendencies to turn to the left and the time was ideal for the Communist Party to step in and steer the political forces in the direction they desired. The state was having a gubernatorial election and it was into this election the party threw all its forces.

The success of the Motion Picture Democratic Committee was phenomenal. It drew to it on a platform of democratic reform and mildly liberal slogans a large following in the Hollywood section. It acquired among its membership many famous personages in the picture industry, the majority of whom, however, were not aware that the organization was completely under control of the Communist Party.

Thousands of people were influenced by this committee which had access to publicity channels ordinarily denied to legitimate political groups of this character. The big names on its lists were attractive to the voters and it was one of the main factors in the local and state elections of the year 1938. Almost all candidates it supported were elected and the governor-elect stated later that it was Hollywood influence and this organization which elected him to office.

But at the same time the organization was seemingly taking part in a truly democratic elective process, the Communists within its ranks were spreading their propaganda in all directions. They succeeded in tying the organization in with the Hollywood Anti-Nazi League, Conference of

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Motion Picture Arts and Crafts, Labor's Non-Partisan League, Workers Alliance, United Spanish Relief, and were supporting every front organization and Communist controlled labor union in the Los Angeles section. All front organizations just above mentioned are Communist inspired.

This should not be the least surprising, as the individuals controlling the Motion Picture Democratic Committee were the same ones controlling the other groups.

The organization as a body were enthusiastic in support of President ROOSEVELT and the democratic administration. Neither the President nor Governor OLSON and his state administration could do wrong. It held political rallies all over Southern California. It was all-out for democracy and the Constitution of the United States—it loathed Naziism and Fascism.

The world was bright and the Motion Picture Democratic Committee was enjoying an influence and prestige that brought smiles to the faces of the most case hardened comrades.

But on August 23, 1939, the bubble burst. The pact between STALIN and HITLER was announced and the Hollywood Motion Picture Democratic Committee found itself way out on a limb.

Within thirty days instructions came down from Moscow that the party line had changed. The organization must change with it. It was a bitter pill, but the comrades were loyal and they obeyed.

Within a very short time the Motion Picture Democratic Committee was calling President ROOSEVELT a "war monger"; he was dragging the United States into an imperialist war; we should mind our own business, etc. Governor OLSON too had become almost overnight a war monger, had deserted the poor, was cutting relief and in general was just driving the people to desperation with his anti-social tactics.

By the spring of 1940 the Motion Picture Democratic Committee was working hand in hand with the American Peace Crusade, afterward the American Peace Mobilization. It was mailing out thousands of "peace" pleas and insisting that "The Yanks Are Not Coming." It sponsored and took part in Communist "peace" meetings all over Southern California. An example of the position of the Hollywood Democratic Committee's in this respect is the following excerpt from one of their bulletins:

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"AMERICA DECLARES PEACE" OLYMPIC STADIUM

RALLY OF SATURDAY, APRIL 6TH

"The L.A. Council of the Committee for Industrial Organization, the Maritime Federation of the Pacific, and the California Youth Legislature—each of these bodies representing thousands of Southern Californians, requested of the Hollywood Peace Council that they be allowed to co-sponsor the rally, purpose and plans of which are heartily endorsed by their memberships. The eight Hollywood organizations welcomed the joint sponsorship. The speakers' bureau set up by the M.P.D.C. to publicize the rally at meetings of all sorts—has lined up 75 speaking engagements to date... A knockout script written by MICHAEL BLANKFORT, JEROME CHODOROV, JOSEPH FIELDS, PAUL TRIVERS, CARL DREHER, CYRIL KRAMER, was okayed with hurrahs by the Council this week... The staging of the production is in the capable hands of SHEPARD TRAUBE. The original printing order for "The Yanks Call", newspaper announcement of the meeting, was 50,000 copies. These were gone in a couple of days, and a duplicate order for another 50,000 had to be filled... Ten thousand tickets have been distributed and the remaining two thousand are going fast—so call the M.P.D.C. office (Gr. 5136) immediately for blocks of 10¢, 25¢ and 40¢ tickets..."

M.P.D.C. NEWSLETTER, 3/26/40.

(The individuals named above, BLANKFORT, CHODOROV, etc., are all members of the League of American Writers, the most important Communist front group in Hollywood)

While the Motion Picture Democratic Committee was cooperating with other groups, as above, it was carrying on its own party line procedure, as follows:

"PEACE PETITIONS

250 of these were mailed to 250 M.P.D.C. members along with the last newsletter. If you received one, get as many signatures as you can and mail it back to this office as soon as you can—because time is the essence of this demand to our representatives."

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MELVYN DOUGLAS, the well known screen actor, and First Vice-Chairman of the Motion Picture Democratic Committee and who had been active in almost every Communist front organization in Hollywood previously, revolted at this procedure. After Russia's attack on Finland, he introduced a resolution before the committee condemning Soviet Russia for this attack.

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He was overwhelmingly defeated. He resigned from the Committee in February, 1940.

The following were the officers of the organization in 1939-40. All have been long identified with Communist and Communist front activities in the motion picture field:

PHILLIP DUNNE. Chairman; member of the League of American Writers, and a member of the Communist Party. He is now with the Writers War Board, New York City, the Hollywood Anti-Nazi League and the League for Industrial Democracy.

MELVYN DOUGLAS. First Vice-Chairman; active in Communist front organizations; a fellow traveller and formerly Communist Party line follower.

MIRIAM HOPKINS. Second Vice-Chairman. She is a screen actress and fellow traveller.

JOHN FORD. Third Vice-Chairman. Motion picture director, and long a fellow traveller.

MAURICE MURPHY. Formerly executive secretary of the League of American Writers. He is a member of the League of American Writers and one of the leading Communists in the Hollywood section.

GORDON RIGBY. Treasurer. He is a member of the League of American Writers and a member of the Communist Party. He is now in the Army.

Although the Motion Picture Democratic Committee managed to survive the STALIN-HITLER pact, it finally, late in 1940 became inactive as have many other Communists fronts which could not negotiate the hairpin turns of the Communist International.

HOLLYWOOD DEMOCRATIC COMMITTEE
(Communist front organization)

Source 4-B has stated that this organization is to all intents and purposes a revival of the Motion Picture Democratic Committee, a Communist Party front organization that went out of existence shortly after the HITLER-STALIN pact was signed on August 23, 1939. This latter organization and the reasons for its liquidation are dealt with under section 1 of this report.

The Hollywood Democratic Committee is being set up at the present time to operate in the political field and this purpose was stated in a call issued for its first meeting which was held at the Hollywood Roosevelt Hotel in Hollywood on January 14, 1943.

This initial meeting was for the purpose of "forming an association of voters in the motion picture community which will support victory legislation and victory candidates." This meeting was primarily an organizational one; as there have been no further open meetings, it can be said that the Hollywood Democratic Committee is still in the process of formation.

The call for this initial meeting was signed by:

WALTER ABEL
MARC CONNELLY
WALTER HUSTON

The speakers for this organization were listed as the following:

MARY McCALL, JR.
WALTER HUSTON
MARGARET BENNETT
ROBERT W. KENNY (Attorney General of the State of California)
RUSSELL GLEASON, chairman

Of the foregoing the following have been identified as cooperating with and active in other Communist fronts in Hollywood:

MARY McCALL, JR. is President of the Screen Writers Guild, the bargaining agency for the Hollywood Screen Writers. She has been active and is still active in Communist front organizations such as the Hollywood Writers Mobilization for Defense, Hollywood Anti-Nazi League, Hollywood League for Democratic Action, Motion Picture Democratic Committee, and she is a fellow traveller.

MARC CONNELLY is a screen writer. He is also a member of the League of American Writers and is active in the Hollywood Writers Mobilization for Defense. He is the chairman of the Hollywood Writers Mobilization Committee for Interchange of cultural Material with Writers in the Soviet Union. He is a fellow traveller.

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WALTER HUSTON is a screen actor. He is not identified specifically with membership in the Communist front organizations, but is sympathetic toward Soviet Russia and its form of government. This information has been obtained from press releases regarding his parts in pictures from time to time.

MARGARET BENNETT is a member of the Screen Office Employees Guild, a studio labor union affiliated with the Conference of Studio Unions, a Communist front controlled group under the leadership of HERBERT K. SORRELL. Miss BENNETT follows the Communist Party line in all her union activities.

ROBERT W. KENNY was formerly state senator of California. He was elected Attorney General of the state of California during the last November election. It can be stated here that Mr. KENNY is a fellow traveller. He has consorted with known Communist groups. He has supported protests against the deportation proceedings of HARRY BRIDGES. He was also connected with the SCHNEIDERMAN-DORSEY Defense Committee. He is a close associate of Attorney LEO GALLAGHER, a known Communist in Southern California who handles most of the Communist Party's legal business. Mr. KENNY is President of the National Lawyer's Guild, a Communist controlled organization.

RUSSELL GLEASON is the son of JAMES and LUCILLE GLEASON, both of whom have been involved in Communist front activity in Hollywood. Mr. GLEASON is looked upon as an active sympathizer with Communist causes.

At the initial meeting of this group on January 14, 1943 the following well known Communists of long standing attended and participated in discussions from the floor:

J. K. (SPIKE) WALLACE, business representative of Musicians Local No. 47.

HERBERT K. SORRELL, business representative of the Studio Painters Local 644 and President of the Conference of Studio Unions.

JOHN HOWARD LAWSON, member of the League of American Writers, American Peace Mobilization and a teacher in the Writers School, and has been active in many other front organizations.

ED M. GILBERT, business representative of the Screen Office Employees Guild.

A more complete record of the Communist activities of all of these parties appears heretofore in this report.

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In addition to the above the following well known fellow travellers and party line followers were in attendance or mentioned by the Chairman as supporters of this organization.

SIDNEY BUCHMAN, a writer. He is a member of the League of American Writers. He supported the American Peace Mobilization and is a teacher in the Writers School.

SHERIDAN GIBNEY is a writer and a member of the League of American Writers. He supported the American Peace Mobilization and is a writer in the Writers School. He also engages in other Communist front organizations and activities.

HAROLD SMITH is business representative of Local 695 of the I.A.T.S.E. He is a fellow traveller.

SHEPARD TRAUBE is a writer and member of the League of American Writers. He is active in the Motion Picture Democratic Committee and was active in the Hollywood Anti-Nazi League, the Hollywood League of Democratic Action, and was a member of the American Peace Mobilization.

WILLIAM (BILL) MORRIS, JR. is the owner of the Morris Booking Agency in Hollywood. He is a fellow traveller who provides strong support financially to front organizations and is an ardent follower of the Communist Party line.

As stated, the Hollywood Democratic Committee is now in the process of formation and it is believed that it will very shortly emerge as a fixed organization. Up to the present time it has followed the usual pattern of a Communist front organization.

MOTION PICTURE ARTISTS COMMITTEE
(Communist Front Organization)

Source 4-C has informed that the Motion Picture Artists Committee was a group set up to work in conjunction with a larger national organization, the North American Committee to Aid Spanish Democracy. This latter Committee was the outgrowth of a series of previously created "Spanish Aid" groups, all under the control of the Communist Party. They were all set up for the purpose of aiding the Communist program in Spain during the civil war in that country.

The original organization set up by the Communist Party in 1936 was called the Medical Bureau to Aid Spanish Democracy. Shortly thereafter the North American Committee to Aid Spanish Democracy was formed. In 1938 the two were merged and called the Medical Bureau and North American Committee to Aid Spanish Democracy. Meanwhile there was the American Friends of Spanish Democracy. Later this group joined the larger one. After the Spanish

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civil war came to an end in April, 1939 a new organization was set up. It was called the Spanish Refugee Relief Campaign. In March 1940 there was dissension within the group, some of the members objecting to Communist domination. The Communists retained control, however, and renamed it temporarily the Emergency Conference to Save Spanish Refugees. In 1941 it was renamed North American Committee to Aid Spanish Democracy, after absorbing another group which had sprung up overnight called Dorothy Parker's Spanish Children's Relief Fund. Out of that muddled up ancestry came the Motion Picture Artists Committee.

The purposes of all the above organizations were identical, all being Communist controlled. Those purposes were the collection of funds and recruiting of young men to join the Abraham Lincoln Brigade to fight with the Loyalists in Spain. Hundreds of thousands of dollars were collected and never accounted for, and thousands of young Americans were induced to go to Spain for the glory of the Communist cause.

The officers of the Motion Picture Artists Committee were the same as those we find in many other fronts. All were members of the League of American Writers.

- JOHN HOWARD LAWSON
- MICHAEL BLANKFORT
- LESTER COHEN
- CHARLES PAGE, Secretary

The Executive Board is as follows:

DONALD OGDEN STEWART
HERBERT BIBERMAN
SIDNEY BUCHMAN
DUDLEY NICHOLS
MADELINE RUTHVEN
LEWIS MILESTONE
FLORENCE ELDRIDGE (wife of FREDERIC MARCH)
HUMPHREY COBB
FRANCHOT TONE
SAMSON RAPHAELSON

The sponsors were:

Dr. HERBERT ALEXANDER
MELVYN DOUGLAS
THEODORE DREISER
PAUL MUNI
PHILLIP MERIVALE

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Judge ROBERT W. KENNY (now Attorney General of the state of California)
ARCHIBALD MacLEISH
SHERWOOD ANDERSON
EDWARD ARNOLD
PAUL H. DOUGLAS
RICHARD ARLEN
ANTONIO ENTERZA
FANNY HURST
SYLVIA SIDNEY
SINCLAIR LEWIS
MARTHA GRAHAM
RICHARD CONNELL

One of the projects sponsored by these Spanish Aid Committees was the Rescue Ship Mission. This was the proposed fitting out of a ship which was to sail from the United States and rescue Loyalist refugees interned in Southern France. It was proposed to raise $300,000 to fit out the ship, which was to be called the "Lovcen". Funds for this venture were still being collected as late as August 1941. It may be stated that the ship never sailed and no accounting was made of the funds collected.

Many innocents were inveigled in this venture. HELEN KELLER, HAROLD REIGELMAN and others resigned when they discovered it was a Communist front. Meetings were held, and money raised in Hollywood, under the direction of LION FEUCHTWANGER and SIDNEY BUCHMAN. All the Hollywood Communist intellectuals supported the drive.

Among the sponsors in Hollywood were:

LION FEUCHTWANGER, writer, propagandist, refugee, Communist Party line follower.

SIDNEY BUCHMAN, writer, member of the League of American Writers.

MARC BLITZSTEIN, writer, member of the League of American Writers.

DOROTHY PARKER, writer, member of the League of American Writers.

HERMAN SHUMLIN, producer and director at Warner Brothers Studios.

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SHERWOOD ANDERSON, writer and dramatist.

The sponsors of the UNITED SPANISH AID COMMITTEE, Hollywood Chapter were:

DOROTHY PARKER, writer, member of the League of American Writers.

CAREY McWILLIAMS, Communist and Commissioner of Housing and Investigation.

IRVING PICHEL, Director and member of the League of American Writers.

PAUL MUNI, actor.

MARC BLITZSTEIN, Composer, member of the League of American Writers.

LANGSTON HUGHES, writer, member of the League of American Writers.

DONALD OGDEN STEWART, writer; member of the League of American Writers.

FRANK TUTTLE, Director.

JOHN WEXLEY, writer, member of the League of American Writers.

HERBERT K. SORRELL, Labor leader and Communist.

GEORGE BIDDLE, artist.

EDWARD BIBERMAN, artist, brother of HERBERT BIBERMAN.

LION FEUCHTWANGER, writer, propagandist and a refugee.

JOHN GARFIELD, actor.

JEAN MUIR, actress.

Prof. ALEXANDER KAUN, Stanford University professor.

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Dr. AARON ROSENOFF, psychiatrist (deceased).

Prof. J. OPPENHEIMER, Stanford professor.

GEORGE KIDWELL, state chairman, Industrial Relations.

Judge STANLEY MOFFETT, Justice of the Peace, East side.

SAM HOUSTON ALLEN, Poor politician, head of the S.R.A.

JOHN ANSON FORD, County supervisor, Los Angeles County.

Judge B. RAY SHAUER, Superior court judge.

GALE SONDERGAARD, Screen actress, wife of HERBERT BIBERMAN

The Secretary and Vice-chairman of the last named organization was JACK AVEROFF, and admitted member of the Communist Party.

HOLLYWOOD COMMITTEE FOR WRITERS IN EXILE
(Communist front organization)

[Source 4-D (a)(4) has reported that while this committee was a local organization and apparently confined its activities to the Hollywood section, raising money and spreading propaganda for its purposes, it had its origin in, and cooperated with the various "Spanish Aid" committees set up by the Communist Party during the period of the Spanish civil war.

At that time many Communist writers, artists, journalists and professionals had gone to Spain to support the Communist activities among the loyalist forces. They came from many countries. At the same time there were many intellectuals within Spain who leaned toward the Communist cause. It was in the middle of that period that the writers, artists and intellectuals had become imbued with social concepts of LENIN and STALIN. The world was all out of joint and it was up to them to fix it up and the place to start was Spain.

LUIS ARIQUISTAN, a Spanish writer had this to say about the situation:

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"I am speaking now of the so-called Communist sympathizers, the fellow travellers who were so active in giving the Spanish Communists the power and influence they already had...They were astonishingly numerous among our bourgeoisie where they formed large and influential groups. Writers, journalists, artists and professionals...

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"I am mentioning the unhappy part this group played in Spain because I happen to know the great influence similar groups are exerting in France, England and the U.S.A. One of the reasons why I am giving this resume of Spanish experiences is to teach them a lesson.

New Leader, 6-3-39.

After the Spanish civil war ended in April, 1939, many of these Communists and fellow travellers were caught and interned in camps. Others escaped into France and North Africa and interned there. Some escaped and got back to the countries from which they came. Later other writers and artists escaped from Germany and occupied France and became stranded in neutral countries in Europe, especially Portugal. Others are still in concentration camps in Germany and occupied France.

It was to aid these exiled writers, artists and professional people that the Hollywood Committee for Writers in Exile was allegedly created. The purpose was to raise funds for their relief wherever needed and plans were made to get them into the United States eventually.

All of this would be most laudable if it were not that the committee was interested only in those refugees who were Communists, fellow travellers and sympathizers with the cause of communism. So true is this that the Communist Party, of which the Hollywood Committee for Writers in Exile is a front, advocated the deportation back to Spain, France or Germany of those writers and artists who did not agree with its domination of the intellectuals of those countries.

An example of this discrimination is the attempt of the Communist Party to force the Government of Mexico to deport three writers, VICTOR SERGE, JULIAN GORKIN and MARCEAU PIVERT. These men had escaped from Spain and France and were in Mexico City. But because they objected to Communist domination of the Spanish Loyalist forces in the civil war and opposed the Communist Party in principle, the Hollywood Committee for Writers in Exile would under no circumstances, aid these refugees. The main purpose of the Hollywood Committee for Writers in Exile was stated by GARSIN KANIN, fellow member of the motion picture director in Hollywood, at a meeting of this committee held at the Beverly Wilshire Hotel on November 26, 1940 to an audience of writers, directors, actors and writers, as follows:

"Hollywood today could use the brains that HITLER has in concentration camps. There are not enough brains in Hollywood to produce the 500 stories annually needed by the film

Five thousand dollars was collected at this meeting.
Hollywood Reporter 11-27-40.

The following refugee writers and artists were introduced at the Meeting:

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ALFRED DOEBLIN
LEON MITTLER
LEONARD FRANK
DR. KURTZ NEUMAN
FREDERICK TORBERG
ALFRED POLGAR
HEINRICH MANN

All of the above are Germans.

The following are the active members of the Committee:

DONALD OGDEN STEWART, Chairman
SIDNEY BUCHMAN
SHERIDAN GIBNEY
MARIAN SPITZER

(All the above are members of the League of American Writers and teach in the Hollywood Writers School)

Sponsors are:

DOROTHY PARKER, writer and fellow traveller.
EDWARD CHODOROV, Writer, member of the League of American Writers and the American Peace Mobilization

H. S. KRAFT
MARC BLITZSTEIN
HERMAN SHUMLIN
FREDERIC MARCH
GARSON KANIN
HELEN GAHAGEN
LANGSTON HUGHES
CAREY McWILLIAMS
IRVING PICHEL
FRANK TUTTLE
JOHN WEXLEY
JEAN MUIR
PAUL MUNI
JOHN GARFIELD
DOROTHY COMINGORE, actress, wife of RICHARD COLLINS

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GEORGE WILLNER, Booking agent
LION FEUCHTWANGER (himself a refugee writer fro~~CONFIDENTIAL~~
ROBERT ROSSEN, writer
WILLIAM DIETERLE, director
JOHN CROMWELL, director

All of the above are identified with other Communist front activities in the Hollywood section.

The Hollywood Committee for Writers in Exile is just another of the maze of Communist dominated interlocking front organizations.

JOINT ANTI-FASCIST REFUGEE COMMITTEE
(Communist front organization)

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Source 4-E has reported that this Communist inspired and controlled organization is an outgrowth of various Communist front organizations that were set up during the Spanish civil war period when the Soviet Union and the Communist Party were engaged in capturing the Loyalist cause in Spain. There had come into existence in the United States at that time the following organizations:

MEDICAL BUREAU TO AID SPANISH DEMOCRACY
NORTH AMERICAN COMMITTEE TO AID SPANISH DEMOCRACY
MEDICAL BUREAU AND NORTH AMERICAN COMMITTEE TO AID SPANISH DEMOCRACY
SPANISH REFUGEE RELIEF CAMPAIGN
EMERGENCY CONFERENCE TO SAVE SPANISH REFUGEES
SPANISH CHILDREN'S RELIEF FUND
SPANISH REFUGEE SHIP MISSION
FRIENDS OF THE ABRAHAM LINCOLN BRIGADE
HOLLYWOOD COMMITTEE FOR WRITERS IN EXILE
UNITED AMERICAN SPANISH AID COMMITTEE

The foregoing organizations were set up under the direction of the Communist Party, and at one time or another, all functioned in the United States.

When Russia entered the war on the side of the United Nations, the Spanish Civil War episode was relegated to past history, as all efforts of the Communists in the United States must now be devoted to winning the war for Russia's sake.

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As a result of this situation all these organizations, and their remnants have now been incorporated into one group, the JOINT ANTI-FASCIST REFUGEE COMMITTEE. It is national in scope; and has an office and branch in Hollywood, California. The purpose of the organization, as stated by the Secretary of the Hollywood branch, HELEN M. FISCHER, is to raise funds and give all aid possible in every way to those Spanish, German and French refugees now interned in concentration camps in Europe; and wherever and whenever possible bring them to the United States, or the Americas.

[This organization being completely Communist dominated, is interested only in those refugees whose political opinions coincide with those who are in control of this committee.]

At the present time the headquarters of the committee are located at 8505 Sunset Boulevard, Hollywood. The offices are sumptously equipped and the committee apparently is well equipped financially.

[A check of the personnel and those in charge and active in the organization shows the same names and control that had been observed in all the other Hollywood Communist front organizations.] They are the following:

PHILLIP MERIVALE, Honorary Chairman. Mr. MERIVALE is described as an English actor now appearing in motion pictures. Mr. MERIVALE is a fellow traveller, having been active in the New Theatre League, and various cultural organizations in Hollywood over a period of years—a fellow traveller.

Mrs. EDWARD CHODOROV, Chairman. This is the wife of EDWARD CHODOROV, a member of the League of American Writers, and a close fellow traveller with the Communist Party. He has followed the line from the Popular Front period, into the Fifth, or Pact Period, when he was connected with the American Peace Mobilization. She has done likewise.

HELEN M. FISCHER, Secretary. Miss FISCHER is a newcomer, having just suddenly "appeared". She has not been shown heretofore in the Hollywood section.

Miss FISCHER stated that the organization has no board of directors or executive board, but does have a "working committee". The "Working Committee" is composed of the following parties:

Mrs. SIDNEY BUCHMAN, wife of SIDNEY BUCHMAN, League of American Writers, and a staunch fellow traveller.

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ROBERT ROSSEN, member of the League of American Writers, chairman of the Hollywood Writers Mobilization, a fellow traveller, member of the American Peace Mobilization, etc.

H. S. (HY) KRAFT , member of the League of American Writers, Hollywood Writers Mobilization, a fellow traveller, member of the American Peace Mobilization, etc.

GEORGE WILLNER, theatrical booking agent, formerly Western Repressntative of "New Masses".

DOROTHY COMMINGORE, screen actress, fellow traveller, wife of RICHARD COLLINS of the League of American Writers.

JOERNEY RIVER, wife of W. L. RIVER of the League of American Writers, American Peace Mobilization, and fellow traveller.

ANNA REVERE - no record.

MARIAN SPITZER, League of American Writers, American Peace Mobilization, and a long record of fellow traveller.

TAMARA GEVA, formerly of the New Theatre League and other front organizations; a fellow traveller.

Miss FISCHER stated that the organization had no list of members; that the organization was the committee which called meetings, collected funds and attended to all business of the organization. She gave the following as the sponsors of the organization.

WALTER HUSTON - Screen actor, and fellow traveller.
OLIVIA DeHAVILLAND - Screen actress.
JULIEN DUVIVIER - French motion picture director, now employed in Hollywood.
HEINRICH MANN - German refugee writer, now in Hollywood.
LION FEUCHTWANGER - German refugee writer, a fellow traveller fanatically devoted to Communism and the Soviet Union. Author of "Moscow 1937".
DAME MAY WHITTY - elderly screen actress.
WILLIAM MORRIS, JR., theatrical booking agent in Hollywood and a close fellow traveller
Mrs. ANN LEHR - Connected with Hollywood charitable organizations.

That the Joint Anti-Fascist Refugee Committee is another Communist front organization there can be no doubt.

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LEAGUE OF AMERICAN WRITERS, HOLLYWOOD CHAPTER
(Communist Front Organization)

[Source 4-G has reported (V(u)) that the League of American Writers, since its formation in April, 1935 in New York City, has been and still is one of the most influential and far-reaching Communist front organizations ever set up in this country. Because of the fact that it has succeeded in drawing into its ranks many writers of national and international reputation, it has been able to exercise, by using organized pressure and the full strength of the Communist machine on books, magazines, periodicals and the press, an influence of serious proportions. As a propaganda instrument of the Communist Party it has rendered and is rendering outstanding service to the foreign policy of the Soviet Union.

[The Hollywood Chapter of the League of American Writers is particularly of extreme importance because, operating through its members who are firmly intrenched in the motion picture industry, it can and does exercise a most insidious influence over the type of picture produced. At the present time an examination will show that in almost every case where a picture is being made dealing with the war situation as it affects the Soviet Union, the writer or writers, and in many cases directors, are persons who have been identified as members of the League of American Writers, or as having been involved in other Communist front activities in the Hollywood section.] This is extremely important inasmuch as the motion picture is now considered necessary to national defense.

[The parentage and control of the League of American Writers by the Communist Party cannot be doubted. It is a matter of record. In November, 1930 a Congress of so-called "revolutionary writers" was held in Kharkov, Russia. At this congress a program was laid down for an International Union of Revolutionary Writers which was to operate in all countries outside the borders of the Soviet Union. The basic purpose of this Union was to organize intellectuals, particularly writers, in all countries, indoctrinate them with the philosophy of Marxian Communism and then create cultural organizations for the defense of the Soviet Union. These organizations would work in cooperation with the various sections of the Communist Internationale (Comintern) throughout the world.] (V(u))

The delegates from the United States who attended the Kharkov Congress, one of whom was MICHAEL GOLD and who was one of those chiefly instrumental in organizing the League of American Writers, made a report, and this report is published in "New Masses" for February, 1931. (V(u))

Meanwhile [there had already been set up in the larger cities of the United States groups of writers, artists and intellectuals called "John Reed Clubs". (Hollywood had its John Reed Club from 1932 to (1935).. But as these John Reed Clubs were more in the nature of groups inspired by local Communist influences, they did not serve the aims of the

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Communist Party in a sufficiently disciplined manner. In January, 1935 a Congress of John Reed Clubs was held in New York City. At this congress which was composed of delegates from the clubs wherever located, a decision was made to call a Congress of American Writers to work out a plan for more efficient cooperation. The call was issued for April 1935, the Congress to be held in New York City.] On April 24 to 27, 1935 at the New School for Social Research, the congress was held. [It was called FIRST AMERICAN WRITERS CONGRESS.]

[One result of this congress was the formation of the League of American Writers, and at the same time it elected what was called a National Council. This National Council then affiliated with the International Union of Revolutionary Writers before mentioned which had its headquarters in Moscow, Russia. Thus, through the action of its National Council, the League of American Writers became an affiliate of this international revolutionary organization which has always been under the control of the Communist Party of the Soviet Union.] The members of the National Council were the following:

MICHAEL BLANKFORT	SIDNEY HOWARD
VAN WYCK BROOKS	MOISSHE NADIR
HARRY CARLISLE	CLIFFORD ODETS
EUGENE CLAY	JOSEPH OPATOSHU
MERLE COLBY	REBECCA PITTS
LEONARD EHRLICH	AGNES SMEDLEY
ANGEL FLORES	JAMES WATERMAN WISE

[The principal speaker at this First American Writers Congress was EARL BROWDER.]

[Other known Communists busy at this congress were:

MICHAEL GOLD - Now columnist on the "Daily Worker".
CLARENCE HATHAWAY - Then editor of the "Daily Worker".
JOSEPH FREEMAN - member of the staff of the "New Masses".
ALEXANDER TRACHTENBERG - a Party leader and head of International Publishers.
MOISSAYE J. OLGIN, Party leader and author of "Why Communism" (deceased)
GRANVILLE HICKS - Teacher at Harvard University and self-admitted member of the Communist Party.

and many others.]

Those who signed the call for this First American Writers Congress were:

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EARL BROWDER - Communist Party member.
MICHAEL GOLD - Communist Party member.

GRANVILLE HICKS - Communist Party member.
THEODORE DREISER - " " "
NATHAN ASCH
LESTER COHEN - Fellow traveller.
EDWARD DAHLBERG - Communist Party member.
JOHN L. SPIVAK - " " "
NELSON ALGREN
ARNOLD B. ARMSTRONG - Not a Communist Party member.
MAXWELL BODENHEIM - " " " " "
THOMAS BOYD
BOB BROWN
FIELDING BURKE - Fellow traveller.
KENNETH BURKE - " "
ROBERT COATS - " "
ERSKINE CALDWELL - " "
ALAN CALMER - " "
ROBERT CANTWELL -
JACK CONROY - Communist Party member.
MALCOLM COWLEY - Fellow Traveller.
GUY ENDORE - Communist Party member.
JAMES T. FARRELL - Not a Communist Party Member..
KENNETH FEARING - Fellow traveller.
BEN FIELD -
WALDO FRANK - Fellow traveller.
JOSEPH FREEMAN - Communist Party member.
EUGENE GORDON - " " "
HORACE GREGORY
HENRY HART - Fellow traveller.
CLARENCE HATHAWAY - Communist Party member.
JOSEPHINE HERBST - Fellow Traveller.
ROBERT HERRICK
LANGSTON HUGHES - Communist Party member.
ORRICK JOHNS - Fellow traveller.
ARTHUR KALLET - Fellow traveller.
LINCOLN KIRSTEIN - " "
HERBERT KLINE - Communist Party member
JOSHUA KUNITZ - " " "
JOHN HOWARD LAWSON - " " "
TILLIE LERNER - Fellow Traveller.
MERIDEL LESUEUR - Communist Party member.
MELVIN LEVY - Fellow traveller.
ROBERT MORSS LOVETT - Fellow traveller.
LOUIS LOZOWICK
GRACE LUMPKIN - Fellow traveller.
LEWIS MUMFORD - " "

EDWARD NEWHOUSE
JOSEPH NORTH - Communist Party member
MOISSAYE J. OLGIN - " " " (now dead)
SAMUEL ORNITZ - " " "
MYRA PAGE - Fellow traveller.
JOHN DOS PASSOS - " " (Now anti Communist Party)
PAUL PETERS - " "
ALLEN PORTER
HAROLD PREECE -
WILLIAM ROLLINS, JR.
PAUL ROMAINE
ISADOR SCHNEIDER - Communist Party member
EDWIN SEAVER - Fellow traveller.
CLAIRE SIFTON - " "
PAUL SIFTON - " "
GEORGE SKLAR - " " (Probably Communist Party member)
LINCOLN STEFFENS - " "
PHILLIP STEVENSON
GENEVIEVE TAGGARD - " "
ALEXANDER TRACHTENBERG - Communist Party member
NATHANIEL WEST
ELLA MAE WINTER - Communist Party member
RICHARD WRIGHT - " " " (Negro)

At the conclusion of the Congress and for some time thereafter the League of American Writers operated as a national organization. The Hollywood Chapter had not yet been formed. The result of a call issued by HARRY CARLISLE, one of the National Council of the League of American Writers and a member of the Communist Party, was a nation wide meeting of the Western Writers Congress in San Francisco, California, on November 13, 1936. This Congress was under the firm control of the Communist Party as had been the First American Writers Congress. VICTOR J. JEROME, a ranking functionary in the Communist Party in New York was sent out to guide the proceedings and address this Western Writers Congress. HARRY BRIDGES was also one of the principal speakers. In addition to the above, other well known Communists who assisted in maintaining Communist Party control over the congress were the following:

HARRY CARLISLE - Communist Party member.
MICHAEL GOLD - " " "
CLARA WEATHERWAX - " " "
EDNA SILVERTON - " " "
WILLIAM B. HOLTHER - " " "
DONALD OGDEN STEWART - " " "

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ELLA MAE WINTER - Communist Party member.
GERALD STRANG - " " "

Those who signed the original call for the Western Writers Congress were:

LOUIS ADAMIC - Liberal
HOWARD BAKER
ERNEST SUTHERLAND BATES
CALVIN BRIDGES
MYRON BRINIG
WITTER BYNNER - Fellow traveller
HUMPHREY COBB - " "
CLARKSON CRANE
H. L. DAVIS
HARVEY FERGUSON
SARA BARD FIELD - Fellow traveller
LINCOLN FITZELL
MARTIN FLAVIN
MIRIAM ALLEN de FORD
ELSA GIDLOW - Fellow traveller
MICHAEL GOLD - Communist Party member
HOWARD HILL
JAMES HOPPER
HELEN HOYT
SIDNEY HOWARD - Communist Party member
ALEXANDER KAUN - Fellow traveller
HERBERT KLEIN - " "
ROBIN LAMPSON
CAREY McWILLIAMS - Communist Party member (member of Unit 42, Professional Section)
SELDEN MENEFEE
H. G. MERRIAM
MAX MILLER
RICHARD NEUBERGER
DOROTHY PARKER - Fellow traveller
KENNETH REXROTH - " "
ELMER RICE - " "
IRWIN SHAW - " "
VIOLA BROTHERS SHORE - Communist Party member
UPTON SINCLAIR - Fellow traveller - Socialist
TESS SLESINGER - Communist Party member
JOHN STEINBECK - Fellow traveller
CLARA WEATHERWAX - Communist Party member
MARIE de L. WELCH - Fellow traveller
NATHANIEL WEST
LESLIE T. WHITE

This group continued to function under the name of the Western Writers Congress until October, 1937 when the membership voted to go over in a body and join the League of American Writers national organization. After this action was taken the next step was the formation of the Hollywood Chapter of the League of American Writers. The purpose in forming this group was to take in those writers who were employed in the motion picture industry in order to concentrate more efficiently on the production of motion pictures. Headquarters were set up in Hollywood and the organization has functioned steadily since its formation.

The officers of the Hollywood Chapter are:

ALBERT MALTZ - President

GLENDA SULLIVAN - Secretary

Both of the above have been identified with such Communist front organizations as, HOLLYWOOD ANTI-NAZI LEAGUE, LEAGUE FOR PEACE AND DEMOCRACY, AMERICAN PEACE MOBILIZATION, HOLLYWOOD LEAGUE FOR DEMOCRATIC ACTION, etc.

Those most active in the Hollywood Chapter are the following:

GEORGIA BACKUS	-	Fellow Traveller
JOHN BOYLAN	-	" "
SIDNEY BUCHMAN	-	" "
VERA CASPARY	-	" "
EDWARD CHODOROV	-	" "
JEROME CHODOROV	-	" "
RICHARD COLLINS	-	" "
NORMAN CORWIN	-	" "
FRANK DAVIS	-	" "
Prof. FRANKLIN FEARING	-	" " - University of California at Los Angeles
GUY ENDORE	-	Communist Party member
JOSEPH FIELDS	-	Fellow Traveller
SHERIDAN GIBNEY	-	" "
MORTON GRANT	-	Communist Party member
BORIS INGSTER	-	Fellow Traveller
PAUL JARRICO	-	" "
GORDON KAHN	-	" "
JOHN HOWARD LAWSON	-	Communist Party member
ROBERT LEES	-	Fellow Traveller
MEYER LEVIN	-	" "
MELVYN LEVY	-	" "
MILTON MERLIN	-	" "

DUDLEY NICHOLS - Fellow Traveller
ARCH OBOLER - " "
IRVING REIS - " "
FRED RINALDO - " "
W. L. RIVER - " "
ROBERT ROSSEN - " "
WALDO SALT - " "
BUDD WILSON SCHULBERG - Young Communist League and Communist Party member
ALLAN SCOTT - Fellow traveller
JERRY SCHWARTZ - " "
VIOLA BROTHERS SHORE - Communist Party member
TESS SIESINGER - " " "
DONALD OGDEN STEWART - " " "
DALTON TRUMBO - Fellow traveller

Each and everyone of the above have been identified as sponsors of, members in or active in support of such Communist front organizations as:

AMERICAN LEAGUE FOR PEACE AND DEMOCRACY
HOLLYWOOD ANTI-NAZI LEAGUE
HOLLYWOOD LEAGUE FOR DEMOCRATIC ACTION
HOLLYWOOD PEACE FORUM
MOTION PICTURE DEMOCRATIC COMMITTEE
AMERICAN PEACE MOBILIZATION
HOLLYWOOD THEATRE ALLIANCE
CONTEMPORARY THEATRE
UNITED SPANISH AID COMMITTEE
JOINT ANTI-FASCIST REFUGEE COMMITTEE
NEW THEATRE LEAGUE
MOTION PICTURE ARTISTS COMMITTEE

The Hollywood Chapter of the League of American Writers has as an organization followed the Communist Party line ever since it was first established.

During the Popular Front period it supported all other organizations which followed the party line. It has protested officially the deportation proceedings against HARRY BRIDGES. It was officially affiliated with the Hollywood Anti-Nazi League and the Motion Picture Democratic Committee. It has sponsored mass meetings of protest against the Dies Committee.

Previous to the signing of the pact between STALIN and HITLER, it was all out for defeat of Fascism and Naziism. It published those principles to the world through the issuance of leaflets, articles and its own publication "Black and White".

When the pact between STALIN and HITLER was signed it completely reversed its official position and condemned the war as imperialist; opposed aid to Britain; opposed the selective service act; demanded isolation for the United States. And during that period of the Pact it officially endorsed the AMERICAN PEACE MOBILIZATION.

After HITLER invaded Russia the organization officially issued a proclamation, which appears in its official publication the "Clipper" for August, 1941, and demanded that the United States give all aid to Britain and her allies; went all out for the defeat of HITLER; Britain ceased to be an imperialist nation.

Reference is here made to the issue of the "Clipper" for May, 1941 in which an article appeared under the headline "In the Defense of Culture", which was the "Call of the Fourth Congress of the League of American Writers".

In substance it stated that the call was being made for the purpose of gathering together to reaffirm the aims of the three previous congresses of 1935, 1937 and 1939. It stated, "We proclaimed our unalterable conviction that reaction and its wars are the greatest enemies of a free and flourishing culture." It further stated "In 1941 the values by which we have lived are facing unprecedented attack. Half of the world is at war and the other half is endangered by attempts to draw it into war. We had warned of the consequences of "non-intervention" in Spain, of aid to the aggressor in China, of appeasement at Munich. Today these consequences are tragically apparent. We have warned that America must be defended not by involvement in this war, or by steps towards dictatorship, or by pursuing a course of imperialist expansion, but by preserving peace and expanding democracy on the economic, political and cultural levels. Today we must ask whether the present policy of the administration and the program of big business are not leading us toward war and Fascism in the name of resistance to war and fascism. . . . We know that our existence as free writers, spokesmen of a free people depends on out continued loyalty to the principles which govern the work of the League of American Writers. We therefore call our fellow writers and our associates in the related crafts to the Fourth Biennial Congress to consider the following questions.

> "How best as writers can we resist the drive toward the war and reaction which threatens our democratic culture?

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"What can we do to extend further help to persecuted writers of other lands?

"What can we do to restore the WPA cultural projects and to transform them into permanent Peoples Art Projects vital to the nation's strength?

"What new technical developments in the various forms of writing need to be analyzed and evaluated?

"What measures can we take to combat and surmount the growing restrictions on our work as honest craftsmen?

"How can we contribute to a genuine cultural interchange between the people of the Americas?

"How can we enrich America's imperishable democratic literature and extend its audience?"

It might well be stated that the policy of this organization in May, 1941 (while the HITLER-STALIN pact was in effect) was against America's entrance into the war and against preparations for defense.

There are 123 names appearing as signers of this call to the Fourth Congress. Nearly all of them are known in Hollywood and many are in Hollywood at the present time.

This congress was known as the "American Writers Congress" and was held in New York City June 6 to 8, 1941. The article stated "for information apply to FRANKLIN FOLSOM, National Executive Secretary, League of American Writers, Inc., 381 Fourth Avenue, New York City."

Attached hereto and marked Exhibit No. 3 - Page 1, is a photographic copy of this call to the Fourth Congress.

Reference is also being made to an article appearing in the August, 1941 issue of the "Clipper" on Page 3, the editorial page, under the heading, "A Communication to All Writers From the League of American Writers". The substance of this editorial appearing in the official organ of the League of American Writers, is that the league has urged that the welfare of the American people requires participation in every genuine anti-Fascist struggle; that when there was still peace in the world the league fought to maintain it, "but now the alliance between Great Britain and the Soviet Union provides the people of all countries with an unprecedented opportunity to rid the world of Hitlerism and a world free of Fascism is essential to the democratic institutions and culture of the United States.

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Therefore the League advocates all immediate and necessary measures in support of Great Britain and the Soviet Union to insure the military defeat of the fascist aggressors. We believe such support has now become vital to the welfare and security of our country. We look forward to the release of our colleagues from the concentration camps of Europe, the return of exiled writers to their native lands, and the extirpation of the gravest threat to our existence as free writers. . . . The fight against fascism cannot and must not be conducted at the expense of civil liberties, trade unions rights, academic freedom, and living standards in the United States. . . . The League will continue with renewed vigor its opposition to censorship and its efforts to provide more extensive outlets for anti-fascist literature. The League supports the full rights of labor, including the right to strike. It is unalterably opposed to anti-Semitism and discrimination against Negroes and the foreign-born."

A photographic copy of this article is being attached to this report and is marked Exhibit No. 3, Page 2.

It should be remembered in this connection that HITLER attacked STALIN on June 22, 1941 and the League of American Writers was following the Communist Party line in May 1941 and it was also following the Communist Party line in August, 1941, although a complete "about face" had taken place in the Communist Party line.

[The entire record of the League of American Writers as a national organization, and the Hollywood Chapter as a local organization, from the beginning conclusively shows that the Communist Party completely dominates and controls both groups.]

HOLLYWOOD SCHOOL FOR WRITERS
(Communist Party front organization)

Source H has reported that the so-called [School for Writers is a device by the Hollywood Chapter of the League of American Writers to be used as a "transmission belt" whereby budding writers and those whose ambitic to become writers are developed along the political lines followed by the Le of American Writers and conditioned for eventual membership in the League ar the Communist Party.]

Attracted by the huge salaries paid by the motion pictur industry and the glamour attached, many persons will adopt any means to gain access to that favored institution. Taking advantage of this situtation, this writers ["School" was established in October, 1939 by the Hollywood Chapter the League.]

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There is no doubt of the control over the school by the League of American Writers as it is plainly stated in the 1942 Prospectus of the school that:

> "The Hollywood School for Writers is a non-profit organization founded by the LEAGUE OF AMERICAN WRITERS. Distinguished instructors or guest lecturers, many of whom are members of the League, volunteer their services in the interests of the School and its students."
> (Introductory Note - 1942 Prospectus)

In all printed matter the School uses the slogan:

"WORDS ARE YOUR WEAPON—YOU MUST LEARN TO USE THEM."

This is a quotation from a book written by DONALD OGDEN STEWART titled "Fighting Words."

At the present time the School is located at 1204 North Vista Street, Hollywood, California, which is also the headquarters of the Hollywood Chapter of the League of American Writers.

The courses taught are as follows:

Screen writing
Short story
Playwriting
Non-fiction writing
Radio
Novel
History of American literature
News reporting
Labor journalism

A careful check on all instructors and lecturers who have appeared before classes in the last two years shows that there has not been one who has not been identified either as a Communist Party member or close fellow traveller. Each and everyone of them has followed the Communist Party line from the Popular Front period into the Period of the Pact when he or she supported the American Peace Mobilization and other isolationist organizations. Each and everyone of these instructors and lecturers have now followed the Communist Party line into the Post-Pact Period and are seemingly super zealous patriots all out for full prosecution of the war.

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These instructors and lecturers are:

GEORGIA BACKUS	-	Fellow traveller
JOHN BOYLAN	-	" "
SIDNEY BUCHMAN	-	" "
VERA CASPARY	-	" "
EDWARD CHODOROV	-	" "
JEROME CHODOROV	-	" "
RICHARD COLLINS	-	" "
NORMAN CORWIN	-	" "
FRANK DAVIS	-	Communist Party member (C) (W)
Prof. FRANKLIN FEARING	-	Fellow traveller
GUY ENDORE	-	Communist Party member (C) (W)
JOSEPH FIELDS	-	Fellow traveller
SHERIDAN GIBNEY	-	" "
DON GORDON	-	Communist Party member (C) (W)
MORTON GRANT	-	" " "
BORIS INGSTER	-	Fellow traveller
PAUL JARRICO	-	" "
GORDON KAHN	-	" "
JOHN HOWARD LAWSON	-	Communist Party member (C) (W)
ROBERT LEES	-	Fellow traveller
MEYER LEVIN	-	Fellow traveller
MELVYN LEVY	-	Fellow traveller
MILTON MERLIN	-	" "
CAREY McWILLIAMS	-	Communist Party member (C) (W)
DUDLEY NICHOLS	-	Fellow traveller
ARCH OBOLER	-	Fellow traveller
IRVING REIS	-	" "
FRED RINALDO	-	" "
W. L. RIVER	-	" "
ROBERT ROSSEN	-	" "
HAROLD SALEMSON	-	" "
WALDO SALT	-	" "
BUDD WILSON SCHULBERG	-	Communist Party member, Young Communist League
ALLAN SCOTT	-	Fellow traveller
JERRY SCHWARTZ	-	Fellow traveller
VIOLA BROTHERS SHORE	-	Communist Party member
TESS SLESINGER	-	" " "
DONALD OGDEN STEWART	-	" " "
DALTON TRUMBO	-	Fellow traveller

All the above named parties are writers. In addition to these writers certain Hollywood directors have appeared before the classes instructing and lecturing on the technique of the director in motion pictures.

These directors are:

FRANK TUTTLE - a member of the Communist Party (U)
IRVING PICHEL- long a close fellow traveller
LASZLO BENEDEK, reported to be a "European" director
JULES DASSIN - " " " " " "
FRED ZINNEMAN- " " " " " "

That the Hollywood Writers School is in reality a "School for Communism" there can be little doubt.

HOLLYWOOD WRITERS MOBILIZATION FOR DEFENSE
(Communist front organization)

Source I (U) has stated that the Communist Party line changed with the invasion of Russia by HITLER on June 22, 1941, and it became necessary for the party to dissolve such organizations as the Hollywood Peace Forum, Hollywood League for Democratic Action, American Peace Mobilization, Motion Picture Democratic Committee, and other groups which had been opposing the entry of the United States into the war. By February of 1942 all of these had been "liquidated" and the Communist Party declared for full participation in the war. The Hollywood section of the party fell in line and as soon as the apparatus could be turned around to face in the opposite direction, new organizations as "fronts" were set up. The first of these was the Hollywood Writers Mobilization for Defense. On the surface it was just a group of patriotic Hollywood screen writers falling in line for the defense of their country. In reality it was the same old League of American Writers in a new makeup. To make it look more legitimate and remove as much of the past isolationist record of the League of American Writers as possible, it drew in as sponsors the following labor groups in the Hollywood section:

SCREEN WRITERS GUILD
RADIO WRITERS GUILD
SCREEN PUBLICISTS GUILD
SCREEN READERS GUILD
SCREEN CARTOONISTS GUILD
INDEPENDENT PUBLICISTS GUILD
AMERICAN NEWSPAPER GUILD

While these sponsors seemed to give the Mobilization support in the labor field, each one of the foregoing labor groups was under the domination of the Communist Party, and has followed the Communist Party line for several years. In carrying out its program which was apparently all out prosecution of the war in the cultural field, the Writers Mobilization called a series of mass meetings at the Filmarte Theatre in Hollywood in the summer of 1942. The principal speakers at these meetings were:

NELSON POYNTER, Hollywood representative for Government films, who spoke in his official position.

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DONALD OGDEN STEWART
ROBERT ROSSEN
FRANK TUTTLE
MARY McCALL, JR.

All of the four last mentioned are members of the League of American Writers and follow the Communist Party line unerringly. In addition to meetings, the Mobilization arranged for several radio broadcasts, and issued an official publication called "Communique".

The chairman of the Mobilization was ROBERT ROSSEN. Mr. ROSSEN is to all intents and purposes, a Communist. He has followed the line of the party faithfully for years. He is a member of the League of American Writers, a teacher in the Hollywood Writers School, supported the American Peace Mobilization, signed the call for the Fourth Congress of the League of American Writers, and has been sponsor and active in other Communist fronts of many kinds.

Others prominent in the Writers Mobilization for Defense were the following:

DONALD OGDEN STEWART
DALTON TRUMBO
GUY ENDORE
HENRY MYERS
ARCH OBOLER
W. L. RIVER
EDWIN JUSTUS MAYER
JAY GORNEY
EDWARD ELISCU
HECTOR CHEVIGNY
GORDON KAHN
ARTHUR KOBER
H. S. (HY) KRAFT
VERA CASPARY
LEO MITTLER
ALLAN SCOTT
JERRY CHODOROV
JULIUS EPSTEIN
PHILLIP EPSTEIN
MICHAEL BLANKFORT
BARRY TRIVERS
PAUL TRIVERS
MARIAN SPITZER
MILTON MERLIN
IRVING REIS
ROBERT LEES
FRED RINALDO
JOHN BRIGHT

All of the above are the same old names that are found in previous Hollywood Communist fronts. All have for years been followers of the Communist Party line.

Early in February of 1942, the Mobilization issued its publication "COMMUNIQUE". This publication was indicative of the position of the Mobilization and conformed to the new Communist Party line.

The Editorial Board was composed of the following:

MILTON MERLIN, Editor
MICHAEL KANIN
RING LARDNER, JR.
IAN McLELLAN HUNTER
JAY DRATLER
JACK STANLEY
EVELYN HUMPHREYS
ASA BORDAGES
GORDON KAHN
BILL BLOWITZ
JOHN McLEISH, Art editor.

Of the above, MERLIN, KANIN, LARDNER, BORDAGES, KAHN and McLEISH are members of the League of American Writers, and staunch followers of the Communist Party line. In content this paper "Communique" followed the Communist Party line. However, it was done very cautiously, and mostly by implication. It advocated the opening of a second front. It was in favor of immediate independence for India. The negro question was handled in accordance with the party line. It recommended books and pamphlets favoring the Communist position in Russia and internationally. "Soviet Power" was highly endorsed and recommended, which book was written by the Dean of Canterbury. Pamphlets by ALVA BESSIE, a noted American Communist, were distributed. It quoted from "In Fact", an American Communist publication. It advocated an alliance with an organization in Moscow, Russia called "Voks" whereby cultural material could be exchanged between the two groups. It announced the formation of a committee to work to bring about this alliance. The committee members were the following:

HENRY MYERS
ARCH OBOLER
HECTOR CHEVIGNY
JOSEPH MISCHEL
W. L. RIVER
EDWIN JUSTUS MAYER
JAY GORNEY
ARTHUR SCHWARTZ
GEORGE THOMAS, Jr.
ALICE HUNTER

(August 22, 1942 number)

The Hollywood Writers Mobilization is another of the interlocking group of Hollywood Communist front organizations, set up by the party to carry out its program. At the present time the organizations seems to be inactive. A check has shown that many of these active in the organization have gone into various government agencies as writers, public relations

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men, etc. The official publication "Communique" has not been issued since about September, 1942.

HOLLYWOOD CANTEEN
(Possible Communist front organization)

[Source 4-J has reported (U) that the Hollywood Canteen is a project set up and operated by the various labor unions and guilds connected with the motion picture industry in Hollywood. As the name implies, and as stated in its literature, the purpose of the Canteen is to furnish entertainment and recreation for men now serving in the armed forces of the United Nations. The organization is incorporated under the laws of the State of California, as a non-profit corporation.]

The incorporaters are:

FLORINE BALE - Business representative of the American Guild of Variety Artists, a labor union, A.F. of L.

FLORENCE C. CADREZ - A member of the Musicians Union, Local 47.

BETTE DAVIS - Screen actress, member of the Screen Actors Guild.

CARROLL HOLLISTER - A member of the Musicians Local 47, who came from New York City about nine months ago.

MERVYN LeROY - Motion picture producer now with Warner Brothers.

JEAN LEWIN - A member of the Screen Office Employees Guild.

JOHN RAYMOND

STANLEY RUBIN

PEPE RUIZ - Member of Screen Cartoonists Guild.

CAMERON SHIPP, screen writer, member of League of American Writers

J. K. (SPIKE) WALLACE - Business representative of Musicians Local 47.

[The movement to establish this Canteen began in August, 1942, and was the proposal of a group within Musicians Local 47,] composed of the following:

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J. K. WALLACE
CARROLL HOLLISTER
SAM ALBERTS
MANUEL COMPINSKY
ALEX COMPINSKY
SARAH COMPINSKY
JOSEPH ACHRON
DON CHRISTLIEB
SOL KAPLAN
FLORENCE CADREZ
BARON MOREHEAD
ELMER FAIN

[Of the foregoing the first three, WALLACE, HOLLISTER and ALBERTS are Communists and WALLACE and ALBERTS have been identified with Communist activities in the Los Angeles section.] HOLLISTER came to Los Angeles from New York about April, 1942. The other persons named are members of the Musicians Union, Local 47, and have not been identified with Communist or Communist front activities.

Other unions officially represented on the "operating committee" when the Canteen was first established were:

Local 47, Musicians, American Federation of Musicians
Local 767 " " " " "
American Guild of Variety Artists
Screen Cartoonists Guild
Screen Office Employees Guild
Screen Set Designers Guild
Screen Writers Guild
Screen Directors Guild

[With the exception of the American Guild of Variety Artists, all the foregoing groups are under Communist influence.]

Other groups cooperating, but not yet officially affiliated with the Canteen were:

Laboratory Technicians, Local 683, I.A.T.S.E.
Studio Painters, Local 644
Screen Publicists Guild
Mobile Theatre

All the foregoing are Communist dominated groups.

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At the present time the complete list of sponsors for the Hollywood Canteen is:

Actors Equity Association
Affiliated Property Craftsmen, I.A.T.S.E. Local 44
American Federation of Musicians, Local 47
American federation of Musicians, Local 767
American Federation of Radio Artists
American Guild of Musical Artists
American Guild of Variety Artists
Actors Managers Guild
Association of Motion Picture Costumers, IATSE Local 705
Association of Motion Picture Producers
Federated Amusement and Allied Crafts
Film Technicians, IATSE, Local 683
Independent Publicists
International Photographers, IATSE, Local 659
International Sound Technicians, IATSE, Local 695
Makeup Artists, IATSE, Local 706
Motion Picture Hair Stylists, IATSE, Local 706
Motion Picture Illustrators
Motion Picture Set Electricians, IATSE, Local 728
Motion Picture Studio Grips, IATSE, Local 80
Motion Picture Studio Projectionists, IATSE, Local 165
Motion Picture Painters, Local 644
Radio Writers Guild
Screen Cartoonists Guild
Screen Directors Guild
Screen Office Employees Guild
Screen Publicists Guild
Screen Readers Guild
Screen Set Designers Guild
Screen Writers Guild
Society of Motion Picture Art Directors
Society of Motion Picture Film Editors
Society of Motion Picture Interior Decorators
Songwriters Protective Association
Studio Carpenters, Local 946
Studio Electrical Workers, Local 40
Studio of Laborers and Utility Workers, IATSE, Local 727
Studio Miscellaneous Employees, Local 1104
Studio Transportation Drivers, Local 399
Studio Utility Employees, Local 724

The officers of the Canteen are:

BETTE DAVIS - President
CARROLL HOLLISTER - Vice-President
JOHN GARFIELD - Vice-President
J. K. WALLACE - Vice-President
JEAN LEWIN, Secretary and Assistant Treasurer
ALFRED C. YBARRA - Treasurer

Of the above [HOLLISTER, GARFIELD and WALLACE] have engaged in Communist activities over a period of years.

The Board of Directors of the Canteen are:

NEDRA STAFFORD	JOHN BOYLAN
A. C. MONENARO	PEPE RUIZ
FLORINE BALE	MEDEA CONTINI
GEORGE FIFIELD	CAMERON SHIPP
PAUL JAFFEE	GERALD DAVIDSON
NELLIE MARIE MANLEY	JOHN RAYMOND
MASON W. MORRIS	HANS PETERS
LESLIE THOMAS	LINDSAY THOMPSON
CARL HEAD	L. C. DAVIS
A. J. MORAN	AL BOYER
JAMES BRIGHAM	

[Of the foregoing, PAUL JAFFEE, LESLIE THOMAS, CARL HEAD, and JOHN BOYLAN have been identified with Communist front, and union Communist activities.]

In addition to the Board of Directors the organization has an Executive Committee composed of the following:

CATHERINE BALDWIN
BILLIE BURKE
FLORENCE C. CADREZ
LESTER COLE
MERVYN LeROY
MACK MILLAR
GEORGE RAMSAY
CASEY ROBERTS
WILLIAM H. SILOW
DORRIS STEIN
JULES STEIN
JOHN TeGROEN

[Of the above LESTER COLE has been outstanding in Communist activities in Hollywood. He is a member of the League of American Writers,

American Peace Mobilization, Hollywood Anti-Nazi League, signer of the call for the Fourth Writers Congress, Hollywood Peace Forum, etc.

[There is very little doubt that the inspiration for the creation of the Hollywood Canteen originated in Communist circles. The initial meeting called by the original sponsors was held in the home of SAM ALBERTS, a member of Musicians Local #47 and a known Communist, on August 14, 1942. There is no doubt that those of that faith active in the work of the project have much to say about how it shall be conducted. But owing to the fact that so many organizations and persons not sympathetic to the Communist cause are also interested in the work of the Canteen, there has not been any definite attempt at propaganda, or other Communist activities.]

The fact that thousands of soldiers and sailors pass through the headquarters of the Canteen weekly make it difficult to detect possible attempts of infiltration.

PUBLICATIONS IN HOLLYWOOD WHICH HAVE HAD A BEARING ON COMMUNIST ACTIVITIES IN THE MOTION PICTURE BUSINESS IN HOLLYWOOD

[Source K has given] the following estimate of the influence of official organs and other papers in Hollywood on the motion picture business and the infiltration of Communists into the motion picture business.

Hollywood Reporter

The Hollywood Reporter is a daily trade publication which has been in existence approximately twenty years. The editor and publisher of this paper is W. R. WILKERSON. This paper has always opposed Communist activity in the motion picture industry and is fully aware of Communist penetration. It has many times published editorials and articles to this effect.

Daily Variety

The Daily Variety is a trade publication which has been in existence in Hollywood for approximately eighteen years. The general manager is ARTHUR UNGER. He is in no sense a Communist or a Communist sympathizer. However, other member of this staff of reporters on this paper, RALPH RODDY who is assigned to labor activities is a fellow traveller and always slants his news in favor of those Communist labor unions and guilds that are under the leadership of HERBERT K. SORRELL.

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Flashes

The monthly publication "Flashes" is the official organ of Laboratory Technicians Local No. 683, I.A.T.S.E. It has been in existence since 1933. From the beginning up until 1940 it was not in any sense sympathetic to the Communist cause. In that year the Communist elements in the union secured control and the paper since that time has reflected the Communist Party line completely. The editor is RUSSELL McKNIGHT, a staunch fellow traveller and perhaps a member of the Communist Party. Before Soviet Russia was attacked by HITLER on June 22, 1941 the editorial policy of this paper was opposed to aid to Britain, etc., but immediately after the Soviet Union was attacked it came out for "all out prosecution of the war, aid to Britain, Russia and China."

Black and White

This publication "Black and White" was originally a creation of the Young Communists League and was issued at irregular intervals during 1939 and 1940, during the Fourth or Popular Front period of the Communist Party line. The first editor of the paper was WILBUR NEEDHAM of Santa Monica, California who has been engaged in Communist cultural activities for several years. JULES KIEVETS who was exposed by the Tenney Investigating Committee as a Communist succeeded NEEDHAM as the editor of the paper shortly before it ceased publication early in 1940 with the change of the Communist Party line. It was reported that WILL ROGERS, JR., now congressman for Beverly Hills, California, and whose name as "BILL ROGERS" appeared on the masthead as an associate editor, originally financed the paper.

Clipper

The Clipper was the official publication of the Hollywood chapter of the League of American Writers and was the successor to "Black and White" and so stated on the masthead of the first two issues. It had its existence during the Fifth Period of the Communist Party line which was that period when STALIN and HITLER were friends. This paper's policy was one of isolation, opposition to the war, which corresponded to the Communist Party line at that time. After the attack of STALIN by HITLER on June 22, 1941, the paper within a period of a few months went out of existence. Its editorial board were well known Communists and fellow travellers.

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The Communique

The publication "Communique" has not been issued regularly. It has been the official organ of the Hollywood Writers Mobilization for Defense

which was originally inspired by the League of American Writers. It made its first appearance early in February, 1942. The last issue was dated September 26, 1942. The second and third issues of this paper were mailed under official Government frank and bore a statement that it was "in cooperation with the O.E.M.". Later issues did not bear the Government frank. This paper reflected the Communist Party line in detail. The editor has been MILTON MERLIN, a member of the League of American Writers.

Hollywood Now

The publication "Hollywood Now" was the official weekly organ of the Hollywood Anti-Nazi League. It came into existence on February 17, 1938. The last number was issued February 2, 1940. This paper was in existence during the Fourth or Popular Front period and followed strictly the Communist Party line at that time; but the signing of the STALIN-HITLER pact on August 23, 1939 sealed the death of this publication. It could not negotiate the sharp turn in the Communist Party line, from one of anti-Hitlerism to one of Anti-Britain and democracy. After six months of trying to explain and justify the STALIN-HITLER pact it quietly passed out of existence with the February 2, 1940 issue.

The masthead of this paper showed the names of the following persons who were responsible for its publication:

DONALD OGDEN STEWART
FRANK TUTTLE
DUDLEY NICHOLS
BERN BERNARD, treasurer

Professor NORMAN T. BYRNE, a teacher in the Los Angeles City College was one of the main contributors to the paper and had an article in every issue. He was one of the Communist front leaders in Southern California, speaking before forums, women's clubs, social organizations, labor unions, the Hollywood Anti-Nazi League, the Hollywood League for Democratic Action, the League for Peace and Democracy, and the American Peace Mobilization. BYRNE has also written pamphlets interpreting the Communist Party line and one of the most ardent supporters of Communism in Southern California. He is reported as being in the armed forces at the present time.

Hollywood Tribune

The Hollywood Tribune was a Communist publication which was another Hollywood casualty of the STALIN-HITLER pact. It was issued by the "Columbia Publishing Corporation", 6715 Hollywood Boulevard, Hollywood, California. It first came into existence in April 1939. This was during the Fifth or Popular Front period.

The publication was a weekly and was meant to be for general circulation. It appealed to the sensational and dealt mainly with the motion picture industry and cultural affairs. It was strictly a Communist controlled publication and reflected the Communist Party line perhaps more outspokenly than any other publication in the section. The editor of the paper was E. A. DUPONT, now a motion picture director. Its contributors were the usual Communist figures in Hollywood, such as Professor NORMAN T. BYRNE, HAROLD SALEMSON, ELLA MAY WINTER, MAYER LEVIN, DONALD OGDEN STEWART, CAREY McWILLIAMS, WILBUR NEEDHAM, editor of "Black and White", and others. It was in fact another publication of the League of American Writers appearing from behind another screen.

SUMMARY OF COMMUNIST ACTIVITIES IN THE FRONT ORGANIZATIONS IN THE MOTION PICTURE BUSINESS

Source 4-L has summed up the activities of the Communists in Hollywood insofar as its activities relate to the motion picture business as follows:

There have been six periods of change in the Communist Party line in the United States since the formation of the Communist Internationale (Comintern) in Moscow, Russia in March, 1919. These changes were in every case determined by the foreign policy of the Soviet Union at the time.

The Communist Internationale, also called the Third Internationale, of which the Communist Party of the United States is a section, is the agency set up by the Communist Party of the Soviet Union to operate in all countries of the world outside of Russia to interpret and work in the interest of the Soviet Government.

Those periods are:

FIRST PERIOD: From 1919 to 1921, Russian Revolutionary period.

SECOND PERIOD: From 1921 to 1928, Revolutionary and boring from within period.

THIRD PERIOD: From 1928 to August 1935 was the Trade Unic Unity League period; still revolutionary and in favor of Communist controllec labor organizations. This period ended with the Seventh World Congress of th Internationale which was held in Moscow in August 1935.

FOURTH PERIOD: From August 1935 to August 23, 1939 when the pact between STALIN and HITLER was entered into. This period is known

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as the Popular Front or Trojan Horse period, and is referred to as such in this report.

FIFTH PERIOD: From August 23, 1939 to June 22, 1941 when HITLER attacked STALIN and began the invasion of Russia. This period has been referred to as the PERIOD OF THE PACT.

SIXTH PERIOD: From June 22, 1941 down to the present time. This has been called the POST-PACT period.

Inasmuch as references have been made to changes in the Communist Party line, and those periods of change have been referred to as the POPULAR FRONT period, and the period of the STALIN-HITLER PACT, etc., and inasmuch as certain individuals have been cited as belonging to concurrent organizations such as the Hollywood Anti-Nazi League, the American Peace Mobilization, etc., it will perhaps make clearer the meanings of those changes and the significance of membership in those organizations if the same are set down in glossary form.

For the purposes of this report we are not concerned with the First, Second and Third periods, as Hollywood during those periods had not been penetrated by the Communists.

By keeping in mind the Fourth, Fifth and Sixth periods of the Communist Party line, their relation to the foreign policy of the Soviet Union and the nature of the front organizations set up during those periods, the Communist affiliations and activities of those persons mentioned in this report who adhered strictly to those changes and organizations are plainly apparent.

FOURTH (POPULAR FRONT) PERIOD: In August 1935, in Moscow, Russia, the Seventh World Congress of the Communist Third Internationale (Comintern) was held. At this Congress a new line for all branches of the Communist Party throughout the world was laid down by GEORGI DIMITROFF, the supreme head of the Comintern.

The new line called a halt to all agitation for the overthrow of capitalism by revolutionary methods, and substituted therefor what was called the POPULAR FRONT tactic. This meant that Communists everywhere were to cease work as revolutionists, and pose as staunch defenders of democracy, civil rights and constitutional liberties and thus endeavor to influence their respective governments to bring about what was called a system of

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COLLECTIVE SECURITY. This meant that Communists must take part in all national governments and endeavor to influence those governments to form an alliance with the Soviet Union to stop the rise of Hitlerism in Europe. As a consequence of this policy the Communist Party in the United States at that time supported the ROOSEVELT Administration and the New Deal, although previously and before August 1935 when the new line was laid down in Moscow, it had condemned them as being fascist in nature. They also at this time worked arduously in pretended support of democratic processes and had a measure of success in penetrating governmental and administrative offices. This was only a tactic applicable at the time in the interest of the foreign policy of the Soviet Union. The Communist Party did not surrender its previous revolutionary theory of the overthrow of capitalism; it only put it aside for the time being. This was stated clearly by EARL BROWDER on his return from this Seventh World Congress when he made his report to the November Plenum of the Central Committee of the Communist Party of the United States, quoted at Pages 91 and 92 in this report. (U)

FIFTH PERIOD (PERIOD OF THE PACT): During this period which began with the signing of the pact between STALIN and HITLER on August 23, 1939, by which pact they became virtual allies, and which came to an end with HITLER'S attack on the Soviet Union on June 22, 1941, the Communist parties everywhere completely reversed their previous position. From a program of support for democracy and advocacy of COLLECTIVE SECURITY, the Communist Party charged that the democracies were responsible for the war which they termed strictly an imperialist one. They demanded a negotiated peace with HITLER, opposed America's entrance into the war, opposed the lend-lease act, opposed the Selective Service Act, and in every way possible gave aid and comfort to HITLER and Fascism. This policy was the reflection of the foreign policy of the Soviet Union which at that time under the terms of the pact was the support of HITLER as against the interests of England and France. The main task of the Communist Party in the United States during that period was to prevent the United States aiding England in the struggle and to so interfere with the preparation for national defense that it could not enter the war as an ally of Britain.

SIXTH PERIOD (POST-PACT PERIOD): This period began with the attack on Soviet Russia by HITLER on June 22, 1941 and is still in effect. This attack on Soviet Russia demanded that the Communist Party again do an about face. From a program of isolation and peace for the United States they began shouting that the United States must enter the war and within ninety days were demanding a SECOND FRONT against HITLER. This demand for a second front was launched as early as September, 1941 in the Communist Party press, three months before the Pearl Harbor attack, at which time the United States officially entered the war.

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This position was determined by the foreign policy of the Soviet Union which had overnight become the ally of the democracies, and not by the interests of the United States which they now so vehemently profess to defend.

Thus we find the Communists in the present period right back where they were during the POPULAR FRONT period.

We again find the Communists laying aside their revolutionary aims temporarily, supporting democracy to the fullest, going all out to defeat HITLER and for the time being, at least, withholding all criticism of capitalist "bourgeois democracy".

COMMUNIST FRONT ORGANIZATIONS IN HOLLYWOOD DURING FOURTH PERIOD

AMERICAN LEAGUE FOR PEACE AND DEMOCRACY

HOLLYWOOD ANTI-NAZI LEAGUE

NEW THEATRE LEAGUE

CONTEMPORARY THEATRE, INC.

THEATRE ARTS COMMITTEE

MOTION PICTURE DEMOCRATIC COMMITTEE

All the foregoing organizations, under control and directed in the interests of the Communist Party line, were dissolved when the STALIN-HITLER pact was signed and the FIFTH PERIOD was ushered in.

COMMUNIST FRONT ORGANIZATIONS IN HOLLYWOOD DURING FIFTH PERIOD

HOLLYWOOD LEAGUE FOR DEMOCRATIC ACTION

HOLLYWOOD PEACE FORUM

HOLLYWOOD PEACE COUNCIL

AMERICAN PEACE MOBILIZATION

HOLLYWOOD THEATRE ALLIANCE

All the foregoing organizations came into existence shortly after the STALIN-HITLER pact was signed. They all followed the Communist Party line of the PERIOD OF THE PACT, and were propaganda organizations for the Communist Party line which was isolation, opposition to aid to the allies, opposition to the Selective Service Act; in short they were working against the allies and aiding the Axis powers.

They were all dissolved when HITLER attacked the Soviet Union, which ushered in the next period, the SIXTH PERIOD.

COMMUNIST FRONT ORGANIZATIONS IN HOLLYWOOD DURING THE SIXTH PERIOD
(The present period)

HOLLYWOOD WRITERS MOBILIZATION FOR DEFENSE

HOLLYWOOD CANTEEN

COMMITTEE FOR THE CARE OF CHILDREN IN WARTIME

HOLLYWOOD DEMOCRATIC COMMITTEE (Now in the process of formation)

The foregoing organizations have been created since Russia became an ally of the United Nations, and are for all out prosecution of the war and seemingly ultra-patriotic.

OTHER COMMUNIST FRONT CULTURAL ORGANIZATIONS IN HOLLYWOOD WHICH HAVE BEEN CONSTANT DURING ALL THREE PERIODS AND WHICH HAVE CLEARLY REFLECTED THE VARIOUS CHANGES IN THE PARTY LINE

LEAGUE OF AMERICAN WRITERS, HOLLYWOOD CHAPTER

HOLLYWOOD COMMITTEE FOR WRITERS IN EXILE

JOINT ANTI-FASCIST REFUGEE COMMITTEE (Formerly United Spanish Aid Committee)

LETTER OF 150

This "Letter of 150" was a signed and published document in defense of the mass "purges" in the Soviet Union.

The significance of a signature to this letter is that the signer was defending the position of STALIN as opposed to that of LEON TROTSKY in a highly involved political dispute. It is conclusive evidence that the signer was involved in inner Communist Party political differences.

The original committee that solicited the signatures for this letter were ROBERT COATES, one of the original members of the League of American Writers; MALCOLM COWLEY, League of American Writers; STEWART DAVIS, League of American Writers; MARK BLITZSTEIN, member of the League of American Writers; and PAUL STRAND, member of the League of American Writers.

(List published in Daily Workers, April 28, 1938)

LETTER OF 400

This "Letter of 400" also was a signed and published document. In the spring of 1939 a group of liberals and intellectuals who opposed Communist domination of American Arts and Culture issued a statement of their views, claiming that there was no basic difference between Communism, Naziism, and Fascism; that eventually STALIN and HITLER would come to terms.

To answer these charges the "Letter of 400" was gotten up by the Communist Party. This letter denied vehemently all allegations and ridiculed the charge that STALIN and HITLER ever could make an agreement. This "Letter of 400" was published just nine days before STALIN signed the pact with HITLER, which made the Communists and fellow travellers who signed the document look rather foolish.

The original committee that set up this "Letter of 400" were the following:

Professor DOROTHY BREWSTER, Columbia University

DASHIELL HAMMETT, a writer and at the present time the President of the League of American Writers

CORLISS LAMONT, one of the editors of "Soviet Russia Today" and a propagandist for the Soviet Union

GEORGE MARSHALL, a fellow traveller of long standing

Professor WALTER RAUTENSTRAUCH, Professor of Economics, Columbia University and head of the national Association for Civil Liberties and the Committee for the Protection of Foreign born

VINCENT SHEEHAN, a journalist, war correspondent and a close fellow traveller prior to the HITLER-STALIN pact August 23, 1939.

DONALD OGDEN STEWART, Ex-national president of the League of American Writers; active in many Communist front organizations and a Communist Party member.

MAXWELL S. STEWART, writer, member of the League of American Writers and associate editor of the "Roviet Russia Today".

REBECCA JANNEY TIMBERS, writer, member of the League of American Writers, a well known fellow traveller of many years standing.

MARY VAN KLEECK, writer, member of the League of American Writers, and a fellow traveller of many years standing.

(List of signers published in the Daily Worker August 14, 1939)

SIGNIFICANCE OF MEMBERSHIP IN A COMMUNIST FRONT ORGANIZATION

Membership in a Communist front organization during the FOURTH PERIOD is not, of itself, proof that he or she is a Communist, or even a fellow traveller. Thousands of "innocents" were drawn into those organizations who were unaware of Communist control or party-line procedure.

BUT, if we find an individual who was a member of, or active in, a Communist front organization of the FIFTH PERIOD, then that is conclusive proof that he or she is either a Communist Party member or a close fellow traveller with the Party. This would mean that that person is willing to follow the party line of the Communist Party, even though it leads to a defense of Naziism or Facsism, should the foreign policy of the Soviet Union demand it.

AGAIN, if we find an individual who was a member of, or active in a Communist front organization of the FIFTH PERIOD, such as the American Peace Mobilization, etc., and that individual has now become a member of a front organization of the SIXTH PERIOD and takes a stand for all out prosecution of the war, etc., it is conclusive evidence that that person's present position was determined by the change in the Communist Party line

when HITLER turned and attacked Soviet Russia. It is conclusive evidence that that person's interests lie not with the United States and democracy, but with the interests of Soviet Union and Communism. In spirit such a person is just as much a Communist as EARL BROWDER himself.

FELLOW TRAVELLER

This term was coined by NICOLAI LENIN, the father of the Russian Revolution. It first appears in his book "Socialism and War", written and published in August, 1915.

Speaking of certain socialists and sympathizers, whom he described as "vacillating elements" he said: "These elements can be our fellow travellers. It is necessary to get closer to them with the aim of fighting social-chauvinists. But we must remember that they are only fellow travellers; that as far as the main and fundamental problems are concerned. . . . those same elements will go, not with us, but against us. . . ."

But there was once when the great genius was wrong. The fellow traveller has become the most valuable instrument of all to the Communist Party. Not being technically a member of the Communist Party and able at all times to deny membership, he is free to carry the party line in a much more forceful manner than most party members who are always conscious of their party membership books.

Further, the fellow traveller not being a part of the inner circle where vicious intrigue and jockeying for personal power disillusions so many, he becomes a fanatical idealist willing to carry the party line to any extreme.

Knowing this, the Communist Party leaders, discourage this fanatically loyal fellow traveller from becoming a party member. He is many times more valuable on the outside in carrying the message.

TRANSMISSION BELT

When EARL BROWDER appeared before the Dies Committee in 1940 he used this term. He stated a Communist front organization was in the nature of a "transmission belt" between the masses and the Communist Party. He described it as a means whereby an individual might eventually become a member of the Communist Party through membership in one front organization after another, each one taking him step by step to party membership.

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ENCLOSURES FOR THE BUREAU:

EXHIBIT NO. I

Photostatic copy of portion of the proceedings of the I.A.T.S.E. convention at Louisville, Kentucky, June 3 to 6, 1940 - Pages 1 to 12 inclusive.

EXHIBIT NO. II

Photostatic copy of a portion of the proceedings of the I.A.T.S.E. convention at Cleveland, Ohio, June 6 to 9, 1938 - Pages 1 to 10, inclusive.

EXHIBIT NO. III

Page 1 is photographic copy of Page 31 of the May, 1941 issue of "The Clipper", which is headed "In Defense of Culture" and is a call of the League of American Writers to the "American Writers Congress", June 6 to 8, 1941 at New York City.

Page 2 is a photographic copy of Page 3 of the August, 1941 issue of "The Clipper", which is headed "A Communication to All Writers From The League of American Writers."

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UNDEVELOPED LEAD

THE LOS ANGELES FIELD DIVISION:

At Los Angeles, California

Will continue this investigation and will compile information showing the Communist Party connections of many of the most influential personages in the motion picture business in Hollywood. This compilation of information will set forth the numerous activities of such individuals in the Communist front organizations which indicate that the Communist Party line has been followed faithfully and ardently. Attention will also be called to a large number of books, pamphlets, scenarios, plays, newsreels, speeches, letters and other material which indicate the enormous effort that has been made and is now being made by the Communist Party to get complete control of the motion picture business and use it for propaganda purposes.

FREEDOM OF INFORMATION AND PRIVACY ACTS

SUBJECT: COMMUNIST INFILTRATION-MOTION PICTURE INDUSTRY(COMPIC) (EXCERPTS)

FILE NUMBER: 100-138754

SERIAL:157x1

PART: 2 OF 15



FEDERAL BUREAU OF INVESTIGATION

Office Memorandum • UNITED STATES GOVERNMENT

TO : The Director

DATE: May 27, 1947

FROM : D. M. Ladd

SUBJECT: COMMUNIST INFILTRATION OF THE MOTION PICTURE INDUSTRY
INTERNAL SECURITY (C)
(Running Memorandum)

There is submitted herewith the running memorandum concerning Communist infiltration of the motion picture industry which has been brought up to date as of May 24, 1947. The material discussed is divided into separate sections as follows:

I Communist Infiltration of Labor Groups
II Communist Infiltration of Intellectual Groups
III Communist Party Members in Hollywood
IV Communist Influence in Current Motion Pictures
V Soviet Activities in Hollywood
VI Communist Infiltration of RKO Studios
VII Investigation of Communist Activity in the Motion Picture Industry by the Committee on Un-American Activities, House of Representatives
VIII Miscellaneous

The new material added to bring this running memorandum up to date may be found in the following sections:

Section I, page 71
Section II, pages 119 through 121
Section VII, pages 15 through 24
Section VIII, pages 2 through 9

Of the new material added, probably the most significant will be found in Section VII which pertains to the activities of the Un-American Activities Committee during their recent visit to the movie colony in Hollywood at which time various representatives of the motion picture industry appeared as witnesses. Also of interest is the interview had by the Los Angeles Office with screen actress [redacted] During this interview, [redacted] offered her services as a source of information concerning Communist activities in Hollywood and explained her connections with Communist front groups as being due to her curiosity and interest in finding out about these various groups as well as the individuals connected with them.

These activities are being closely followed and all new information received in this regard will be incorporated into the running memorandum once each quarter, in order that you may be currently advised with respect to this situation.

JVC:mae

157X1

RECORDED

EX-42

51 JUL 24 1958

FREEDOM OF INFORMATION AND PRIVACY ACTS

SUBJECT: COMMUNIST INFILTRATION-MOTION PICTURE INDUSTRY(COMPIC) (EXCERPTS)

FILE NUMBER: 100-138754

SERIAL:157x1

PART: 3 OF 15



FEDERAL BUREAU OF INVESTIGATION

COMMUNIST INFILTRATION

OF

MOTION PICTURE INDUSTRY

(Up to date as of May 24, 1947)

ENCLOSURE

-157X1

The Director

May 27, 1947

D. M. Ladd

[redacted]
COMMUNIST INFILTRATION OF THE
MOTION PICTURE INDUSTRY
INTERNAL SECURITY (C)
(Running Memorandum)

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These activities are being closely followed and all new information received in this regard will be incorporated into the running memorandum once each quarter, in order that you may be currently advised with respect to this situation.

Mr. Tolson
Mr. Clegg
Mr. Glavin
Mr. Ladd
Mr. Nichols
Mr. Rosen
Mr. Tracy
Mr. Carson
Mr. Egan
Mr. Gurnea
Mr. Harbo
Mr. Hendon
Mr. Pennington
Mr. Quinn Tamm
Tele. Room
Miss Holmes
Miss Gandy

October 13, 1944

COMMUNIST INFILTRATION OF THE MOTION PICTURE INDUSTRY

INTRODUCTORY BACKGROUND

The majority of the information concerning Communist infiltration of the motion picture industry has been supplied by [redacted] who is Los Angeles Confidential Informant [redacted] This informant has been associated with the motion picture industry for many years. He is a member of several labor organizations which are active in the industry and is thoroughly familiar with the background of the labor organizations in that field. He was a member of the Communist Party for [redacted] The informant is quite familiar with the Communist key figures in the Hollywood area and is able to obtain information concerning Communist activities in this industry.

This source has advised that prior to 1933 the Communist international with headquarters in Moscow, Russia, had not realized the possibilities of the motion picture as a propaganda medium. About this time the talking picture was perfected and the Soviet Union with its world-wide staff of propagandists seized the lead in adapting the motion picture for propaganda purposes throughout the world. Delegations of Russians came to Hollywood to study the American cinema.

In 1935 a "directive" was issued by the top structure of the Communist Party in the United States that there must be an intensive concentration on Hollywood and the motion picture industry. The directive stated that Communists must try to capture the labor unions, for if this could be done, they could exert much influence in the nature and type of pictures produced and thus help the Soviet cause. This directive also emphasized that at the same time work must be done among the cultural groups, writers, artists, actors, actresses, and others to enlist their assistance toward the Communist cause. The direct and indirect influence of the Communist Party of the United States on the motion picture industry in Hollywood and on all those subsidiary interests connected with that industry has been one of steady development over a period of the past ten years. During this time the motion picture industry has been considered by the Communist Party as the principal medium of propaganda for the Communist Party ideas. Consequently, the Communist Party concentrated on a program of penetration of the industry by its members. This concentration on Hollywood has been most intense.

It has been reported that as a part of the program to penetrate the motion picture industry, the Communist Party considered the importation of known Communists and persons subject to Communist influence as of great significance. A large percentage of such individuals brought into Hollywood from 1935 to 1944 and given employment are refugees who came from European countries following the rise of Nazism in Europe. They have been put in responsible

positions, mostly in the fields of writing and directing, and the majority of them are reported since arriving to have shown sympathy with the Communist [redacted] and to associate with individuals who are known to be Communists. As a result of this situation, it is reported that Hollywood is being Europeanized to a startling extent.

Since the entry of the United States into the war and the cooperation of the motion picture industry with governmental agencies for propaganda purposes, Communist penetration has been extremely effective. There have been two lines of attack. One was to seek control over the workers in the studios using the trade unions as the base, the other was to seek control over the so-called intellectual and creative fields and thus determine the type of propaganda to be injected into the motion picture. [redacted]

For the purpose of this memorandum, the material discussed will be divided as follows:

I. Communist Infiltration of Labor Groups.
II. Communist Infiltration of Intellectual Groups.
III. Communist Party Membership in Hollywood.
IV. Communist Influence in Current Motion Pictures.
V. Soviet Activity in Hollywood.
VI. Communist Infiltration of R.K.O. Studios

In connection with items I and II, this memorandum will set forth some historical and background detail which it is believed will be of assistance in understanding the current situation.

As of June, 1944 a survey made of Communist members in various fields of activity in the motion picture industry indicates the following data concerning members of the Communist Party or Communist front groups in the industry:

Directors and Producers — Among this group there are nine known Communist Party members and fifteen members of one or more Communist Party front groups. Herbert Biberman, a director, is probably the outstanding Communist Party member in this field. Lewis Milestone, director of "North Star" and "Mission to Moscow," although not definitely known to be a Communist Party member, is Russian born and has been active in numerous Communist Party front groups for the past ten years. [redacted]

Writers — There are 56 known Communist Party members among the writers employed at the various motion picture studios. The outstanding figure in the writers group is John Howard Lawson, a known Communist Party member, who has great influence in the Hollywood field. [redacted]

Actors — Five actors and actresses are reported to be known members of the Communist Party in Hollywood. Twenty-four others are members of Communist Party front groups. Among the known Communist Party members, Gale Sondergaard, Lionel Stander and Lucille Ball are the most prominent. Those belonging to Communist Party front groups include James Cagney, Ida Lupino, Franchot Tone, Walter Huston and John Garfield. [redacted]

Labor — Twelve prominent labor leaders in various Hollywood unions have been identified as members of the Communist Party. It is known that a number of the "rank and file" members of the various Hollywood unions are also members of the Communist Party. Herbert K. Sorrell, known Communist Party member, is the leading labor figure in the motion picture industry. As head of the Conference of Studio Unions, he is the chief liaison man between labor and the Motion Picture Producers Association. [redacted]

Miscellaneous — In a group of miscellaneous individuals who are associated in varying capacities with the motion picture industry a survey disclosed there are 21 known members of the Communist Party. This group includes lawyers, technicians, readers and persons in the publicity field. In this group it should be noted that Donald Key King, Publicity Director for the Warner Brothers Studio, has been identified as a member of Branch K, Northwest Section, Los Angeles County Communist Party. [redacted]

April 27, 1944

I. COMMUNIST INFILTRATION OF LABOR GROUPS

Information has been received that approximately in 1934 the Communist Party realizing the propaganda possibilities in the motion picture field decided to move into the motion picture industry. In the spring of 1935 direct orders are reported to have come down in mimeographed form from the top structure of the Communist Party to all units in the Los Angeles section that there must be an intense concentration on Hollywood and the motion picture industry. This directive is said to have emphasized the fact that the Communists must try to capture the labor unions and pointed out that if this could be done the unions could be of much service in influencing the type of pictures produced and thus serve the Soviet cause.

In the early days of the motion picture industry, that is from approximately 1910 to 1930, there was no consistency in the labor organizational setup. The principal active labor organization was the International Alliance of Theatrical Stage Employees (IATSE). This was an autonomous group of local labor unions identified with the American Federation of Labor. The IATSE jurisdiction was recognized as the only union organization in Hollywood for some years. However, on two occasions in 1921 and 1933, respectively, strikes were called by this organization which were completely unsuccessful. In each case the strike was the result of a jurisdictional dispute and was broken as a result of members of outside unions entering the field as strike breakers. As a result of the unsuccessful strikes, a very chaotic condition existed in the labor field at Hollywood in approximately 1933 and many of the workers had lost confidence in the A.F. of L. As a result, the Communist Party had little difficulty in moving into the unorganized field with the Motion Picture Workers Industrial Union, created in January 1934.

[redacted]

Motion Picture Workers Industrial Union, MPWIU

The Motion Picture Workers Industrial Union was an independent group completely under the control of the Communist elements and taking orders from the local functionary of the Communist Party. It will be recalled that this was in accord with the Communist Party line at that period which advocated the creation of separate unions by the Communist Party. Most of these separate unions were affiliated with the Trade Union Unity League, which, in turn, was a branch of the International of Red Labor Unions, with headquarters in Moscow. However, the MPWIU was not affiliated with the Trade Union Unity League, although it was under the control and domination of the Communist Party. Demands were made on the organizer of this union by the section secretary of the Communist Party and the Communist Party organizer in Southern California to force the union to affiliate with the TUUL. However, it declined to do so, chiefly because of the position taken by the union organizer, H. G. Wolfe. It continued to function as an independent union.

Numerous Communist Party members, according to Confidential Informant [redacted] were active in the affairs of this union, chiefly among whom were Helmer Bergman, Don [redacted] Rudolph Kohl, Boris Goldblatt and Sam Goldblatt.

In the short time between the creation of this Union in January, 1934, and April, 1935, it had taken in a large number of members and was well on the way to becoming the leading union in Hollywood. However, in April, 1935, instructions were sent out by the Central Committee of the Communist Party that the Party line had changed and that all independent unions were to be liquidated and their members sent into the A.F. of L. unions with the object of capturing the A.F. of L. This policy was followed by the MPWIU. A short time after the change in Party line the Communists in the Union began to desert and go over into the various A.F. of L. locals. At this time these A.F. of L. locals were mere shells which in many cases existed in name only. As a result of the Communist Party directive, the MPWIU gradually went out of existence and in February, 1936 it was officially dissolved.

At about this time the CIO was being organized by John L. Lewis. Several attempts are reported to have been made on the part of Lewis and other CIO figures to organize in the motion picture field. However, they have never been successful and at the present time there are no CIO unions in the motion picture industry. There are approximately 39 labor organizations of various sorts in the industry. Some of these are affiliated with the A.F. of L. and the balance are independent unions. [redacted]

Conference of Studio Unions

Herbert K. Sorrell, president of the Studio Painters Local 644 of the International Brotherhood of Painters, Decorators and Paper Hangers of America, A.F. of L, soon became the leader of the newly activized A.F. of L. unions. Sorrell has been identified as a former member of the Communist Party in Hollywood, California. He soon became the leader of the Communist factions in the Hollywood unions. Sorrell developed favorable relations with Pat Casey, labor representative for the Motion Picture Producers Association. Casey is an $80,000 per year executive employed by the MPPA to handle labor relations. He is definitely not a Communist, but apparently finds it easy to do business with Sorrell. As a result, Sorrell has become probably the leading figure in the Hollywood labor movement.

After Sorrell had developed the leaders of a number of locals, which had strong Communist factions in them, his next move was to set up an organization which would tie all the locals into one body under his domination. This body was known as the Conference of Studio Unions.

The Conference of Studio Unions is a small compact group of delegates or representatives of a bloc of labor unions in the Hollywood motion picture industry, which has been taken over and is now under control

of the Communist Party operating through its members in those unions which have captured key positions. In reality the Conference of Studio Unions is the organization set up to act as the control and steering committee to coordinate and direct Communist activities looking toward taking over all studio workers and their unions into the Communist Party orbit. The following six locals are affiliated with the Conference of Studio Unions:

Studio Painters Local 644 of the International Brotherhood of Painters, Decorators and Paper Hangers of America.

Laboratory Technicians Local 683 of the International Alliance of Theatrical Stage Employees.

Screen Office Employees Guild, an affiliate of Studio Painters Local 644 above.

Screen Set Designers Guild, an affiliate of Studio Painters Local 644 above.

Studio Machinists Local 1185 of the International Association of Machinists, A.F. of L.

The membership of the above groups is approximately 8,000. The Conference of Studio Unions is governed by a president, chairman, vice chairman and secretary-treasurer. Each union body affiliated is represented by not more than three delegates, one of whom must be the business representative. Herbert K. Sorrell is President. Norval D. Crutcher, a former member of the Communist Party, is Chairman. D. T. Wayne, Vice Chairman and Russell L. McKnight, Secretary-Treasurer, are not known to be Communist Party members, but are reported to be connected with numerous Communist front organizations and to give every indication of being dominated and controlled by the Communist Party.

Due to the importance of the unions affiliated with the Conference of Studio Unions, brief descriptive data concerning each is being set forth below.

Studio Painters Local 644

This union is made up chiefly of painters who were members of the Communist dominated MPWIU and who, on direct orders of the Communist Party, deserted that union in 1935 to take over Local 644 of the A.F. of L. Herbert K. Sorrell is president of this union.

Laboratory Technicians Local 683

This union is affiliated with the IATSE. It has jurisdiction and control of a narrow but very important field, that of the employees who handle developing and processing of film. It has been said to be the contention of

the Communist Party that if it could control the workers in this Department, [redacted]dustry would be at their mercy. This union is reported to have consistently followed the Communist Party line and to have passed resolutions in accordance with the Communist Party program. Russell L. McKnight, mentioned above, is president of the union. Norval Crutcher, also mentioned above as a former Communist Party member, is secretary-treasurer.

Screen Office Employees Guild

This union was originally organized as an independent union in about 1937. After being in existence some three or four years, it came under the influence of Sorrell and in 1941 it was issued a charter by Local 644, A.F. of L. Studio Painters. It has jurisdiction over all clerical workers and secretaries in the Hollywood studios, although the A.F. of L. has a regularly established Office Workers Union in the Los Angeles area where these workers rightfully belong. It is said that the reason for the affiliation of this "white collar" group with the A.F. of L. Painters is the preference of its Communist leadership for Sorrell over affiliation with regular A.F. of L. office workers unions.

As of November, 1943, it was reported that the SOEG was preparing a drive to organize the motion picture industry 100 per cent prior to the establishment by the A.F. of L. of an international union for white collar workers. It was reported that a special organizer, Min Selvin, a known Communist Party member, would work in close cooperation with Glen Pratt, business representative, in this organizational campaign.

Confidential informants have advised that the Communist Party took a great interest in this campaign and that a number of known Communist Party members were engaged in assisting it. From the information reported, it appears that the Communist Party will endeavor to gain control of any proposed A.F. of L. union local for white collar employees. [redacted]

Screen Cartoonists Guild Local 852

This guild has jurisdiction over cartoonists, sketch artists and animators engaged in making animated cartoons in the motion picture industry. It was originally organized as an independent group, but came under the influence of Sorrell and in 1941 was issued a charter by Local 644 of the Studio Painters and is therefore now affiliated with the A.F. of L. It is reported that this guild as a body has consistently followed the Communist Party line and has passed parallel resolutions to those of the other unions affiliated with the Conference of Studio Unions.

Screen Set Designers Guild

This union has jurisdiction over set designers, draftsmen and illustrators who until approximately 1939 had been unorganized. In the fall

of 1941 the guild became affiliated with Painters Union Local 644 and thus came under the influence of Sorrell. The officers of this guild are not [redacted] to be Communist Party members, although a member of the Executive Board is so identified. The union is reported to have followed consistently the Communist Party line.

Studio Machinists Local 1185

The members of this union are highly skilled mechanics engaged mostly in building and servicing motion picture cameras and other high precision work of similar character. This union came into existence as a direct result of the break-up of the MPWIU. It is reported to have taken in the entire crew of machinists then engaged in the experimental plant of Technicolor Corporation. The union is represented in the Conference of Studio Unions by T. D. Wayne, who is said to be under the complete domination of the Communist Party and of Herbert K. Sorrell.

Hollywood Guild Council

The guilds making up the Hollywood Guild Council are the bargaining agencies for what are known as the "cultural groups, writers, artists, directors, readers and publicists." These guilds, although not affiliated with the A.F. of L. or any other labor group, are the bargaining agencies for their members. It should be noted that as in the case of writers, directors and art directors, the matter of salaries is an individual matter. These guilds in their bargaining negotiations deal with such matters as working conditions, screen credits, etc. It is reported that the Communist element had not been successful in their efforts to function within the IATSE. They, therefore, are reported to have set up another organization outside the A.F. of L. and thus created the Hollywood Guild Council. The following so-called "cultural groups" are affiliated with the Hollywood Guild Council:

Screen Writers Guild
Screen Directors Guild
Screen Publicists Guild
Screen Readers Guild
Screen Actors Guild

At the outset the Screen Office Employees Guild and the Screen Cartoonists Guild were also affiliated with this Council, but they later withdrew to affiliate with the Conference of Studio Unions.

The reported purpose of the Hollywood Guild Council was to afford a base of operations to carry on Communist propaganda and keep alive the attempt to penetrate the other unions. The Communists reportedly have attempted to draw into the Council many of the A.F. of L. locals, but have

[redacted] successful. Their activities are said to have been confined to these various guilds, which have always been more or less subject to Communist infiltration. [redacted]

Screen Writers Guild

The leading group in the Hollywood Guild Council and the one which is said to have practically controlled this organization, was the Screen Writers Guild. It was organized in 1934 as the first union group in the cultural field and is said to have come under Communist domination almost at the outset. It was organized by a group of writers who were the members of the John Reed Club of Hollywood, a Communist front organization that later became the Hollywood chapter of the League of American Writers. Prominent among the group of original organizers were the following: Howard Lawson, Samuel Ornitz, Dudley Nichols, Guy Endore and Harry Carlisle. All of these persons according to Confidential Informant [redacted] have long records of Communist activity.

This guild has been Communist dominated from its inception and has included many known members of the Communist Party. At its election in November, 1943, the vice president, treasurer and eight members of its Executive Board were definitely identified as Communist Party members by informants. A number of other officers and members, although not definitely identified as Communist Party members, are said to be under the influence of the Communist Party. [redacted]

Screen Directors Guild

This guild was organized in February, 1936, for the purpose as stated at that time to bring the directors of motion pictures in the line with other labor unions in the industry. The organizing is said to have been done by a small group of motion picture directors who professed the "progressive position" and who maintained in a broad sense that the motion picture should carry a social or political message rather than being what they claimed it was at the time, merely an "escape mechanism" for the masses. The Screen Directors Guild is in no sense strictly a bargaining labor union. Its principal reason for existence is said to be ideological in that it will assist in the production of motion pictures sympathetic to the cause of Communism and the political economy of Russia. Among those composing the original small group were King Vidor, Lewis Milestone, Frank Tuttle, Frank Borsage, Howard Hawks, Ruben Mamoulian and Gregory LaCava. Its present officers are not known to be members of the Communist Party, but it includes in its membership individuals such as Frank Tuttle, Jay Leyda, Herbert Biberman, Herbert Kline, who are reported to be Communist Party members, and others such as Orson Welles, Herman Shumlin, Lewis Milestone, Joris Ivens and Dudley Nichols, who have been active in the affairs of numerous Communist Party front organizations such as the American Peace Mobilization, the Harry Bridges Defense Committee, and similar organizations. [redacted]

Screen Publicists Guild

This guild is composed of individuals engaged in motion picture publicity work. Although its officers have not been identified with the Communist Party, the organization as a body is reported to have affiliated [redacted] with Communist inspired groups, including Labor's Unity for Victory Committee, Hollywood Writers Mobilization for Defense, League of American Writers and the Hollywood Canteen. [redacted]

Screen Readers Guild

This guild is not strictly a labor group since it is composed of individuals employed at various studios whose duties are to read books, magazines and published material and make synopses from which stories or scenes may be adapted to the motion pictures. It is said that the readers consider themselves potential writers and that their ambitions lie in that direction. This union is reported to be influenced to a large extent and dominated by the Screen Writers Guild. [redacted]

Screen Actors Guild

This guild has included a number of prominent actors in the Hollywood area. A number of the individuals have supported and taken part in Communist front organizations according to Confidential Informant [redacted] including Helen Gahagan (Helen Gahagan Douglas), Frances Farmer, John Garfield (correct name Jake Garfinkel), Gale Sondergaard, Lionel Stander and Frederic March. Current officers for the year 1944 include James Cagney, President; George Murphy, Vice President, and a number of other well known actors. John Garfield, Lionel Stander, Frederic March, and James Cagney have been identified by [redacted] as former members of the Communist Party. Gale Sondergaard through a highly confidential technique employed by agents of the Los Angeles Field Division has been identified as a member of the Communist Party. [redacted]

Miscellaneous A. F. of L. Local Unions

Information has been received that there are a number of other local A. F. of L. unions and IATSE unions engaged in the labor field in Hollywood. However, it is reported that there is no great Communist infiltration of these groups and they may be divided roughly into two categories, namely, that in which there are a number of Communist Party members and in which the locals are to a certain extent subject to Communist infiltration, and second, that in which there are a number of anti-Communists and in which the Communist influence is at a minimum.

In February, 1944, information was received that a number of the independent unions have embarked on a Communist inspired campaign to enter the A. F. of L. for the purpose of throwing their weight and influence toward attaining Communist control of the A. F. of L. structure in Southern California. Among the unions which are occasionally subject to Communist control, is the American Federation of Musicians Local 47, whose president is J. K. (Spike) Wallace, who is reportedly dominated by the Communist Party. [redacted]

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Motion Picture Labor Committee
for Political Action

In September, 1943, a Motion Picture Labor Committee for Political Action was set up in line with the current movement toward the formation of a political arm by labor groups. This group reportedly was organized by individuals from unions associated with the Conference of Studio Unions and it appears to be strongly Communist dominated. It is said that while the organization operates in the name of the A.F. of L., in reality the Hollywood unit is under the control of the Communist forces. This is said to be consistent with the current nationwide program of the Communist Party to take part in political organizations and place in office those persons who are favorable to the Communist position. The organization is affiliated with such reported Communist front groups as the Peoples Educational Center, the Fifteenth Congressional District Legislative Council, the League of American Writers and the Hollywood Writers School.

Conference of Studio Unions

With the past six months, four additional unions have joined this organization. They are the following:

Building Service Employees, Local 99

This union is headed by George Bradley who is reported to be a member and sponsor of many Communist front groups.

Special Officers and Guards, Local 193

This union is headed by one Ted Carp who has not heretofore been reported as engaged in Communist activities.

Screen Publicist's Guild

This union has heretofore been independent but it was recently granted an A. F. of L. charter by which it became affiliated with Local 644 of the Motion Picture Painters League. This guild has long been under the complete control of the Communist Party. Its representative to the Conference of Studio Unions is Ted Taylor, a reporter for the People's World, Pacific Coast Communist publication and said to be an ardent Communist.

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Screen Analyst's Guild (Formerly, Screen Readers Guild)

This union was also formerly an independent union but has recently been chartered by the A. F. of L. through the Painters Union. The members of this union are readers of material which may eventually be used in motion pictures. The analyst is in a position to recommend ideas, sequences and scenes which, if the analyst is Communisticly inclined, may contain Communist propaganda.

It is reported that the influence of the C. S. U. is growing daily and that it recently has been recognized by the Motion Picture Producers Association as a separate bargaining agency. Herbert K. Sorrell continues to be the leading figure in the C. S. U. He was a former Communist Party member. Sorrell continues to be friendly with Pat Casey, labor liaison man for the Motion Picture Producers Association. It is reported that the C. S. U. supports all Communist front activities in Hollywood.

Motion Picture Labor Committee for Political Action

This committee is presently working in conjunction with the United A. F. of L. Political Action Committee which takes in all sections of the Southern California area. The purposes of the Motion Picture Labor Committee are said to be identical with those of the Hollywood Democratic Committee, a Communist front organization. Fifteen labor unions are presently affiliated with the Motion Picture Labor Committee for Political Action. Not all those of the affiliated labor unions are Communist controlled; however, eight of the fifteen unions are said to be under the domination of Communist elements. It is reported that the Motion Picture Labor Committee for Political Action, as of May, 1944 was following the Communist Party line.

As of June, 1944 it was reported that the Motion Picture Labor Committee for Political Action had joined with a number of Communist front organizations, including the Hollywood Democratic Committee, to assist in local primary elections. These elections resulted in the defeat of Congressman John M. Costello, a member of the Dies Committee, and the nomination of Helen Gahagan Douglas, wife of actor Melvin Douglas, in the 14th Congressional District. Mrs. Douglas and her husband have been associated with numerous Communist front organizations.

[redacted] of L. Votes to Oust Reds and Fascists

The Los Angeles Herald on July 11, 1944, carried an article which stated that by a four to one vote delegates of the Central Labor Council, A. F. of L. had approved a constitutional amendment through which Communists and Fascists will be barred from membership in that organization. The article stated that William Green, national head of the A. F. of L., asked for the amendment when he rejected a proposed new constitution for the Council last year on the ground it failed to prohibit membership of "radicals." The vote was 153 to 44 in favor of the amendment, but approval came only after a floor fight in which some members objected to the use of the names of Communists or Fascists on the ground that it would cause loss of some members.

[redacted]

Possible Labor War in Hollywood

As of July, 1944, confidential informants have advised that there is a possibility of a labor split among the Hollywood unions. This situation arose out of the dispute between the Motion Picture Alliance for the Preservation of American Ideals (MPA), an anti-Communist group of labor unions, and the Council of Hollywood Guilds and Unions, which includes a number of Communist-dominated labor groups. The latter organization undertook to combat the charges of Communism levelled at the motion picture industry by the MPA. Further information concerning both organizations is set out in Section II of this memorandum. As a result of the dispute informants have reported that at least one jurisdictional dispute has arisen between a union of the anti-Communist group and a union of the alleged Communist group. This occurred when Studio Carpenters' Local #946 objected to certain activities of the Studio Grips, Local 80, IATSE, at the 20th Century Fox Studios. Reportedly Herbert K. Sorrell, President of the Conference of Studio Unions and a known Communist Party member, is guiding and directing James Skelton, business representative of the Studio Carpenters' Union, in this dispute. Informants report that as of July, 1944, it is the opinion of many labor leaders in Hollywood that this will be the beginning of a labor war in the motion picture industry. [redacted]

United A. F. of L. Committee for Political Action

In August, 1944, a reported split occurred in the above Committee over the indorsement of certain political candidates. The Committee, over the strenuous objection of certain Communist members within it, withdrew indorsement of Ned Healy, candidate for Congress in the 13th Congressional District and Hal Styles who defeated John M. Costello for the Democratic nomination in the 15th Congressional District. These actions caused a violent internal conflict within the A. F. of L. ranks. The local teamster unions led the

fight against the Communists. The Hollywood leaders of the Motion Picture Labor Committee for Political Action led the Communist forces. Among the individuals identified as Communists by informant [redacted] in the latter group were Herbert K. Sorrell, Norval D. Crutcher and William Pomerance.

In August, 1944, it was learned that the Communists continued to lead the fight against withdrawal of endorsements of Styles and Healy by the United A. F. of L. Political Action Committee. According to informants, the only power of the A. F. of L. Committee is that of recommendation. Its action must be endorsed by 2/3 of all local bodies affiliated with it. The Communists reportedly used their influence with these affiliated bodies and prevented the top committee's recommendation from being adopted. The principal arena of the fight was the Central Labor Council of Los Angeles and the Communists, having secured control of this body, prevented adoption of the United Committee's recommendation. The Communists in control of the Motion Picture Labor Committee for Political Action led the fight and finally won it for the Communist element. For this reason the endorsement of Styles and Healy was not withdrawn. [redacted]

Screen Writers' Guild

In August, 1944, it was learned through the "Daily Variety," trade paper of the motion picture industry, that Mary McCall, Jr., President of the Screen Writers' Guild, had resigned. She was succeeded by Lester Cole, who had previously served as Vice President. Cole will serve as President until the annual election of the Guild in November, 1944.

Lester Cole, alias Lester Cohn, is a free lance writer employed at Columbia Studios. He is a Communist and is presently assigned to Group A-1 (Writers), Northwest Section, Communist Political Association card number 46805 for 1944. He has a long record of Communist and Communist front activities and is very active in the League of American Writers, the Hollywood Writers' Mobilization, the Hollywood Council of Guilds and Unions, and the Hollywood Democratic Committee, all of which are recognized Communist front groups.

Conference of Studio Unions

During October, 1944, this bloc of ten unions was engaged in a strike situation in the motion picture industry. A jurisdictional dispute arose between the Associated Propertymen, Local 44, I.A.T.S.E., and Screen Set Designers, Local 1421, A. F. of L. At first the set designers were supported by other unions in the Conference, principally the Moving Picture Painters, Local 644, and the Studio Machinists, Local 1185.

Lined up on one side in the dispute is the Communist group, [redacted] the Conference of Studio Unions, and on the other, the anti-Communist unions. As originally reported, the dispute was to have been used by the Communist forces in an attempt to take over the membership of the opposition. Herbert K. Sorrell, who has been identified as a former member of the Communist Party, has been in charge of the affairs of the Communist bloc and Richard Walsh, International President of the I.A.T.S.E. of New York City, and Hollywood, represents the opposition.

Walsh is said to have forced the Laboratory Technicians, Local 683, I.A.T.S.E., to withdraw from the Conference of Studio Unions. This union local is described as being thoroughly controlled by Communists, but in order to save the local's charter it was agreed upon that the local would withdraw from the Conference. This action was taken, However, it is said that this has in no way changed any of the Communist control of the union.

As indicated above, one of the purposes of the Conference has been to attempt to take over anti-Communist unions in the motion picture studio. The following six unions are involved: 1. Studio Grips, Number 80, I.A.T.S.E., A. F. of L. 2. Associated Propertymen, Number 44, I.A.T.S.E., A. F. of L. 3. Studio Laborers, Number 727, I.A.T.S.E., A. F.of L. 4. Studio Electricians, Number 728, I.A.T.S.E., A. F. of L. 5. Studio Utility Workers, Number 724, A. F. of L. 6. Studio Plasterers, Number 759, A. F. of L.

To counteract the attempt of the Conference, a meeting was held on Friday, October 27, 1944, sponsored by some seven unions of the motion picture industry, at which time it was decided to form a counter-organization to combat the inroads of the Communist elements and their attempt, through the Conference of Studio Unions, to take over the remainder of those unions, not yet controlled by Communist influences.

The president of the new group is Carl Cooper, West Coast representative of the I.A.T.S.E.; the secretary is Joseph P. Touhy, president and business representative of the Studio Drivers (Teamsters), Local 399, Hollywood. The organization has not, as yet, been given a name or title, although several meetings have been held since the initial one. Furthermore, it is said the new group's activity has been delayed to some extent by virtue of the election campaigns. It is said that the formation of this organization was the result of a visit of Richard Walsh, International President of the I.A.T.S.E. to Hollywood. Walsh is related to have warned some of the local unions in the motion picture industry that Herbert K. Sorrell was going to "gobble them all up if they didn't get busy." Sorrell, in combination with the Council of Hollywood Guilds and Unions, is said to be now in control of 22,000 of the 30,000 studio workers. [redacted]

Lined up on one side in the dispute is the Communist group, namely the Conference of Studio Unions, and on the other, the anti-Communist unions. As originally reported, the dispute was to have been used [redacted] Communist forces in an attempt to take over the membership of the opposition. Herbert K. Sorrell, a known Communist, has been in charge of the affairs of the Communist bloc and Richard Walsh, International President of the I.A.T.S.E. of New York City, and Hollywood, represents the opposition.

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Motion Picture Labor Committee for Political Action

During the first part of October, 1944, it was reported that this organization composed of Hollywood Studio A. F. of L. union locals, became completely Communist controlled. At the beginning there were several non-Communist unions belonging to the Committee, but these unions, seeing the predominance of Communists and their influence, dropped out of the Committee, leaving it in Communist hands. This Political Action Committee was affiliated with the United A. F. of L. Political Action Committee. It also cooperated wholeheartedly with the CIO Political Action Committee and also was affiliated with the Hollywood Democratic Committee. Its work centered primarily in the union. After the elections it is said there was some discussion among its functionaries as to whether the Committee should be kept intact. If it is kept in a permanent status undoubtedly it will assume a different type of work.

Screen Cartoonists Guild

This organization was formed in the early part of 1939 and in the spring of 1941. It secured a sub-charter of affiliation with the Moving Picture Painters' Local Number 644, A. F. of L. It has approximately 1,000 members and is composed of cartoonists, screen artists and animators engaged in the making of animated cartoons in the motion picture industry. Since July, 1941, the Guild has followed the Communist program and has been affiliated with a number of Communist front groups, including the Conference of Studio Unions, the Hollywood Writers Mobilization, the Sleepy Lagoon Defense Committee, the People's Educational Center, the Hollywood Democratic Committee, the Council of Hollywood Guilds and Unions, and the 15th District Congressional Committee. Three of the organizers of the subject Guild are known Communists, and the business representatives, William Pomerance, who represents the Guild politically, is described as one of the leading Communists in the movie industry. Three of the five delegates to the Los Angeles Central Labor Council of this Guild are Communist Political Association members and formerly members of the Communist Party.

Screen Writers Guild

The Daily Worker for November 22, 1944, carried an article concerning the election of new officers in the Screen Writers Guild. The following people were elected to official capacities:

Emmet Lavery - President
James Hilton - 1st Vice President
Hugo Butler - 2nd Vice President

Motion Picture Labor Committee for Political Action

During the first part of October, 1944, it was reported that this [redacted]ization composed of Hollywood Studio A. F. of L. union locals, became completely Communist controlled. At the beginning there were several non-Communist unions belonging to the Committee, but these unions, seeing the predominance of Communists and their influence, dropped out of the Committee, leaving it in Communist hands. This Political Action Committee was affiliated with the United A. F. of L. Political Action Committee. It also cooperated wholeheartedly with the CIO Political Action Committee and also was affiliated with the Hollywood Democratic Committee. Its work centered primarily in the union. After the elections it is said there was some discussion among its functionaries as to whether the Committee should be kept intact. If it is kept in a permanent status undoubtedly it will assume a different type of work.

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Screen Writers Guild [redacted]

The Daily Worker for November 22, 1944, carried an article concerning the election of new officers in the Screen Writers Guild. The following people were elected to official capacities:

Emmet Lavery - President
James Hilton - 1st Vice President
Hugo Butler - 2nd Vice President

Ring Lardner, Jr. - 3rd Vice President
Howard Estabrook - Secretary
Michael Kanin - Treasurer

Board of Directors

Dalton Trumbo
Marc Connelly
Elmer Rice
Talbot Jennings
Sheridan Gibney
Albert Hackett
Frances Goodrich
John Howard Lawson
Oliver H. P. Garrett
Gordon Kahn
Richard Collins
Betty Reinhardt
Jo Swerling
Harold Buckman
Arthur Kober

Among the above are numerous names linked previously with the Communist movement in varying capacities. The following is a brief description of the connections of each of those persons reported to have Communist affiliations:

Emmet Lavery is also Chairman of the Hollywood Writers Mobilization, a Communist front.

James Hilton is affiliated with the Hollywood Writers Mobilization.

Howard Estabrook is presently Secretary of the Hollywood Writers Mobilization.

Michael Kanin is a reported Communist sympathizer.

Dalton Trumbo is a known Communist.

Marc Connelly is a member of the Hollywood Writers Mobilization, and according to a reliable informant has engaged in Communist activities.

Talbot Jennings is a reported Communist sympathizer.

Sheridan Gibney was a member of the League of American Writers, a Communist front.

Albert Hackett is a member of the Hollywood Writers Mobilization.

Frances Goodrich is a member of the Hollywood Writers Mobilization.

John Howard Lawson is a known Communist.

Gordon Kahn is a known Communist.

Richard Collins is a known Communist.

Harold Buchman is a known Communist.

The following, according to the Daily Worker, is the new program of activity of the Screen Writers Guild:

"1. Full employment for screen writers utilizing to the fullest extent the advent of television and the expansion of the educational and commercial film; with special attention to the rapid placement of returning writers discharged after service with the armed forces or in government bureaus.

"2. Construction of a Guild Center building, housing employe groups in the industry, with meeting halls, projection rooms, auditorium, library, etc. (together with other guilds and unions in the Council of Hollywood Guilds and Unions).

"3. Establishment of a foreign employment exchange for the purpose of supplying trained writers and film workers of all categories to motion picture producers in other countries; establishment of foreign language classes."

(Daily Worker, 11-22-44, p.11)

Conference of Studio Unions

During November, 1944, this Communist dominated group under the leadership of Herbert K. Sorrell continued to be involved in several labor jurisdictional disputes with the International Alliance of Theatrical Stage Employees (I.A.T.S.E.). While these disputes continued to appear purely jurisdictional, in fact, according to informants, they were fomented by Communist elements for the purpose of breaking I.A.T.S.E. Unions. At the present time, the principal controversy is between the Screen Set Directors, an A. F. of L. affiliate of Sorrell's union; the painters, and Local 44 of the Associated Propertymen, I.A.T.S.E. A strike has been threatened unless William Green, President of the American Federation of Labor, gives in to Sorrell who has the backing of his International Union, the International Brotherhood of Painters, Paperhangers and Decorators of America, A. F. of L. The International President of this Union is E. P. Lindelof, who supports Sorrell. Lindelof, according to the informant, has long been aware that Sorrell is a Communist.

Another controversy which has arisen during November, 1944, indirectly involving the Conference of Studio Unions, has the following background:

> The Motion Picture Producers Association, which has been in existence for many years, is composed of representatives from all the major studios in the film industry. A part of the Association is called the "Hays Office of Censorship" which approves or disapproves the content of pictures.
>
> A rift has developed in the Association. Warner Brothers has announced its withdrawal to take effect within six months - that time being required because the rules of the Association require six months notice of withdrawal. The reasons given by Warner Brothers for severing relations are that the Studio objects to the method of handling labor relations by Pat Casey who comes under the influence of the Hays Office. Also, Warner Brothers objects to the type of Censorship exercised by the Hays Office. The principle involved in this dispute between Warner Brothers and the Hays Office in the matter of censorship is that Warner Brothers objects to the censorship of what it terms "educational" content of the motion picture. In this case what is really meant is "political" content. Another point on which there is disagreement is the matter of labor relations. The Hays Office and the Casey Office have been

bargaining with two different groups, the I.A.T.S.E. and the Basic Agreement Crafts, all A. F. of L. Within these two groups there has arisen what is called the Conference of Studio Unions, a Communist controlled group of key crafts under the leadership of Herbert K. Sorrell, a former Communist.

Warner Brothers has announced that it will conduct its labor relations department separate from the Hays and Casey Offices and will recognize for bargaining purposes the Conference of Studio Unions. This will give official recognition for the first time to the Communist leadership in the Hollywood Studio Unions. In this regard the informant has pointed out that Warner Brothers appears to have been consistently veering in the direction of Communist influence for some time.

Screen Actors Guild

The December 21, 1944, issue of the "Worker" carries an article on page eleven which announces that Hollywood extras and bit players voted in a National Labor Relations Board election three to one for affiliation with the Screen Players Union (unaffiliated) over the Screen Actors Guild (A.F.L.). The article states that the extras and bit players were formerly class "B" non-voting members of the Screen Actors Guild. Votes were cast by more than 1,900 of 3,300 eligible actors. The election took place on December 17, 1944.

Previously the "Daily Worker" for September 18, 1944, advised that the Screen Players Union had been actively blaming the Screen Actors Guild for not consummating negotiations for better wages and working conditions. It was reported in this first article that the Screen Players Union had invited 2,500 extras to a mass meeting "to ask them if they wouldn't like to have their present checks of $5.50, $8.25 and $10.50 upped to a minimum of $16.50 with present $16.50 checks raised a couple of bucks more." The September 18, 1944, article in effect criticizes the Screen Players Union. However, the December 21, 1944, article appeared very impartial.

The December 21, 1944, article advised that immediately after the above referred to election George Murphy, president of the Screen Actors Guild, called a meeting of his executive board to consider steps to be taken in defense of what the Guild considers its jurisdiction. It was explained in the article that the only voting members of the Guild have been "A" players, or those with substantial speaking parts.

The "Worker" article said that it appeared unlikely the Screen Actors Guild would challenge the election, although Murphy stated that his Union would "continue to exert exclusive jurisdiction over all acting work in the industry."

It was related that during the pre-election contest the Screen Actors Guild told its "B" members they would lose A.F.L. benefits if the Screen Players Union won, since the president, William Green, A. F. of L., would not permit any A. F. L. union but the Screen Actors Guild to take jurisdiction over the extras. The Screen Players Union reportedly countered with a claim that it had been issued a charter by an A. F. L. international union which it did not name, although it was believed, according to the article, in Hollywood that the international union involved is the International Alliance of Theatrical Stage Employees.

The article in the "Worker" was ended by stating that the Screen Players Union victory culminated a long period of dissatisfaction among non-voting "B" members of the Screen Actors Guild, most of whom felt they were voiceless and desired a change.

Later, the January 4, 1945 issue of the "Daily Worker" carried an article on page 4 to the effect that "B Membership" of the Screen Actors Guild were scheduled to be abolished as of February 1, 1945, as a result of a special meeting of the Board of Directors of the Screen Writers Union, at which time steps were considered following a National Labor Relations Board certification of the new Screen Players Union, as the collective bargaining agent for all extras.

This article stated that heretofore, extras comprised the "B-Non-Voting-Membership" of the Screen Actors Guild, and that henceforth there would be "A" and "A-J" memberships in the Screen Actors Guild - "A" for actors as such, "A-J" for junior actors and bit players. It was also stated that extras who also do bit parts would probably maintain their Screen Actors Guild membership for their bit work, and membership in the Screen Players Union for their extra work.

Conference of Studio Unions

The January 16, 1945 issue of the Daily Worker carries an article on page 5 which is entitled "10 A. F. L. Hollywood Unions Back Campaign for Harry Bridges." This article states that thousands of Hollywood movie studio workers who are members of 10 A. F. of L. affiliates have voted to support Harry Bridges in his fight against deportation. It was reported in the article that acting through the Conference of Studio Unions, the workers wired the Attorney General and the President asking an immediate

termination of deportation proceedings, as well as the granting of citizenship to Bridges. Herbert K. Sorrell, A. F. of L. Painter's leader and president of the Conference of Studio Unions, is said to have signed the wire. The article lists the Unions represented in the conference as, Screen Cartoonists Guild, Screen Office Employees Guild, Screen Set Designers, Screen Story Analysts Guild, Screen Publicists Guild, Special Officers and Guards Local 193, Film Technicians, Motion Picture Machinists, Moving Picture Painters and Service Employees Local 278. [redacted]

Information was received in January, 1945, concerning the jurisdictional dispute between this group and the International Association of Theatrical and Stage Employees. It is said that Sorrell has threatened to call a strike of the set dressers to enforce the conference's demands for control of this craft. The dispute is a part of a general program instituted by Communist controlled unions in Hollywood to invade the jurisdiction of the IATSE which is said to be generally opposed to Communist infiltration. Confidential Informant [redacted] states that the Communists are reviving the Browne-Bioff affair by demanding a Senate investigation of the release of these two men from prison, claiming they will again appear in the union affairs in Hollywood. The informant pointed out that this is being done for propaganda purposes. The same source has referred to a series of work stoppages in the studios for a period of several months, ending in January, 1945, which he said are ostensibly caused by jurisdictional disputes between the set dressers and the set designers. The informant pointed out that in reality this has been a process used by Communist controlled unions to maintain the "militancy" of the workers and at the same time work for the sympathy of members of other unions. [redacted]

Radio Writers Guild

The January 24, 1945 issue of the Daily Worker carries an article announcing that this Guild has been organized on a national basis, and that funds for its national budget have been supplied by the Authors League of America. The article announced that objects for 1945 for this organization are:

1. Negotiation of national contracts for radio news and continuity writers working for the national chains.
2. Negotiations for a national minimum basis agreement for all free lance writers.

The new National Secretary is Dorothy Bryant, described as previous secretary of the Radio Writers Guild, Eastern Region and before that executive secretary of the Chorus Equity Association. It was voted that discharged serviceman would be exempt from the standard $10.00 initiation fee. [redacted]

SCREEN WRITERS GUILD

The Screen Writers Guild, an affiliate of the Authors League of America, Inc., was organized in 1933. It is said to be the first union group of the cultural field in the motion picture industry to come under the domination of the Communists and Communist sympathizers. It has approximately 1300 members, of which about 100 are reported to be members of the Communist Party. In addition, a great many of its members are associates of Communists and are alleged to be sympathetic to Communist ideology and have been active in Communist dominated organizations. The Screen Writers Guild has given prestige to the Communist movement in Hollywood and has taken the lead in the organized cultural union groups in following the Communist Party line.

John Howard Lawson, Robert Rossen, Lester Cole, Hugo Butler, Waldo Salt and Ring Lardner, Jr. reportedly are among the leading Communists who have been officials in this guild and who have been most influential in shaping its policies.

Officers of the Screen Writers Guild, Inc.

The June, 1945 issue of "The Screen Writer," a magazine published by the Screen Writers Guild, listed the following individuals as officers of this organization:

President - Emmet Lavery:

According to information in the file of the Los Angeles Office, Lavery is a native born citizen whose home is Poughkeepsie, New York. He is a graduate of the Fordham Law School and is a former instructor of the Catholic University, Washington, D. C. He is comparatively new in the motion picture industry and for the past three years has continually associated with Communists and has been used by them as a front for various organizations. He was formerly connected with the Federal Theater Project in New York City. He claims to be an ardent foe of red-baiting and stated that despite the fact he is not a Communist he has suffered considerably, particularly on the Federal Theater Project, from red-baiting. Although no documentary evidence is contained in the file which would indicate Lavery is a member of the Communist Party, he has been chairman of the Hollywood Writers Mobilization and was also a member of the Executive Board of the Hollywood Democratic Committee, both of which are said to be Communist dominated organizations.

First Vice President - Ring Lardner, Jr.:

Lardner was formerly a member of Branch A-1, Northwest Section of the Los Angeles County Communist Party. In July of 1945, he was reliably reported to be a member of the Beverly Westwood Cultural Group of the Communist Political Association.

Second Vice President - Frances Goodrich:

She has been active in the Hollywood Writers Mobilization, said to be a Communist dominated organization.

[redacted]

Third Vice President - Gordon Kahn:

He was formerly a member of Branch A-1, Northwest Section of the Los Angeles County Communist Party. In July of 1945 he was reliably reported to be a member of the Communist Political Association. He is the Managing Editor of "The Screen Writer", a magazine published by the Screen Writers Guild. According to [redacted] a paid informant of the Los Angeles Office, Kahn is active in the Hollywood Writers Mobilization and the Hollywood Democratic Committee, both of which organizations are said to be Communist dominated.

Secretary - Howard Estabrook:

Although there is no documentary evidence of Estabrook's membership in the Communist Party, he has been active in numerous Communist front organizations and was a sponsor of the American Youth for Democracy.

Treasurer - Michael Kanin:

There is no documentary evidence in the Los Angeles Office which would prove that Kanin is a member of the Communist Party. However, he has reportedly been active in a number of Communist front organizations and is known to have contributed $10.00 to the "People's World", reported West Coast Communist news organ, during the fund drive of that publication in 1944.

Executive Committee

The following individuals, who were listed in the June, 1945 issue of "The Screen Writer" as members of the Executive Committee of the Screen Writers Guild, have been reported to be either Communists or Communist sympathizers: Richard Collins; Oliver H. P. Garrett; Sheridan Gibney; John Howard Lawson; Dalton Trumbo; Albert Hackett; Joe Sworling; Harold Buchman; Frank Partos.

Activities

A review of the second report of the Un-American Activities Committee in California, which is the report of the Joint Fact Finding Committee to the 56th California Legislature, published in Sacramento, California, in 1945, revealed the names of the individuals who signed the call to the various American writers congresses of the League of American Writers. Both the American Writers Congress and the League of American Writers are said to have been Communist dominated. The First American Writers Congress was held in New York City in 1935 and the Fourth and last American Writers Congress was held in New York City, in 1941. At the 1941 Congress John Howard Lawson and

Albert Maltz, both members of the Screen Writers Guild, were elected National Vice Presidents of the League of American Writers. It is pertinent to know that the League of American Writers organization was discontinued in the latter part of 1943. During the time it was in operation, however, it was reported to have been completely Communist dominated. It is also of interest to note that a number of the members of the Screen Writers Guild were instructors in the League of American Writers school in Hollywood, California.

Under questioning before the California Legislature Joint Fact Finding Committee, John Howard Lawson and Marc Connelly, both of whom are members of the Screen Writers Guild, admitted that they, together with Robert Rossen, also a member of the Screen Writers Guild, were the real organizers of the Communists in the motion picture industry and stated that they had carried the brunt of the early organizational work.

When Alexander Trachtenberg, National Educational Director of the Communist Party, visited Los Angeles in February, 1943, he held conferences with various Communist writers who were members of the Screen Writers Guild, among whom were John Howard Lawson, Robert Rossen, Albert Maltz and Waldo Salt.

Publications

The Screen Writers Guild has published the Screen Writers Guild Bulletin since at least 1942. This publication is a tabloid sized paper consisting of four to eight pages. It has reported the activities of the Guild, the committee, the election of officers and the screen correspondence of members of the Guild. It also reports much of the activities of the Hollywood Writers Mobilization, particularly insofar as it concerns the activities of the Screen Writers Guild. It is pertinent to note the Screen Writers Guild reportedly was very influential in helping to organize the Hollywood Writers Mobilization.

In June of 1945 the Guild began the publication of the magazine entitled "The Screen Writer". This magazine is about the size of the "Readers Digest" and is to be published monthly.

There is set out below the names of the individuals who are said to comprise the officers and Editorial Committee of "The Screen Writer":

Editor	Dalton Trumbo
Managing Editor	Gordon Kahn
Editorial Committee	Ring Lardner, Jr.
	Robert Andrews
	Theodore Strauss
	Earl Felton
	Lamar Trotti
	Arnold Manoff
	Frank Partos
	Michael Hogan

Of these, according to the confidential records of Elizabeth Benson,

secretary of organization and membership director of the Northwest Section of the Los Angeles County Communist Party, Dalton Trumbo, Gordon Kahn, Ring Lardner, Jr. and Arnold Manoff were members of the Communist Political Association as of July, 1945. Of the others, Lamar Trotti received a cultural award from the publication "New Masses" for his work in the motion picture "Wilson." [redacted]re Strauss has been discussed in "The Screen Writer" as a former film reviewer for the "New York Times" before he began to write for the screen. Recently he was observed by Bureau Agents at meetings in the home of Richard Collins, a screen writer and known Communist. Frank Partos, a former secretary of the Screen Writers Guild, has also been an associate of many Communists in the past. No immediate information was available concerning the Communist tendencies of Earl Felton and Michael Hogan.

Known Communists in the Screen Writers Guild

Documentary evidence in the possession of the Los Angeles Office reflects that approximately 100 members of the Screen Writers Guild were members of the Communist Political Association in July of 1945. The documentary evidence mentioned is comprised of reproductions obtained from the confidential records of Elizabeth Benson, secretary of organization and membership director of the Northwest Section of the Los Angeles County Communist Party. The members of the Screen Writers Guild, who were listed as members of the Communist Political Association as of July, 1945, are as follows:

GEORGE SKLAR
ALLAN BORETZ
GUY ENDORE
MAURICE RAPF
NICHOLAS VELA
SAM ORNITZ
EDWARD ELISCU
HENRY MYERS
DALTON TRUMBO
HERBERT CLYDE LEWIS
HERMAN BOXER
ALBERT MALTZ
ADRIAN SCOTT
GORDON KAHN
HOWARD DIMSDALE
BESS TAFFEL
JANET STEVENSON
NORMA BARZMAN
HYMAN S. KRAFT
LESTER COLE
PRENTISS WINCHELL
WALDO SALT
CHARLES MULHOLLAND
HERMAN WIENER
JOSEF MISCHEL
ANNE GREEN
ARNOLD MANOFF
MICHAEL URIS
PAUL TRIVERS
HAROLD J. SMITH

ROBERT LEES
HAROLD BUCHMAN
MARGARET ENGLANDER
WILMA SOLOMON
RING LARDNER, JR.
LOUIS SOLOMON
JAY GORNEY
PAUL JARRICO
LILLIAN BIRQUIST
STANLEY PALEY
ISOBEL LENNART
IRWIN BRAUN
BEN BARZMAN
VAL BURTON
LEOPOLD ATLAS
OSCAR SAUL
PHILIP STEVENSON
LEONARDO BERCOVICI
PEGGY PHILIPS
RICHARD WEIL
PAMELA WILCOX
ROBERT LORING RICHARDS
ELLIOT GRENNARD
MILTON SMITH
MELVIN LEVY
BEN BENGAL
HUGO BUTLER
HERBERT BIBERMAN
FRANK TARLOFF
BRIAN MARLOW

JOHN HOWARD LAWSON
RICHARD COLLINS
ALVAH BESSIE
JEREY GOLLARD
CHARLES LEONARD
W. L. RIVER
ROBERT MELTZER
EDWARD CHODOROV
SIDNEY BUCHMAN
HENRY BLANKFORT
RUTH McKENNEY
RAY SPENCER
MADELINE BORDUGH
JOHN WEXLEY
ANNE FROELICH
MAURICE CLARK
GEORGE BECK
MAC BENOFF
LILLITH JAMES
DAN JAMES
CYRIL HUMAS
FRANK DAVIS
TESS SLESSINGER (Deceased)
RICHARD BRANSTEN
MORTON GRANT
VIOLA BROTHERS SHORE
ROBERT ROSSEN

The members of the Screen Writers Guild listed below who are known to have been members of the Communist Party, have been on special leave from the Party since 1942:

EVERETT WEIL, aka Everett Wile
ASA BORDAGES
JEROME CHODOROV
CARL FOREMAN
ROBERT MELTZER
MORTIMER OFFNER
GORDON RIGBY
STANLEY RUBIN
SOL SHOR
ARTHUR STRAWN
LOU AMSTER
IRVING WHITE
SOL BARZMAN

John Bright, a member of the Screen Writers Guild and known to have been a member of the Communist Party, transferred to the New York Branch of the Communist Party in 1942.

Screen Writers Guild Members Connected with OWI OVERSEAS FILM PROGRAM

As of July, 1945, over fifty writers all members of the Screen Writers Guild, have been working on scripts for pictures produced in connection with the OWI Overseas Film Program. The Writers Mobilization has named an editorial board which directs the activity of the Hollywood Writers Mobilization in connection with the OWI Overseas Film Program. Among the editorial board members are the following members of the Screen Writers Guild:

JOHN HOWARD LAWSON
MARC CONNELLY
SIDNEY BUCHMAN
CHARLES BRACKETT
JOHN HOUSEMAN
ROBERT ROSSEN
HOWARD ESTABROOK
HOWARD KOCH
HARRY TUGEND
TALBOT JENNINGS

All of the above-mentioned writers have been described as either Communist Party members, associates of known Communists or members of organizations allegedly controlled by known Communists.

[redacted] In addition to their activities in the Hollywood Writers Mobilization, CMI Overseas Film Program members of the Screen Writers Guild have also been active in the Hollywood Democratic Committee, a political organization which has no official connection with the Democratic Party of California. John Howard Lawson, a Communist Party member, was one of the organizers of the Hollywood Democratic Committee and information has been obtained from a technical surveillance maintained on Lawson that George Pepper, the Executive Secretary of the Hollywood Democratic Committee, confers with Lawson in order to obtain instruction as to the policies and activities of the Committee. On June 6, 1945, this organization changed its name to the Hollywood Independent Citizens Committee of the Arts, Sciences and Professions. Among the members of the Screen Writers Guild elected to the Executive Council of the latter mentioned organization are the following:

SIDNEY BUCHMAN
MARC CONNELLY
HARRY KURNITZ
JOHN HOWARD LAWSON
JACK MOSS
WILLIAM POMERANCE
JO SWERLING
ORSON WELLES
MORRIS COHN
HOWARD KOCH
EMMET LAVERY
MARY C. McCALL
NAT PERRIN
MARION SPITZER
DALTON TRUMBO

All of the above-named members of the Screen Writers Guild have either been members of the Communist Political Association or have been connected with organizations reportedly dominated by the Communist Party in the past.

SCREEN CARTOONISTS GUILD

[redacted] Los Angeles, California, an informant of the Los Angeles Office, advised that Maurice Howard has continued as business representative for the Screen Cartoonists Guild. The motion picture trade magazine "Variety" in its issue of June 22, 1945, carried a news item to the effect that the following individuals had been elected to the offices in the Screen Cartoonists Guild:

President	Ace Gamer
Vice President	Ray Patin
Treasurer	Cornett Wood
Recording Secretary	Charlotte Adams
Executive Secretary	Cecil Beard
Warden	Roger Daley

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Of the above, it should be noted that Charlotte Adams and Cecil Beard were known to the Los Angeles Office as members of the Los Angeles County Communist Political Association as of August 14, 1945. The trustees of this organization were said to be Bolus Jones, Paul Julian and Jack Bailey. Jack Bailey was known to the Los Angeles Office as a member of the Communist Political [redacted]ation as of August 14, 1945.

Information has also been received to the effect that Earl Klein was named editor of "The Animator," which is the official magazine of the Screen Cartoonists Guild. A copy of the July, 1945 issue of "The Animator" was obtained and is being retained in the Los Angeles files. This issue of "The Animator" contained articles which stressed the theme that screen cartoonists work for "peanuts" and described the motion picture producers as being unscrupulous, profit-mad individuals. This issue also carried favorable comments concerning the Council of Hollywood Guilds and Unions, a Communist controlled organization.

The Conference of Studio Unions

This block of studio unions played the major role in the motion picture strike taken up separately elsewhere in this section. Confidential Informan[redacted]dvised that the strike by the Conference of Studio Unions was not a legitimate labor dispute but rather a strike by a group of Communist dominated locals using the question of jurisdiction over a small group of set dressers as an excuse. The dispute was between the Conference of Studio Unions and the International Alliance of Theatrical Stage Employees - AFL. The informant advised that the present dispute was the third attempt in eight years by the Communist element to capture or disrupt the IATSE, which has always opposed Communist infiltration of its ranks. The Communist issue was raised in the strike and the dispute largely revolved about that question rather than around the usual issues of wages, hours or working conditions.

Confidential Informant [redacted] stated that although the strike was generally believed to be the result of Communist activity throughout groups belonging to the Conference of Studio Unions, newspapers reaching the general public smothered this angle of the controversy. The informant attributed this fact to the desire of the moving picture industry to keep the public from knowing that there was any basis for the threatened investigation by the "Rankin Committee" of the Communist influence in Hollywood. Publications of the IATSE, however, stressed this feature of the labor dispute but distribution of such publications reached relatively few people.

The informant stated that Herbert K. Sorrell, head of the Conference of Studio Unions and leader of the strike, who the informant described as a known Communist, called for and received the support of the Communist Party locally and to some extent throughout the United States. Sorrell reportedly had contact with the National Committee of the Communist Party in New York through Louis Weinstock, National Committeeman, and was promised support by the arrangement for picket lines in front of theaters.

STRIKE IN MOTION PICTURE INDUSTRY
MARCH 12 TO OCTOBER 29, 1945

Background

The motion picture industry strike, which started on March 12, 1945, was precipitated as the result of a jurisdictional dispute as to whether 77 set designers were to be represented by Local Union 1421, Screen Set Designers, an affiliate of the Conference of Studio Unions, or Local Union 44, an affiliate of the International Alliance of Theatrical Stage Employees - AFL. The strike was settled on October 29, 1945. Herbert K. Sorrell, a former Communist, is president of the Conference of Studio Unions and was recognized as the leader of the strike. Richard A. Walsh is president of the International Alliance of Theatrical Stage Employees - AFL, the union which opposed Sorrell's Conference of Studio Unions in this labor dispute.

This strike was not called in an attempt to gain an increase in wages or better working conditions for the union members but was purely political in character. It was, in fact, an attempt on the part of the Conference of Studio Unions to break the International Alliance of Theatrical Stage Employees Group of AFL Unions, which has always opposed Communist infiltration and domination.

Lack of Communist Activity in Strike Prior to July 28, 1945

No Communist activity favoring this strike was noted from its inception on March 12, 1945 to July 28, 1945. During this period, the Communist Party line was one of collaboration, which was adopted at the time Russia was invaded by Germany in June of 1941. In view of this fact, the Communist Party did not support this strike since the Party line clearly advocated no strikes which would interfere with the prosecution of the war inasmuch as Russia was in need of all possible aid from the United States.

On July 28, 1945, the Communist Political Association reverted to the tenets of the Communist Party of the United States and at that time, William Z. Foster, the new National Chairman of the Communist Party, announced the Party would return to the Marxist-Leninist line of revolutionary action. Since this strike lasted from March 12 to October 29, 1945, a period which bridged the change in furthering this strike after July 28, 1945, is plainly apparent.

Communist Participation in the Strike after July 28, 1945

Immediately after the change in the Party line, the Communist press began to support the strike and the Communist front organizations came out openly in support of the strikers. The Communist Party and its various branches in the localities affected by the strike began to issue leaflets calling on all the workers to man the picket lines. It was plainly visible at that time that

the Communist Party and its members were whipping the situation toward the violent stage.

On October 5, 1945, mass picketing began and thousands of persons, ninety per cent of whom had no connection with the film industry, appeared on the picket lines at Warner Brothers Studios in Burbank, California. The strikers concentrated on this particular studio although the same tactics were used on others, particularly Paramount, Columbia and RKO.

As a result of what amounted to mob action, during the first week of October, 1945, several hundred persons who had gathered at the Warner Brothers Studio gates were injured. The violence reached such a pitch that the community around Warner Brothers Studios was closed to both traffic and the public. During the period from October 5 to October 28, 1945, violence and mob action was rampant and the local law enforcement authorities seemed to be helpless or loath to carry out their duty of restoring order by enforcing an injunction which had been issued by the Los Angeles State Superior Court against mob action on the picket lines. At one time, mass arrests were made but this seemed only to increase the violence.

The violence which occurred in connection with this strike was so flagrant and law enforcement so inefficient that an Interim Committee on Law Enforcement of the State Assembly of California began an investigation of the law enforcement authorities for failure to enforce the law. Judging from the attitude and statements made by members of this Interim Committee, they appeared to be amazed at the influence of the Communists on the public officials of Los Angeles City and County and the State of California, who now appear to have been very susceptible to the political pressure the Communist apparatus exerted at that time.

This strike was settled on October 29, 1945, when an agreement was reached between Eric Johnston, film czar, and high AFL Union officials in a conference at Cincinnati, Ohio. Immediately after this settlement, it was reported the strike had been called off under a makeshift settlement and that the Communists were preparing to reopen the fight in the near future. However, as of January 4, 1946, there was no indication that an immediate resumption of this strike would take place in the motion picture industry.

The leading Communist front organizations which took an active part in this strike are as follows:

Hollywood Independent Citizens Committee of the Arts, Sciences and Professions
International Workers Order
National Lawyers Guild
Southland Jewish Committee
Beverly-Westwood Democratic Committee
Hollywood Women's Council
Council of Hollywood Guilds and Unions

Los Angeles County Central Committee of the Democratic Party
Screen Writers Guild
CIO Industrial Union Council of Los Angeles

Since this strike was of extreme importance to the Communist program for greater infiltration and domination of the motion picture labor unions and the resultant influence on the motion picture industry as a whole, the Communist Party in Los Angeles exerted all of its influence in its fight to win this strike.

DEVELOPMENTS AS RESULT OF STRIKE
(January 1, 1946 through March 31, 1946)

a confidential informant of the Los Angeles Office, advised that when this strike came to a formal end through the efforts of Eric Johnston, both the Conference of Studio Unions (CSU), which is dominated by the Communist Party and whose spokesman is Herbert K. Sorrell, and the International Alliance of Theatrical Stage Employees (IATSE), which is represented in Hollywood by Roy M. Brewer, agreed to abide by the findings of a board of arbitration which had been appointed by the Executive Council of the American Federation of Labor. This arbitration board consisted of three men who had no interest in the motion picture industry and who were responsible heads of the AF of L Labor Union Internationals. These men made a report of their findings about January 6, 1946, and when their decision was announced, the IATSE accepted the board's decision but the CSU unions refused to do so. The CSU members staged sitdown strikes and in many other ways interferred with the production of pictures as a result of the board's decision which was considered unfavorable to the CSU unions.

During the latter part of February, 1946, Herbert K. Sorrell, head of the CSU, advised the producers that he would call another strike unless all of his demands were met. It should be noted that the CSU has since the termination of the strike on March 12, 1945, demanded wage raises and an adjustment of hours in addition to the issues previously involved which was an attempt on the part of the CSU to break the IATSE which has always opposed Communist infiltration and domination. (According to confidential informant the real purpose of the CSU is two-fold: first, the union desires to keep the general labor situation agitated in line with the present Communist Party program of creating confusion in the United States and second, to maintain intact the leadership of Herbert K. Sorrell.)

further informed that Sorrell has been exposed by the IATSE as a member of theCommunist Party and added that Sorrell's record of

Communist activity over a period of eight years has been made public along with the general aims of the Communist Party in the Hollywood motion picture [redacted]stry.

In January of 1946, Sorrell was convicted in the Superior Court of Los Angeles County of inciting to riot and defying an injunction against mass picketing and was sentenced to serve sixteen days in jail. He was to begin serving his sentence on January 19, 1946, but as of February 15, 1946, there had been no attempt on the part of local authorities to enforce the sentence. In addition to the jail sentence, Sorrell was fined $1,700. It is not known whether this fine has been paid. It was stated that one of the reasons Sorrell had not been ordered to serve the sentence imposed upon him was the fact that the Communists, masked as "progressives" and "liberals," have a tremendous influence on the courts and law enforcement agencies in Southern California. The most recent information received with regard to this situation was to the effect that after some delay, Sorrell had actually served the sixteen-day jail sentence.

The Central Labor Council of Los Angeles, an AF of L body, is presently preparing to expel Sorrell as a delegate to that Council because of his reported Communist Party membership and his secret maneuverings with the CIO. It is thought that Sorrell would like to see the CIO take jurisdiction over all of the Hollywood studio unions. A complete report which contains photostatic proof of Sorrell's connections with the Communist Movement has been filed with the Los Angeles Central Labor Council. All of this proof is reportedly substantiated by testimony of recognized handwriting experts. Despite this allegation of Communist affiliation on the part of Sorrell, the producers of motion pictures, according to [redacted] have announced that they will deal with Sorrell as the representative of the CSU. [redacted] added that this action of the producers is difficult to understand unless it is due to the influence of certain individuals in the top executive branches who are known to be sympathetic to the Communist cause or at least to be affiliated with Communist front organizations. The leader of this faction is Walter Wanger, one of the major producers in the moving picture industry and an inveterate "Communist-fronter." The following individuals within the Communist-influenced labor unions in Hollywood are most active as leaders in support of Sorrell and the Communist aim of controlling all studio labor according to Wolf:

John Howard Lawson, Screen Writers Guild *
Emmett Lavery, Screen Writers Guild
John Cromwell, Screen Directors Guild
Frank Tuttle, Screen Directors Guild *
Norval Crutcher, Local 683, Laboratory Technicians, IATSE *
Russell L. McKnight, Local 683, Laboratory Technicians, IATSE

John Martin, Local 683, Laboratory Technicians, IATSE
Jacob Sterr, Studio Machinists, Local 1185
[redacted]
Charles Barker, Studio Machinists, Local 1185
Roy Tindall, International Brotherhood of Electrical Workers, (IBEW) Local 40
Helmer Bergman, International Brotherhood of Electrical Workers, (IBEW) Local 40 *
William Pomerance, Business Manager, Screen Writers Guild *
Maurice Howard, Business Representative Screen Cartoonists *
Ed Mussa, Set Decorators, Local 1421
Frank Drdlik, Set Decorators, Local 1421 *
Carl Head, Studio Painters, Local 644
Ted Ellsworth, Studio Costumers, Local 705, IATSE
Glenn Pratt, Screen Office Employees Guild
Lillian Hurwitz, Screen Office Employees Guild
Dave Hilberman, Screen Office Employees Guild *
Mike Jeffers, Screen Players Union, Independent Union of Extras
James Skelton, Studio Carpenters, Local 946
George Bradley, Building Service Employees, Local 99 *
Jack Williams, Police Officers and Guards, Local 278 *

The above-named individuals are the leaders of the Communist faction within the Hollywood studio crafts and unions. They are the spokesmen along with Sorrell for the program of the Communist Party. The individuals after whose names an asterisk appears have heretofore been reported as known Communist Party members by sources considered to be reliable by the Los Angeles Office.

[redacted]

Screen Writers Guild, Inc.
(Period January 1, 1946, through March 31, 1946)

According to the January, 1946 issue of "The Screen Writer," which is the official publication of the Screen Writers Guild, there are at present 1,317 members of the SWG, 972 of whom are classified as active members and 345 who are described as associate members. An associate member is a writer who has been elevated to a directorship or a producership position in the motion picture industry. However, of the 972 active members of the SWG, only 366 are presently employed in the eight major studios in the motion picture industry. According to this issue of "The Screen Writer," Metro-Goldwyn-Mayer employees 116 screen writers, RKO Studios 27, 20th Century-Fox Studios 44, Columbia 36, Paramount 50, Republic 20, Universal 32 and Warner Brothers 41.

In November of 1945, the SWG held its annual election at which time the following writers were elected to executive positions:

[redacted] President	Emmet Lavery
First Vice President	Lester Cole
Second Vice President	Howard Estabrook
Third Vice President	Oliver Garret
Secretary	Maurice Rapf
Treasurer	Harold Buchman
Executive Board:	
Philip Dunne	Gordon Kahn
Mary McCall	Marguerite Roberts
Sheridan Gibney	Howard Koch
Richard Collins	Adele Buffington
Robert Rossen	
Alternates to Executive Board:	
Frank Partos	John Wexley
Allan Scott	Bud Schulberg
Hugh Herbert	Henry Meyers

All of the above-named individuals with the exception of Adele Buffington, Philip Dunne and Hugh Herbert are alleged Communists or have been identified as having participated in numerous Communist front activities. The Executive Secretary and Business Agent of the SWG, William Pomerance, was recently reappointed. Pomerance, according to [redacted] is a Communist.

[redacted] a member of the SWG who has requested that his name be kept in strictest confidence, advised that for some time there has been a discussion within the Guild regarding the passing of a resolution or an amendment to their constitution which would allow the Guild to make political assessments. According to [redacted] the reason for this was to avoid a recurrence of the difficulty with which the American Federation of Radio Artists was confronted when Cecil B. DeMille refused to pay one dollar which had been accessed to him for political purposes.

According to articles which appeared in the local Los Angeles newspapers on July 17, 1945, the question of political assessments was brought up at a meeting of the SWG but was defeated. When this information later appeared in the "Hollywood Reporter," Emmet Lavery, President of the SWG, wrote a mimeographed letter to each member of the Guild in which he advised that the "Hollywood Reporter" had libeled him and denied that there had ever been any attempt to force a political assessment upon the Guild's members. However, Lavery did state that at a regular meeting of the SWG on July 17, 1945, the membership took a strong stand by forming a committee to join with other guilds and unions in a strong affirmation of "community unity in the face of Gerald L. K. Smith's destructive and disruptive tactics." The

members of the Guild also authorized the Executive Board of the SWG to take whatever steps seemed appropriate to them in defending both the Guild and the motion picture industry against the "continued attacks by Congressman Rankin and State Senator Jack B. Tenney, Chairman of the California State Un-American Activities Committee." It was made quite clear at this meeting that the SWG planned to take a definite stand against "vicious red-baiters." According to information obtained from a technical surveillance which is maintained on John Howard Lawson, Lester Cole, a Communist, will be a member of the aforementioned committee. Lester Cole was also appointed as head of a committee set up by the SWG to prepare a re-employment plan for writers who are returning from the armed services.

On February 13, 1946, the "Daily News" carried a news story which quoted Lester Cole as saying that the producers have not been cooperative and that his committee must take additional steps in order to secure the re-employment of veterans.

[redacted] a confidential informant of the Los Angeles Office, stated that this action is an attempt on the part of the Communist element within the SWG to force producers to re-employ Communists who are now returning from the armed forces.

On March 12, 1945, Herbert K. Sorrell called a strike in the motion picture industry because of a jurisdictional dispute between his Conference of Studio Unions and the International Alliance of Theatrical Stage Employees Union. Sorrell called this strike without having consulted with Communist leaders and within a few days after it began, the Communists issued an official statement in which they informed that they would not take part in the strike inasmuch as it was adverse to their no-strike pledge. It is interesting to note that the SWG also issued a statement to the effect that there was no justification for the strike. However, following the publication of the Jacques Duclos' article and the subsequent revision of Communist Party policy on July 27, 1945, the Communists in Hollywood issued another official statement of policy in which they advised they would on August 9, 1945, the SWG issued a request which amounted to a demand that the producers negotiate with the CSU in a demand to the War Labor Relations Board that the strike be ended at once. William Pomerance, Executive Secretary of the SWG and an alleged Communist, sent a wire to E. J. Mannix, President of the Motion Picture Producers Association, in which he stated that the producers' position had created serious obstacles to the peaceful settlement of the dispute and called upon them to settle and thus removed the

suspicion that the producers were endeavoring to exploit the situation to their advantage.

In the August 21, 1945 issue of "Variety" the Teamsters Union strongly criticized the SWG for having entered into a dispute in which it was in no way concerned. The Teamsters Union called on the SWG to answer the question of why it had abandoned its neutral position. The teamsters added that the blunt fact was that the Hollywood studio strike was not a strike over wages or hours but a jurisidctional dispute in which both the Communists and the SWG had reversed their original positions. [redacted] informed that this action on the part of the SWG clearly represents the Communist domination and infiltration of that organization.

During this period the SWG has continued to publish "The Screen Writer," many articles of which are contributed by members of the Communist Party. In the October, 1945 issue of this publication, there are five lead articles, four of which were written by members of the Communist Party, and the fifth was authorized by a Chinese cameraman, James Wong Howe, who lives with a Caucasian Communist, Sonora Babb. The editor, the managing editor and Ring Lardner, Jr., who is on the editorial committee, are members of the Communist Party and "The Screen Writer" itself is designed by John Hubley, a Communist, according to information obtained from the records of Elizabeth Benson, Section Organizer and Membership Director of the Northwest Section of the Los Angeles Communist Party.

Conference of Studio Unions
(Period January 1, 1946, through March 31, 1946)

The strike in the motion picture studios which was called by the Conference of Studio Unions on March 12, 1945, and which ended on October 29, 1945, has been settled temporarily by a three-man arbitration committee during the period January 1 through March 31, 1946. This arbitration committee was appointed by the Executive Council of the AF of L. The striking employees returned to their jobs but the same basic differences between the Conference of Studio Unions and the International Alliance of Theatrical Stage Employees are still in existence despite the decision made by the arbitration committee. According to [redacted] a confidential informant of the Los Angeles Office, it is only a matter of time until the fight between the Conference of Studio Unions and the International Alliance of Theatrical Stage Employees will flare up again.

Herbert K. Sorrell, leader of the Conference of Studio Unions and a former Communist, was a member of the Communist Party in 1937 under the name of Herb Stewart. In 1937 he carried Communist Party Membership Book No. 60622.

DEVELOPMENTS IN THE CONFERENCE OF STUDIO UNIONS
APRIL 1, TO JULY 1, 1946

During the month of May, the labor situation within the Hollywood studio unions was comparatively quiet, most probably due to the fact that Herbert K. Sorrell was on trial before the Los Angeles Central Council on the charge of being a Communist. However, on May 29, 1946, the AF of L Central Labor Council directed its affiliated members not to handle material worked on by the members of the nonaffiliated International Association of Machinists. The International Association of Machinists withdrew from the AF of L some ten months ago, as you will recall, as a result of a jurisdictional dispute with the AF of L Carpenters.

The Conference of Studio Unions, lead by Herbert K. Sorrell and heavily infiltrated by Communists, has been placed in a very peculiar position as a result of this dispute. The Conference of Studio Unions is composed of eleven local unions, ten of which are affiliated with the AF of L and the other with the International Association of Machinists.

A spokesman for the International Association of Machinists stated that if members of his union are discharged as a result of the AF of L ultimatum, the eight major Hollywood studios will be picketed. Leaders of the AF of L have ordered the motion picture industry to ignore the picket line of the International Association of Machinists. The Conference of Studio Unions, however, has announced that its 8,000 members will support the International Association of Machinists' picket line, and it appeared at that time as if the major Hollywood studios would again be faced with a major jurisdictional strike.

The International Association of Machinists local, as you recall, is completely dominated by Communists who have pursuaded Communist leaders in the Conference of Studio Unions to back them against the AF of L.

The "Daily People's World", a West Coast Communist publication, on June 22, 1946, carried an article under the caption, "Producers Strike," which stated that it was really the producers who were calling the strike in the motion picture industry and which described it as, "a Producers maneuver, the same kind of maneuver which to date has successfully stalled contracts." However, information developed reflects that the producers are merely the victims of a jurisdictional dispute between the two rival unions.

The Communist Party has issued a number of leaflets addressed to all studio workers calling upon them to unite in order that they may secure higher wages, and additional information reflects that the Communists will fully back any strike which is called in the motion picture industry.

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Producers in Hollywood were allowing both rival unions to work, meanwhile filing their petitions with the National Labor Relations Board requesting a proper bargaining agent. This petition to the National Labor Relations Board outlines the claim of the four unions which are now involved in the dispute, namely, the International Association of Machinists, the new charter AF of L Machinists, the International Brotherhood of Teamsters and the International Alliance of Theatrical Stage Employees. Each of these unions claims the right to represent machinists in the studios.

On July 1, 1946, Herbert K. Sorrell called a strike, claiming the producers failed to recognize his wage demands. This strike seriously affected the ten major motion picture studios. Sorrell coupled recognition of a non AF of L Machinists union with his wage demands. Although producers state that they have agreed to meet wage demands, they do not recognize the non AF of L Machinists Union and have called upon the National Labor Relations Board to settle the jurisdictional issue.

Additional information developed from confidential paid informant [redacted] stated that the real issue is a jurisdictional dispute between the Conference of Studio Unions and the International Alliance of Theatrical Stage Employees. Roy Brewer, international representative of the IATSE, stated to the press on the morning of July 1, that his members would cross the picket lines. According to a release in the "Daily Worker", carrying the date line of July 2, 1946, and bearing the caption "The AF of L Unionists Engage in Bloody Clashes at Two Movie Studios Today," it was indicated that many were bruised, two required hospitalization and two were arrested as the production was generally slowed down. Following this uprising, peace feelers went out from the strikers. This peace bid came from the Conference of Studio Unions, which proposed an interim wage contract with producers and a truce of thirty to sixty days. The IATSE announced a willingness to join this peace movement, and the article continued, the producers had scheduled a meeting to be held later on July 2, 1946.

DEVELOPMENTS IN CONFERENCE OF STUDIO UNIONS
(July 23, 1946 to November 14, 1946)

According to [redacted] Confidential Paid Informant of the Los Angeles Field Division, the Conference of Studio Unions, which he classified as a block of Communist-dominated unions, during August of this year again opened the jurisdictional dispute with the International Alliance of Theatrical Stage Employees (IATSE). [redacted] stated that because of this dispute there may be another strike called in the motion picture industry. He stated that the block of unions has now refused to accept the decision of the arbitrators of the dispute and that they are now demanding that the work allocated to the IATSE be given to the Studio Carpenters Local 946, which is one of the Unions affiliated with the Conference of Studio Unions.

This source states that in all this union activity there is no question of wages or conditions involved as the motion picture producers are now in the process of negotiating with all unions, and contracts will be entered into. Any strike in the studio will be a repetition of the previous strikes led by Sorrell, which, according to this source, were an attempt to gain control of certain known Communist union locals now under the jurisdiction of the IATSE.

"The Los Angeles Examiner" on July 31, 1946, under the head "Film Merger Confirmed" announced that the old Universal Studio and International Pictures, Inc., plus Arthur Rank, Ltd., of London, had amalgamated into one of the most exciting mergers that has happened in Hollywood in many years and the biggest since Twentieth Century Fox took over the old Fox Company. It is stated that the name of the new organization will be Universal - International Production Company.

[redacted] further stated that William Goetz will be President of the new organization; Leo Spitz will be the Chairman of the Board; Nate Blumberg will remain Chairman of the Board of Universal and J. Cheever Cowdin is also to be associated with Universal. Cliff Work is to remain as an executive and Walter Wanger will release his products through this company.

"Variety" for August 15, 1946, under a New York date line stated, "The first meeting in America of the Confederation Internationale des Societes de 'Auteurs et Compositeurs will be held in Washington in October. There are forty-one member nations. ASCAP will play host to the Second Federation. The Confederation is divided into four federations: Dramatic Rights, Reforming Rights, Mechanical Rights and Book Rights. ASCAP's General Manager, John G. Paine, is President of the Second Federation."

According to Confidential Informant [redacted] and [redacted] the Conference of Studio Unions once again called a strike in September in the Hollywood Motion Picture Industry. These sources stated that this strike is merely a continuation of a previous strike called in 1945 which lasted for eight months. They state that the present strike is again purely a matter of jurisdiction between the International Alliance of Theatrical Stage Employees, and the Conference of Studio Union, which is dominated by Communist influence, the leader of the latter group being Herbert K. Sorrell, who has long been affiliated with Communist activities in the motion picture industry.

These sources state the primary purpose of this strike is to try and get control of all studio workers for Communist purposes. As a means of clarification, the eleven unions which now compose the Conference of Studio Unions, ten of which are associated with the American Federation of Labor, are being set out below:

Local	Parent Organization
Screen Set Designers Local 1421	Brotherhood of Painters, Decorators, and Paperhangers of America
Screen Publicists Guild Local 1489	Brotherhood of Painters, Decorators, and Paperhangers of America
Screen Story Analyst Guild Local 1488	Brotherhood of Painters, Decorators, and Paperhangers of America
Screen Cartoonists Guild Local 852	Brotherhood of Painters, Decorators, and Paperhangers of America
Moving Picture Painters and Scenic Artists, Local 644	Brotherhood of Painters, Decorators, and Paperhangers of America
Special Officers and Guards Local 193	Building Service Employees International Union
Building Service Employees Local 278	Building Service Employees International Union

Local	PARENT ORGANIZATION
[redacted]dio Carpenters Local 946	United Brotherhood of Carpenters and Joiners of America
Studio Electrical Workers Local 40	International Brotherhood of Electrical Workers
Studio Sheet Metal Workers Local 108	Studio Metal Workers International Union
Studio Machinists Local Cinema Lodge 1185	International Association of Machinists

As has been previously indicated, the Conference of Studio Unions is headed by Herbert K. Sorrell. This Conference is an independent organization which was formed several years ago, reportedly by Communists on the theory that if several unions would band together, their bargaining position would be greatly enhanced. The only union which is not affiliated with the AFL within this Conference is Local 1185 of the Studio Machinists. At first the International Association of Machinists spokesmen stated that if members of Local 1185 were discharged from their positions because of the ultimatum issued by the AFL Central Labor Council, that their members would picket these studios. However, as yet, according to the above-mentioned sources, no members of the International Association of Machinists have been discharged and the producers have employed additional machinists who are affiliated with the AFL in order to avoid this jurisdictional dispute.

DEVELOPMENTS IN THE INTERNATIONAL ALLIANCE OF THEATRICAL STAGE EMPLOYEES. (July 23, 1946 through November 8, 1946)

[redacted]os Angeles paid confidential informant, related that the struggle for control of all studio unions revolves around the National Convention of the International Alliance of Theatrical Stage Employees held the week of July 22, 1946 in Chicago, Illinois. He states that the Communists in the studio unions operating through the Conference of Studio Unions attempted to defeat the incumbent President, Richard W. Walsh, who has been consistently anti-Communist in union affairs. He stated that the Communists failed to elect their candidate William T. Bennett, of Washington, D. C., who had made a bargain with the Conference of Studio Unions and Herbert K. Sorrell, the Communist leader of that group.

The highlight of this convention, according to [redacted] was the Communist issue which took precedence over all other issues. [redacted]tates that Walsh was elected practically on this issue alone. He stated that Senator Jack B. Tenney

head of the Joint Legislative Committee on Subversive Activities in California, flew to Chicago and addressed the Convention on the Communist issue and convinced that body for the most part that all the troubles in the immediate past within the Hollywood Unions were the result of the attempts by the Communist Party to capture those unions. According to this source, the Convention voted powers to Walsh to clean up the Hollywood situation. No action has been reported, as yet, in this direction, however.

The Hollywood Reporter for July 29, 1946, under the heading "Walsh handed Powers, End All Jurisdictional Disputes" stated in part that Walsh was reelected to his third term as president of the IATSE, and announced a determination to settle for all time the jurisdictional disputes in Hollywood and to rid the Alliance of destructive elements that stand in the way of the union. He was given dictatorial powers to achieve this end. The 38th biennial convention at the Stevens Hotel reelected him by a vote of 649 to 426 and granted all effective powers to settle jurisdictional matters that have troubled the Alliance during the last years.

Walsh defeated William Bennett in his second try for the presidency. The enthusiastic endorsement given Walsh by William Green, by Eric Johnson, by Brigadier General Joseph Keenan and others, and also a number of resolutions approving his actions during the Hollywood strike, helped Walsh continue in his job.

The article stated that in granting Walsh full powers, the Convention authorized him to "act as he chooses" in the Hollywood studio situation and "to add, amend or alter any portion of the constitution and by-laws of the Alliance he deems necessary."

It stated, "The delegates acted on a supplementary report from Walsh in which he pleaded for this power and in which he explained that he needed this 'supreme authority' for the purpose of 'not asking but telling' the locals what to do."

It quoted Walsh as stating, "I know this is a drastic move, it gives your incoming president tremendous powers but I need it to protect our jurisdiction and local unions in Hollywood. If we don't win Hollywood we'll lose all. Your president must have this authority."

The article further stated, "After long debates, the convention adopted a resolution dealing Walsh and the Executive Board to act immediately to get rid of Communists, Nazis, Fascists and Ku Klux Klansmen in the union."

The article stated that the convention approved the expulsion of twelve members of Local 44 for failure to cooperate with the Alliance in the jurisdictional disputes during the recent strike in the Hollywood studios.

A banquet was held at the Hollywood Roosevelt Hotel on the evening of October 3, 1946. According to [redacted] Tom O'Brien labor member of the British Parliament then in Hollywood studying the problems of labor in motion pictures, stated that the film industry of Great Britain was having much the same trouble with the Communists as the IATSE was having in Hollywood. He went into the subject at length because the same type of labor disputes broke out in the English industry at the same time as those which took place in Hollywood. He stated, "It may be a coincidence, but I doubt it. The Communists are trying to take over the entertainment industry of the world because through it they can exercise great influence. If they can get control of this industry, they will have gone two-thirds of the way."

DEVELOPMENTS AS A RESULT OF MOTION PICTURE INDUSTRY STRIKE (July 23, 1946 to November 8, 1946)

Through confidential informants the Los Angeles Office learned that the motion picture industry was faced with a strike on the night of September 12, 1946 as a result of a jurisdictional dispute within the American Federation of Labor over the Studio Carpenters. The International Alliance of Theatrical Stage Employees, which represents most of the employees in the entertainment world, but which is not a member of the Executive Council of the American Federation of Labor, does not represent the Studio Carpenters. An individual known only as Hutchinson, who represents the Carpenters Union, participated a showdown with Walsh of the IATSE. This showdown threatened a complete stoppage of the motion picture studios.

[redacted] advised representatives of our Los Angeles Office that local unions of the motion picture industry during the week of September 18th were holding mass meetings protesting to William Green and other high union executives, against the dispute between Hutchinson, of the Carpenters Union, and Walsh, of the International Alliance of Theatrical Stage Employees which threatens to shut down the industry. At that time this source reported that no new motion picture sets were being constructed by the carpenters and when pictures presently in production had filmed all possible scenes using the present sets, production would shut down unless the Executive Board of the AFL reached a decision. At that time it was stated that approximately 60 carpenters would be the cause of some 30,000 people being out of work. George Elmer Adams, of the Burbank, California Police Department, predicted that a strike would occur at any time and that considerable trouble would be experienced when the strike occurred.

During this same period Herbert K. Sorrell, of the Conference of Studio Unions, was charging that producers refused to recognize Studio Carpenters of Local 946, which is a member of the Conference of Studio Unions and that producers favored carpenters within the IATSE. The Screen Writers Guild publicly stated at this time that the dispute was a jurisdictional one within the AFL and that it had been so designated by the AFL. The Guild instructed its members to pass through any picket lines. At this time it was reported that the Communists would vigorously support a strike.

It appeared at this time, according to Roy M. Brewer, International Representative of the IATSE, that the strike would start during the week of September 25, 1946. According to Brewer, members of the IATSE Screen Actors Guild, Screen Extras Guild, Musicians Local, Teamsters Local and all other known Conference of Studio Unions groups in the motion picture industry have been instructed to pass through any picket lines established by the Conference of Studio Unions.

Reliable sources report that Sorrell at this time was unable to lead the 7000 Conference of Studio Union workers out on strike over a jurisdictional issue and, therefore, he was winning his point by ordering Conference of Studio Union members not to work on studio sets, thus forcing the producers to discharge Conference of Studio Union members who, in turn, called this a producers' lockout.

On September 25th the Conference of Studio Unions demanded that the producers rehire 1000 discharged carpenters and painters by 6:00 PM. The producers charged the Conference of Studio Unions was not acting in good faith and that this was merely a jurisdictional dispute. The Conference of Studio Unions planned a mass meeting for the evening of the 25th of September, at which time it appeared inevitable a vote for this strike would be passed. A strike vote was cast by this group and picket lines were set up which resulted in fighting and general disorder. The police forced the Conference of Studio Unions pickets to conform with the Superior Court injunction which limits the number of pickets.

The CSU reportedly was boasting about the fact that the strike had seriously hampered production. The Producers Association, however, stated on October 1, 1946 that production was normal in all major studios. The Selznik Studios, an independent producer, stopped production for the duration of the strike. The Conference of Studio Unions filed conspiracy charges against the ten major studios and the International Alliance of Theatrical Stage Employees with the NLRB, charging that major studios and the IATSE have conspired to deny the CSU its rights under the National Labor Relations Act. The AFL Central Labor Council, according to reports, remained neutral on the

question. Richard Walsh, the Head of the IATSE, issued an ultimatum to independent producers to discharge the CSU members and to hire IATSE replacements.

It is reported that the Communist-dominated Screen Writers Guild met on October 1, 1946 to determine its strike policy. It is the report of informants that the position taken by this organization will forecast the policy to be followed by the Communists in connection with the strike.

Herbert K. Sorrell, of the CSU, and Richard Walsh, of the IATSE, together with ten representatives from the Sorcen Actors Guild were reported attending the AFL Convention which began on October 7th in Chicago. The jurisdictional dispute between the IATSE and the CSU was, according to informants, to be considered at this convention.

On October 5, 1946 Warner Brothers countered the CSU action against them by entering a million-dollar damage suit against Sorrell and the CSU, charging conspiracy to damage the Warner Brothers property in the 1945 jurisdictional strike. During this period it was reported that U. S. representatives John Wood, Chairman of the House Un-American Activities Committee, was in Los Angeles to investigate the extent of Communist influence in the current strike. Newspapers quoted Wood as stating that he will return to Los Angeles in November for further investigation of the Communist activities in connection with labor in the motion picture industry.

During this same period it was reported by reliable sources that if the jurisdictional question was decided against Sorrell at the AFL Convention, Sorrell might attempt to lead his CSU into the CIO. Under the present agreement in effect between the AFL and CIO there is no CIO union operating in the motion picture industry.

Reliable police contacts reported that the producers received a telegram from AFL President William Green on the afternoon of October 8, 1946 stating that the jurisdictional issue would not be settled at the Chicago Convention and that the CSU - IATSE dispute must be settled in Hollywood.

Green has reportedly turned down the plea of the Screen Actors Guild to settle the jurisdictional dispute. Some observers believe that this may mean picketing and violence. Mass picketing was reported at the Columbia Studios in Hollywood on the morning of October 8, 1946.

On October 14, 1946, the police halted mass picketing at the Columbia Studios which was in violation of the Superior Court injunction by arresting and jailing 153 pickets. No violence or disorder, however, was reported in connection with these arrests.

Norval Crutcher, Secretary, Film Technicians Local 683, IATSE affiliate, announced on October 13th that his local would resist CSU picket lines. Members of this local process film and thus are essential to the making of motion pictures.

Roy Brewer, International representative of the IATSE, has charged that Local 683 of IATSE has always closely adhered to the Communist line. Richard Walsh, International Head of the IATSE threatened strong reprisals against the IATSE local. As you will recall, when a similar situation developed in last year's film strike, Walsh took over an IATSE local as a trustee. Indications are that Walsh may do this with the rebellious Local 683. Some observers say the action of Local 683 is a serious obstacle to an early strike settlement.

It was learned that a meeting of prominent Communists was held on the evening of October 12, 1946 at the home of Screen Writer Ring Lardner, Jr., an alleged Communist, where approximately $4,000 was raised to help CSU strikers. Well-informed sources have stated that the Communists are wholeheartedly in support of the current strike.

On October 18, 1946, the International Representatives of the International Alliance of Theatrical Stage Employees suspended the powers granted to IATSE Film Technicians Local 683 to conduct its affairs. This action was taken by International Representatives because Local 683 joined the rival CSU picket lines. This strike by Film Technicians seriously hampered production in all National Studios since members of this local must process all film.

However, Roy Brewer again threatened Local 683 that unless the members returned to work immediately, other arrangements would be made to process movie film in New York.

On October 23, 1946, reliable sources reported that the jurisdictional strike in the motion picture industry may soon end due to the fact that both the CSU and the IATSE have agreed to accept the AFL decision to award set erection work to the IATSE.

According to press reports, a joint committee of the IATSE - CSU and the powerful Screen Actors Guild, which was largely responsible for this settlement, met on the afternoon of October 28, 1946 to appoint a permanent arbitrator for jurisdictional controversies in the motion picture industry.

It is interesting to note that the Communists through the Daily Worker have alleged that the million-dollar motion picture industry entered into a conspiracy with corrupt and racketeering leaders of the IATSE to

"Smash Democratic Unionism" in Hollywood. The Communists through the Daily Worker are alleging that Walsh and Brewer of the IATSE are cooperating with the producers over this jurisdictional dispute to becloud the real issue. They allege that the CSU is the only union in the industry which gets tough about wages, hours and working conditions and that whenever action along these lines is instigated by the CSU, the old "jurisdictional bugaboo" is hauled out and brought into the forefront.

The Communists accuse the producers of obtaining injunctions through local judges who are alleging anti-labor, and of also obtaining the aid of police and sheriffs who cooperate with them.

The Communists through the Daily Worker list the following demands of the CSU:

1. Return all employees under CSU jurisdiction to their jobs with status unimpaired.

2. Acceptance by all parties of the AFL Directive in its entirety giving to carpenters the construction of sets or stages which they have done for the past 26 years, as ordered by the AFL Executive Council and AFL President William Green.

3. Immediate completion and signing of all contracts with provisions for adequate machinery for settlement of all controversies, including those over allocation of work.

On November 5, 1946 it was reported that negotiations were continuing to end the Hollywood film strike. However, it was also reported that the question of higher wages was now being brought into the light by the strikers. The Conference of Studio Union affiliates were reported to be demanding a 20% raise for a thirty-hour week before signing contracts to return to work.

Roy Brewer, the International representative of the rival IATSE, charged the Conference of Studio Unions with bad faith and stated that the question of wages was never involved in the jurisdictional strike which was called by Sorrell some six weeks ago. Brewer also charged that Sorrell is now attempting to alter the arbitration proposal previously agreed upon by both the CSU and the IATSE. At the time of this report the Conference of Studio Unions was still picketing all major studios and an unusually large

mass demonstration was reported at 20th Century Fox Studios.

On November 13, 1946 it was reported that the leaders of the CSU and the IATSE were conferring with Joseph Kennan, AFL leader who was in Hollywood to consider accepting a position of AFL Labor Czar for the movie industry. However, no indication of an immediate settlement of this jurisdictional strike has been reported.

Sorrell charged at this time that wages and hours are the basic issue between the Conference of Studio Unions and the producers. Meanwhile, the Motion Picture Consumers Local 705, which is affiliated with the IATSE, has rebelled against the international leadership of the IATSE and set November 14th as the deadline upon which they would join IATSE Film Technicians Local 683 in the CSU picket lines.

Local 705 alleges that producers have refused to give them a signed contract covering wages and hours. This move by executive heads of Local 705 is directly contrary to the stand taken by the general membership of this local who at a meeting the previous week voted down a motion to set a definite time limit on negotiations with producers.

On the afternoon of November 13, 1946, CSU leader Sorrell threatened to extend the Conference of Studio Union picket lines to independent producers. It was also reported that 64 writers within the Screen Writers Guild have started a petition to donate $10,000 to Film Technicians Local 683 to "aid their fight against certain undemocratic pressures within the IATSE."

On November 13, 1946 it was reported that five homes of non-strikers, one a shop steward of IATSE Local 44, were bombed in a new wave of violence in the Hollywood film strike. These bombs were described as homemade grenades. Although at least two of the bombs caused extensive damage to the homes, no one was injured. Roy M. Brewer of the IATSE has posted $5,000 reward leading to the arrest and conviction of the vandals.

Richard F. Walsh, President of IATSE, announced that all representatives of IATSE would be withdrawn from the current negotiations with CSU leaders. He stated that his organization would not negotiate with the CSU as long as there is any act of violence against members of his union.

Los Angeles press reports state that Sorrell refused any comment on this recent outbreak of violence. Reliable Los Angeles police contacts advise that an extensive investigation is being conducted but that it has been made unusually difficult because there are a number of so-called "powder men" in Hollywood who are hired by studios to simulate explosions in motion pictures. This source also reports that the Los Angeles police are investigating a gunman who was recently expelled from the IATSE for disclosing information to the rival labor leader Sorrell. Sorrell is combating, according to reliable sources, what appears to be an unauthorized dissension within the ranks of his union to continue the strike.

SCREEN WRITERS GUILD

The Screen Writers Guild opened discussions among its members whether to ban the sale of material to the motion picture industry and adopt the procedure of licensing of all material.

[redacted] a screen writer who requested that his name be kept in strict confidence, has pointed out that this move to license material has two objectives: First, to prevent the studio from re-using or re-issuing a screen story without paying the writer an additional fee and, two, to control the content of the motion picture. This source, who is a screen writer, states that the Communists are, of course, particularly interested in securing absolute control over the content of motion pictures and they, the Communists, feel that through the Screen Writers Guild they will be able to force the producers of the Motion Picture Industry to accept a license to use a particular screen story and as an incentive to the use of that license, the producer would not, of course, be able to change the script.

James Cain, prominent novelist and screen writer, has appeared before the Screen Writers Guild and asked the Guild to accept the idea of a license apparently on the basis that the producers frequently re-issue pictures for which they do not pay the writer a second time. In the May, 1946 issue of the "Screen Writer," one of the feature articles is entitled "A Time for Action," which is written by Emmett Lavery, President of the Screen Writers Guild. In this article, Lavery, who has been identified in numbers of Communist Front organizations and activities, has pointed out that the Executive Council of the Authors League has come out for the principle of licensing and he has called upon the Authors League to assist the Screen Writers Guild in securing such rights for the Screen Writers. He admits that the Guild is nearly powerless to enforce the licensing idea at the present time inasmuch as the minimum basic agreement under which the Screen Writers Guild operates applies to employment conditions only and does not apply to material sold to the studios for the screen. He feels that the problem is one for concerted action by the Authors League and the Screen Writers Guild.

Lavery pointed out that at a recent meeting of the Screen Writers Guild, a resolution was passed which states, "In any arrangement by which there is granted the right to produce a motion picture based on material written by any member of the Authors League, or, its member or affiliated guilds (the Screen Writers Guild is affiliated with the Authors League), there should be granted only the right to produce and exhibit within a stated period a single motion picture on 35 mm film in the English language. These rights should be in the form of a license limited as aforesaid, which shall cease upon the expiration of a fixed time."

[redacted]

[redacted] feels that if the Communists and the Screen Writers Guild [redacted] able to secure a contract with the producers based upon licensing rather than the sale of material, they will be able to control the content of each motion picture. This informant feels that along with a license to use a motion picture will be an accompanying restriction upon changing it by the producers.

James Cain, recently, during a meeting of the Screen Writers Guild, according to the March 5, 1946 issue of "Variety" stated: "Once we control our properties we can demand and get all sorts of concessions. We should have a fund, like the ASCAP fund for the musicians obtained from a check off on all pictures for the benefit of all members of this Guild to be whacked up on a rating basis to take care of us in our old age, to be put in the bank or to be used for whatever we choose to spend it on."

Apparently, in line with this new move on the part of the Communists within the Screen Writers Guild, H. S. Kraft, a Communist, wrote a four-page article for the March, 1946 issue of the "Screen Writer" entitled, "Dreiser's War in Hollywood." This article was an account of Theodore Dreiser's attempt to force Paramount Pictures to dramatize his novel, "An American Tragedy" with a full realization of "the violent social, economic and loyal influences affecting the hero of the novel."

COMMITTEES APPOINTED BY SWG

The May, 1946 issue of the "Screen Writer," which is the official publication of the Screen Writers Guild, carried a list on page five of the Screen Writers Guild Studio Chairman. An examination of this list reflects heavy infiltration and domination by the Communists in the Guild. This list is as follows:

Columbia Studios:	Melvin Levy
Metro-Goldwyn-Mayer:	Isobel Lennart
Paramount:	Abe Polonsky
RKO:	Henry Myers
Republic:	John Butler
Twentieth Century Fox:	Wanda Tuchack
Universal:	Joel Malone
Warner Brothers:	Ranald MacDougall

Elizabeth Benson, Section Organizer and Membership Director of the Northwest Section of the Los Angeles Communist Party, which is composed of motion

picture personnel had in her possession records reflecting that Levy, Lennart, Polonsky and Myers were members of the Communist Party according to a highly [redacted]idential but delicate source and [redacted], Confidential Informant of the Los Angeles Office, has identified MacDougall in several front activities.

The February issue of the "Screen Writer" identified members of the Screen Writers Guild Arbitration Panel and it was noted that the following Communists were members of this panel: Leopold Atlas, Ben Barzman, Guy Endore, Robert Lees, Melvin Levy, Waldo Salt and Leo Townsend. It was also noted that Melvin Frank is a member of this panel and although it has never been determined that he is a member of the Communist it has been ascertained through a highly confidential but delicate source that Elizabeth Benson, Section Organizer and Membership Director of the Northwest Section of the Los Angeles Communist Party, which is composed of motion picture personnel has in her possession records which reflect Ann Ray Frank, his wife, is a Communist.

During the last three or four years, W. R. Wilkerson, Editor of the trade publication "The Hollywood Reporter" has repeatedly attacked the Communist infiltration of the Motion Picture Industry and he has paid exceptional attention to the Communist infiltration of the Screen Writers Guild. In the April 16, 1946 issue of the "Hollywood Reporter," Wilkerson attacked members of the Screen Writers Guild and stated that most of them were either Communists or Fascists and that all of them spend far too much time in political activities. Wilkerson stated that the writers in Hollywood are "doing every job but the one that they are being paid for. The former $200 a week writer is now getting $2,000 each pay day and doing less work." Again on June 20, 1946, Wilkerson described what he called "some screwy undercover tricks being pulled by our creators in the studios are promulgated by the Commies among them." Wilkerson then went on to relate a situation of an unidentified important star who refused to accept a certain director stating that the director was a red baiter, and Wilkerson related another incident in which an individual was a known Communist writer and was dismissed from a screen story because the star who was allegedly a Communist complained to the studio about the writer.

At a membership meeting of the Screen Writers Guild on April 29, 1946, a resolution was raised urging action against the Hollywood Reporter and in the May, 1946 issue of the "Screen Writer," Wilkerson was pictured as "inviting Congressman Rankin to push on with his witch hunt in Hollywood" and in the light of this discussion the SWG passed the following resolution: "That the Screen Writers Guild now declare officially that Wilkerson has been unfair to the Guild and all its members and that the members of the Guild are called upon to institute a voluntary boycott of the publication and that we call upon other Guilds and unions and Agents to join us in this boycott."

It has been noted that recent issues of the "Screen Writer" have prominently displayed in heavy black type an announcement that the Screen Writers Guild has indorsed the FEPC and requested members of the Guild to sign a petition which will put the FEPC on the California ballot.

In the March issue of the "Screen Writer" there was a note on page 46 which urged all members "and friends and others interested in this extension of democracy" to sign the petitions of the Fair Employment Practices Committee. This note then went on to list the members of the State Executive Committee to place the FEPC on the California ballot.

Well informed sources have stated that the FEPC has been originated and promoted by the Communist Party.

The "Screen Writer" is the official publication of the Screen Writers Guild and is issued monthly. It has been noted that the May issue of the "Soreen Writer" stated that Isobel Lennart had been selected to serve on the Editorial Committee. Those responsible for the publication are as follows:

Dalton Trumbo - Editor (Communist)
Gordon Kahn - Managing Editor (Communist)

Editorial Committee:
Adele Buffington
F. Hugh Herbert
Philip Dunne
Sonya Levien
Theodore Strauss (Communist)
Ring Lardner, Jr. (Communist)
Paul Trivers (Communist)
Stephen N. Avery

The "Screen Writer" is sold at only eleven book stores and news stands in Los Angeles and it is noted that among these are the Lincoln Book Store, 1721 North Highland Avenue in North Hollywood and the Progressive Book Shop, 717 West Sixth Street, Los Angeles, both of which have been identified by reliable informants as Communist book stores. [redacted]

Under date of August 14, 1946, the "Hollywood Reporter," a motion picture trade sheet edited by William Wilkerson, contained the following editorial under the caption, "Another Vote for Stalin." Because of its interest, this article is being set out in full:

Mr. Tolson
Mr. E. A. Tamm
Mr. Clegg
Mr. Glavin
Mr. Ladd
Mr. Nichols
Mr. Rosen
Mr. Tracy
Mr. Carson
Mr. Egan
Mr. Gurnea
Mr. Harbo
Mr. Mendon
Mr. Pennington
Mr. Quinn Tamm
Mr. Kease
Miss Gandy

"The Screen Writers Guild continues to take its orders from Moscow!

"A late issue of Izvestia, the official newspaper of the Soviet government, attacked the recent film trade agreement arranged between the American and French state departments.

"According to an Associated Press dispatch dated August 9 from Moscow, Victor Poltoralsky, writing in the Communist organ, attacked the agreement as a threat to the very existence of the French film industry, and became particularly virulent over an alleged statement by American economists that American films offered 'the best method of fighting Communism in France.'

"Izvestia is the voice of World Communism giving orders. The voice of the Red Beachhead in Hollywood—saying, 'aye, aye, comrade!!'—was heard in the Screen Writers Guild meeting on July 29, at the Hollywood Roosevelt Hotel, when that Red-dominated organization adopted the following resolution:

> ....."that the Screen Writers Guild, in answer to the appeal of the French film workers, expresses its opinion of the French-American film agreement and asks our State Department to investigate the possibility of re-negotiating this agreement so that the French film industry can survive.'

"In other words, the Communist Party organ in Moscow and the Screen Writers Guild in Hollywood attacked the French trade agreement on the same spurious grounds—that it would destroy the French film industry.

"And the Guild voted against the State Department of the republic that gives American writers their freedom, and against the motion picture industry, which gives them their living.

"They were persuaded to do this by Harold Salemson, who addressed the Guild for 25 minutes, denouncing the trade agreement. He charged that a third of the workers in the French film industry would be thrown out of work by the American trade agreement. He said the American industry was prepared to flood France with five years of film product. And he implied that the State Department was imperialistically forcing American films upon an unwilling French public.

"This was barefaced lying. The agreement negotiated by Leon Blum and the American State Department does not guarantee THE EXHIBITION OF A SINGLE AMERICAN MOTION PICTURE IN FRANCE. American

pictures will be played ONLY if French theatre owners and the French public want them.

"The trade agreement DOES GUARANTEE that four out of every 13 weeks' playing time in French theatres shall be devoted to the exhibition of French pictures. All 13 weeks CAN be devoted to French pictures if the theatre manager prefers.

"The Guild resolution deliberately beclouds this situation by making it seem that French exhibitors were forced to play nine weeks of American pictures. But the only force backing American films in France is that of popular demand.

"And this, the Communists can't stand!

"The true situation is revealed in a copy of a letter which the Reporter received from the head of a major studio yesterday—a letter written by Eric Johnston, president of the Motion Picture Association, to Emmet Lavery, President of the Screen Writers Guild. It speaks for itself:

'Dear Mr. Lavery:

'I am profoundly disturbed by the implication of a resolution which I understand was recently adopted by the Screen Writers Guild.

'According to information received from our Hollywood office, this resolution said in part:

> "that the Screen Writers Guild in answer to the appeal of the French film workers, expresses its opinion of the French-American film agreement and asks our State Department to investigate the possibility of re-negotiating this agreement so that the French film industry can survive."

'The plain implication of the resolution is that the agreement recently negotiated by our government and the French government is a threat to the survival of the French film industry.

'I believe there is absolutely no basis for the unwarranted assumption that the agreement threatens the extinction of the French film industry and I believe further that such an assumption casts an undeserved reflection upon the good faith of the American and French officials who negotiated the agreement for the two governments.'

'The Guild's resolution, in effect, distorts so completely the purpose and meaning of the agreement that I believe a clarification of its provisions is vitally essential. With that in mind I shall set forth briefly why it was adopted and the purposes which it is designed to achieve.

'The moving purpose behind the agreement was a desire to promote the ideal of world unity by removing some of the restrictions which isolate one nation from another by Chinese Walls of nationalism. The motion picture is a primary medium for the exchange of ideas between people. I have always believed that excessive nationalism breeds war; that a freer exchange of goods, services and information is a healthy offset to the friction which causes war.

'As for the specific conditions of the agreement relating to the motion picture, I believe that any fair-minded person will agree that the terms set forth actually protect the development of the French film industry and give it a greater measure of protection than it had before the war.

'For example, every theatre in France must reserve at least four week's playing time out of every 13 solely for French pictures. During the remaining nine weeks of the quarter, the theatre is free to play foreign pictures or French pictures, whichever it prefers. The free playing time is not reserved for American pictures—it may be used for the exhibition of Russian films or British films or French films or the films of any other nation.

'Actually, the agreement does not guarantee the exhibition of a single American motion picture in France. It simply opens the market to the best pictures.

'Before the war, the American motion picture industry annually supplied between 150 and 185 "dubbed" feature pictures for the French market. Since the agreement, however, the eight leading American companies voluntarily agreed to release not more than 124 "dubbed" features in the French market annually. The number of feature pictures with superimposed titles which have a limited distribution in France will be substantially smaller than before the war. This should reassure anyone who honestly believes that the American industry is preparing to flood the French market with films produced here during the war period.

'The observation of Monsieur Leon Blum, an outstanding French patriot who aided in negotiating the agreement, should be sufficient answer to the accusation that the agreement is against the best interests of the French producing industry. In a statement, quoted in the American press on June 29, Monsieur Blum said:

"In renouncing the 1936 pact, the United States made a considerable concession in agreeing to let France keep exclusively four weeks out of every 13 for French products, assuring 30 percent of the playing time. When negotiations started, the French hoped to get a seven weeks quota, but after long discussion France did well in comparison to a 17 percent guarantee granted to Italy and a 22 percent accord with Britain."

'Monsieur Blum added:

"There is not a word in the accord to prevent an exhibitor from showing 100 percent French films if he wishes. What is needed is for the French film industry to produce films pleasing to the public.

"Film interests here must remember the Washington accord would assist in the re-establishment of the French film industry. The French industry will aid in every way."

'You may be interested in knowing that when the loan agreement was up for approval in the French assembly, the only spoken opposition to the film provisions came from a few Communist deputies. It is obvious to me why French Communists wish to keep out American motion pictures which reflect American democratic life.

'I do not for a moment challenge the right of the Screen Writers Guild or any other group to ask the State Department to re-negotiate the existing film agreement with France. That is simply the exercise of an American fundamental right.

'But the implication that the government of the United States or the American film industry took undue advantage of the French film industry is both naive and false. I challenge it.

'I am giving you these facts in the interest of fairness and accuracy.

Sincerely yours,

Eric Johnston.'

"Mr. Johnston's appeal probably will fall on deaf ears. [redacted] Communists are not interested in 'fairness and accuracy'.

"Mr. Salemson, the sponsor of this attack on industry and government, has been an industrious member of many of the extreme left-wing groups which have consistently followed the Party line!

"This is the kind of leadership to which the Screen Writers Guild listens. This is the kind of leadership which causes the Guild to ignore the fact that the foreign market on many pictures means the difference between profit and loss, and to attack the industry of which it is a part.

"THE PARTY FIRST!"

The "Hollywood Reporter" on August 20, and 21, 1946, contained articles which were directed at the Screen Writers Guild and accused this organization of being a Communist controlled and dominated group. The "Hollywood Reporter" carried articles reflecting that the President of the Guild, John Howard Lawson, has been a sponsor of numerous Communist front groups, such as the American Youth for Democracy, and the Joint Anti-Fascist Refugee Committee, as well as the Harry Bridges Defense Committee and the Hollywood Independent Citizens Committee for the Arts, Sciences and Professions.

The article also reflected that Dalton Trumbo, a member of the Guild's Executive Board and Editor of the Guild's official magazine, was a Communist and is the holder of Communist Party Membership Book No. 36802.

Gordon Kahn, Ring Lardner, Jr. and Richard Jay Collings, all members of the Executive Board, are also accused of being Communists and their Communist Party Book numbers are set out therein.

These articles were followed in this periodical by an article on the American Authors Authority, which is sponsored and backed by the Screen Writers Guild. The latter article is referred to in the section set out concerning "The American Authors Authority."

DEVELOPMENTS IN CONFERENCE OF STUDIO UNIONS
(November 14, 1946 to February 14, 1947)

This block of Communist controlled unions, according to [redacted] a paid confidential informant of the Los Angeles Field Division, is still on strike. The strike is a continuance of the 1945 strike which was and still is an attempt of the Communist elements, according to this source, to control the unions in the Hollywood studios.

[redacted] reported that during the picketing of the studios the pickets were singing "Solidarity Forever." This source also reported that the Painters District Council #36 voted a $5,000 fund for the benefit of the strikers. The Radio Writers Guild met at the home of Ring Lardner, Jr., and voted $4,000 for the strikers' benefit.

The Conference of Studio Unions has been spreading its influence to the radio field through an alliance with another group of like nature now being formed in that field. This new block of unions is to be called the Council of Radio Unions. An organizational meeting of radio unions was held on November 21, 1946, in Hollywood. Composing this parallel block of unions are the following:

Radio Writers Guild
Radio Directors Guild
American Federation of Musicians,
Local #47
American Federation of Radio Artists

According to this source this group has announced that it will affiliate with the Conference of Studio Unions. Commenting on this alliance, the source indicated that this would be a most effective weapon because of the affinity of the motion picture industry with the radio industry. [redacted]

With regard to the strike in the Hollywood motion picture industry, it is reported that this strike is now more or less ineffective. The studios have used replacements put in by the ITASE and seem to be making pictures as usual. It is reported that the Conference of Studio Unions is attempting to get the support of the unions in England in order to stop production there of any pictures in which American capital is interested. So far there has been little success attached to this effort. [redacted]

COUNCIL OF HOLLYWOOD GUILDS AND UNIONS

[redacted] Special Agents of the Los Angeles Field Division on September 9, 1946, obtained a 10-page typewritten report which described the activities of the Council of Hollywood Guilds and Unions. This report reflects that there are now seven CSU unions, two IATSE locals, two independent unions, and one A. F. of L. miscellaneous union, which comprise this organization. They are as follows: Screen Story Analyst's Guild; Screen Cartoonist Guild; Screen Costumers Guild; Film Technicians; Film Electricians Local 40; Machinists Guild; Musicians Local 767 (This is not the musicians union to which musicians in the studios belong.); Painters Union; Screen Publicists Union; Screen Supervisors Union; Screen Set Decorators; Screen Writers Guild.

It is noted that the subject organization has lost, mainly because of difficulties over the current film strikes, the Screen Actors Guild, Screen Office Employees Guild, and Musicians Local No. 47, to which all musicians in the motion picture industry belong.

According to this report the Council is seeking new affiliation and is attempting to induce the Radio Writers, the Radio Directors, and the Film Editors Guilds to join with them in pressing for "progressive legislation." This report also points out that the Council must seek for closer affiliation with the Conference of Studio Unions which is, as has been previously pointed out, heavily infiltrated with the Communist Party. This report also points out that the "Progressives," i.e. Communists within the Council, see the current Hollywood film strike, together with the move by the AF of L to set up a Hollywood Council, as a "serious threat" to the subject organization. According to the report, the Communists feel that if the AF of L does set up a Hollywood Labor Council in addition to the Los Angeles Labor Council the two may be operated in parallel but that it is also quite likely that the AF of L will take the AF of L local out of the Council and may have them use only the independent unions. Moreover, the current jurisdictional dispute between the CSU and the IATSE is a serious threat to the internal stage of the Council of Hollywood Guilds and Unions. Regardless of which stand the Council takes in the settlement of the dispute, several locals which are affiliated with the Council will obviously protest and this leaves the Council unable to take the affirmative, definite stand in the current dispute.

This was put quite clearly in this reports, [redacted] which report is believed to have been written by C. Margaret Bennett Wills, Executive Secretary, when she stated, "I am sure that everyone will agree that either the Council will cease to exist entirely or it must be stamped as a real source in Hollywood."

This report also detailed some of the highlights of the Council's activities, an examination of which reflects that the Council has constantly

supported the measures advocated by the Communist Party in the Los Angeles Field Division. These include (1) a fight against Cecil B. DeMille, (2) participation in the fight for radio freedom, i.e. the protest against high labor contenders, (3) the fight against motion picture aliens, (4) "conferences with Robert Riskin of the OWI on educational films for Europe," (5) protest against the State Un-American Activities Committee, (6) activity for a state FEPC, (7) sending a delegate to the "Win the Peace" conference, (8) a protest against banning of Lena Horne film in Tennessee, (9) a protest against Truman's intervention in the railroad strike.

This summation of Council's activities in the last few months concludes by stating, "Nor have we forgotten the Yugoslavs, the Russians, and the drive toward World War III."

The Council has continued to support those measures and activities in which the Communist Party has been prominently identified. For example, on Sunday, March 17, 1946, the Council was identified as one of the sponsors of an address by Congressman Hugh DeLacy, who gave a "hard-hitting expose of the plot against the peace."

[redacted] an Agent of the Los Angeles Field Division obtained minutes of the meeting of the Council which was held on June 6, 1946. According to the minutes, the Council received a letter from Festus Coleman, a Negro prisoner at San Quentin, thanking the Council for their support in an attempt to secure his parole. It is well known that the Communist Party has waged a vigorous campaign to free Coleman alleging that he was improperly convicted. At the same meeting the Council stated that President Truman had "used the powers of his office to blackjack the railroad workers rather than to effect a just settlement."

At a meeting held on August 8, 1946, the Council registered a strong protest with the Ambassador Hotel for refusing lodging to a Negro song writer, Carlton Moss. Moss was identified, through a highly confidential but delicate source who had access to the records of Elizabeth Benson, the section organizer and membership director of the Northwest Section of the Los Angeles County Communist Party, as a member of the Communist Party. This meeting of August 8, 1946, closed with a resolution urging the widespread distribution of leaflets which had been prepared by the Mobilization for Democracy. Mobilization for Democracy has been identified as a Communist front organization and according to [redacted] a paid active informant of the Los Angeles Office, this organization works very closely with the Council of Hollywood Guilds and Unions.

SCREEN WRITERS GUILD

In the October, 1946, issue of the Screen Writer, the publication of the Screen Writers Guild, on page 32 there is a note which reads, "The current

outlook and strike in the major motion picture studios began too late to permit inclusion in this issue of any summary of events." The note then [redacted] on to point out that the Screen Writers Guild has made an independent investigation and found that there was considerable violence at the studio gates. It reminded the members of the Screen Writers Guild that they need not go through a picket line where there was any fear of violence and concluded by stating that they would legally assist any member of the Screen Writers Guild who was fired or otherwise discriminated against by a producer for refusing to come to work.

At a so-called emergency meeting of the Screen Writers Guild on October 1, 1946, which was reportedly attended by only a very few Screen Writers, a resolution was passed to loan the striking unions $10,000. However, at a general membership meeting held on November 13, 1946, this proposal was decisively defeated.

[redacted] a screen writer and an informant of the Los Angeles Office, pointed out that recently there has developed within the Screen Writers Guild considerable opposition to the pro-Communist leadership. This source stated that following the publication of the articles by Wilkerson identifying most of the Executive Board as members of the Communist Party, many of the writers began to challenge this leadership, and a movement was begun to draft a slate of non-Communist writers as officers. At a general membership meeting of the Screen Writers Guild, held on November 13, 1946, the following were elected to executive positions:

President	Emmet Lavery
1st Vice President	Mary McCall, Jr.
2nd Vice President	Howard Estabrook
3rd Vice President	Hugo Butler
Secretary	F. Hugh Herbert
Treasurer	Harold Buchman

Lavery secured 495 votes, to 293 votes for the opposition candidate, Talbot Jennings. This vote does not in some small measure eliminate a portion of the Communist influence from the Executive Board of the Guild. However, Mary McCall and Howard Estabrook have both been identified in several Communist front organizations. Through a highly confidential but delicate source it was ascertained that the records of Elizabeth Benson, membership director of the Los Angeles County Communist Party, reflected that Hugo Butler and Harold Buchman were members of the Communist Party.

At this same meeting, a resolution to loan $10,000 to one of the unions now on strike in the motion picture industry was defeated; however, a resolution to loan $2500 to the Newspaper Guild was passed.

The Screen Writers Guild continues to publish the Screen Writer as its official publication, and many of the articles are contributed by known members of the Communist Party. The editorial committee of SWG is presently composed of:

Dalton Trumbo, Editor
Gordon Kahn, Managing Editor
Stephen Morehouse Avery
Harris Gable
F. Hugh Herbert
Ring Lardner, Jr.
Isabel Lennart
Sonia Levien
Theodore Strauss
Paul Trivers
Harold J. Salemson, Director of Publications

Of this committee, seven including Trumbo, Kahn, Lardner, Lennert, Strauss, Trivers and Salemson are members of the Communist Party.

In the October, 1946, issue of the Screen Writer, which was the latest one available at the time, there are six articles. One concerns the establishment of the AAA; another, the scope of the Screen Writers Guild; a third article by Communists Howard Dimsdale and Guy Endore; the fourth on a technical phase of screen writing; the fifth on opinions and motion pictures; and the sixth by Communist screen writer Lester Cole on wage negotiations for screen writers.

This publication contains each month an editorial which in the October issue was devoted to the merits of the AAA, and in the back of the publication there is a section entitled "News Notes." An analysis of these notes clearly shows that quite often Communist causes are sponsored or advertised in them. For example, the news notes in the October issue of the Screen Writer reflect: (1) an announcement by the California Labor School of a series of courses; (2) a production by the Communist-dominated Actors Laboratory; (3) a note regarding the symposium of "The Challenge of the Post War World to the Liberal Movement"; (4) an announcement of the Communist-dominated Peoples Educational Center; (5) details of the new curriculum of the Peoples Educational Center; (6) a note concerning the Hollywood Writers Mobilization and the Communist front organization, Mobilization for Democracy; and (7) a note that "Orson Welles has relinquished his air time to concentrate on film production; a distinct loss to the forces of liberalism on the American air waves."

[redacted] ascertained that Ann Roth Morgan, 860 Westmount Drive, Los Angeles, and Ruth Birnkrant are employed as secretaries in the office of the Screen Writers Guild. This same highly confidential but reliable source reported that the records of Elizabeth Benson reflected both of these women were members of the Communist Party.

The Screen Writer is designed by John Hubley, an artist whom, according to the same source, has been also identified as a member of the Communist Party.

International Film and Radio Guild

The International Film and Radio Guild threw a picket line around the Avalon Theater on the East Side of Hollywood on January 30, 1947, in the first phase of an all-out campaign against the continued production of "inferior and insulting" all-Negro quickes currently being produced by a handful of Southern and Eastern independent producers for showing in predominately Negro theaters. The management of the Avalon Theater in Hollywood cancelled the film "Beale Street Mama" after three showings of the scheduled minimum five-day run. This action combined with violent protests from other leading citizens of the community against the continued showing of the Bert Goldberg all-colored featurette forced the theater manager to discontinue the showing of the featurette.

A. Frederici, manager of the Avalon Theater, issued the following statement: "We have a contract with the Alfred N. Sack Amusement Enterprises to show 15 of these all-colored films throughout the coast area in the near future, but if the Negro people consider these pictures insulting, we certainly prefer to take the consequences with Sack rather than to offend an entire race."

Leon Hardwick, executive secretary of the International Film and Radio Guild, explained his organization's position thusly: "For several years, IFRG, NAACP, the Negro press and various other groups have been lambasting Hollywood studios for presenting Negroes in non-complimentary roles, seeking at the same time a more balanced presentation of Negro life on the screen. Meanwhile we have been overlooking entirely the practice of a small group of money-mad individuals in the east and south who dump these inferior, insulting films on the Negro market throughout the country. How can we expect to get better treatment from Hollywood as long as this latter evil persists?

"IFRG, an organization dedicated to the task of helping protect the interests of minorities in the entertainment world, is launching an active campaign against this vicious type of racial exploitation in films and hope others will join us."

Listed among the officers of the International Film and Radio Guild are Superior Judge Stanley Mosk, Lena Horne, John Garfield, Joseph Calleia, King Cole and Al Jarvis.

The above information concerning this group was obtained from the Peoples Voice of February 1, 1947.

DEVELOPMENTS AS A RESULT OF MOTION PICTURE INDUSTRY STRIKE

Following the outbreaks of violence in the Hollywood motion picture industry strike on November 14, 1946, in which at least five homes of non-strikers were reportedly bombed, unidentified vandals on November 15, stole and burned a passenger bus owned by the Tanner Motor Company which had been used to transport nonstrikers through the Conference of Studio Unions' picket lines. The Los Angeles Field Office reported that reliable police contacts confidentially advised that they had identified a Communist from San Pedro, California, as probably being implicated in the bombings. The Los Angeles Times as a result of this violence called upon the Conference of Studio Unions' leaders to deny or affirm that they were in any way implicated.

The IATSE representatives on November 15, 1946, again refused to confer with the Conference of Studio Unions leaders as long as their members were subjected to possible violence. On the afternoon of November 15, it was reported that the Conference of Studio Unions held a mass meeting which resulted in the sending out of orders to all members that they must assemble in front of Columbia Motion Picture Studios the following morning at 6:00 a.m. and that any member who was not arrested would be fined $25 by the Union. It is reported that Sorrell confided in a police informant that he as well as his entire Strategy Committee would go to jail. This picketing, of course, would be in violation of the Superior Court's injunction. As a result of this mass picketing, the Los Angeles Police Department arrested approximately 802 strikers in front of Columbia Studios for violation of the Superior Court injunction relating to the limiting of the number of legal pickets.

The Los Angeles Field Division reported that at a Communist mass meeting held the previous night, a Conference of Studio Unions representative spoke and urged Communists to turn out in mass for the morning picket lines. It was later learned that at this meeting which was held to celebrate the 29th Anniversary of the October Revolution under the auspices of the Los Angeles Communists, John Stepp, Communist Party organizer for the Hollywood Section, urged all present to turn out for picket duty.

A reward being offered for information leading to the arrest and conviction for those responsible for violence in this film strike has grown to

$30,000. Governor Earl Warren on November 15, 1946, stated that he would give full cooperation to local authorities who were endeavoring to determine who was responsible for the recent bombings and terrorisms. Although the Conference of Studio Unions leader, Herbert Sorrell, had refused to make any public comment some Conference of Studio Unions leaders were charging that the IATSE had imported Chicago gunmen. This, however, appears to be highly doubtful inasmuch as all violence had been directed against members of the IATSE.

On November 19, 1946, the Conference of Studio Unions pickets massed in front of the RKO studios. The RKO studios at that time had not secured a court order limiting the number of pickets.

The District Attorney's Office on the evening of November 18, 1946, announced that it would file criminal conspiracy charges against the Conference of Studio Unions film leaders and a deputy district attorney publicly stated that the Conference of Studio Unions action was a declaration of war and described it as a "campaign of lawless violence." According to the Los Angeles Police Department, only a few of the 812 strikers arrested raised bail and that the remaining individuals who were incarcerated in the Los Angeles city jails were starting on a hunger strike to call attention to their plight.

On November 21, 1946, the Los Angeles County Grand Jury commenced subpenaing witnesses and inquiry into violence which had accompanied this strike. Also examining evidence against 14 ring leaders who were arrested on the 18th and 19th of November, 1946, on complaints issued by the Los Angeles County District Attorney. Those indicted included Herbert K. Sorrell, business agent for Painters Union, Local #1421, and President of the Conference of Studio Unions; Matthew Mattison, business agent for the Screen Story Analysts Guild and a Communist; James Skelton, Chairman of Strike Strategy Committee; Averill Berman, radio commentator and Communist; Norval Crutcher, Secretary-Treasurer of the IATSE, Local #683, and a Communist; and Andrew Lawless, Louis Whitman, Ray Higby, Carl Head, John R. Martin, Frank Drdlik, Russell McKnight, Roy Tinsdall and Edward Gilbert.

On November 23, 1946, these individuals were indicted for felonious conspiracy by the Los Angeles County Grand Jury. The 812 individuals previously arrested for mass picketing in violation of the Superior Court's injunction were released on $50 bond each on this same date. The following individuals suspected of committing the recent bombings were arrested for having in their possession explosives: Robert McCuskey, alias McCorskey; and John F. Veazey, Eugene Calvin Horton and Robert A. Perry. Horton is reported to be a painter, Perry an engineer and the others longshoremen.

On November 25, 1946, Sorrell made a statement in which he denied that the Conference of Studio Unions was in any way responsible for the recent bombings. He made an appeal to the studio producers to reopen negotiations looking toward a return to work. Spokesman for the producers stated that Sorrell's appeal was under consideration and it appeared that the producers would reopen negotiations.

On November 26, 1946, Superior Court Judge Willis denied the strikers' appeal to dismiss a restraining order limiting the number of pickets and pointed out that the motion picture studios were caught in a union jurisdictional dispute.

Following the District Attorney's action of instigating the conspiracy charges against the strike leaders, the Los Angeles Office reported that the Communist attorney Benjamin Margolis, the attorney for the Conference of Studio Unions, was contacted by the Communist Party County Chairman for advice as to how far the Communist press could go in attacking the conspiracy charges. Margolis advised that the Communist press could call this "an attack on labor, and "fascist techniques" but cautioned Communist Party leaders against threatening the judge or alleging corruption. It is reported also that the Communist Party leaders urged their members to maintain the picketing and "tough attitude" for at least a few more days.

On December 2, 1946, approximately 50 members of the Conference of Studio Unions picketed the Los Angeles Times newspaper office for alleged unfair news reporting of the strike.

The Mexican labor leader, Lombardo Tolendano, President of the Latin American Confederation of Labor, pledged his support to the Conference of Studio Unions.

It was also reported on December 3, 1946, that former Congressman Ellis E. Patterson was employed by the Conference of Studio Unions for political liaison work.

With regard to the strike itself, it is reported that Sorrell has clearly lost the jurisdictional issue and continues to press his new demands for higher wages and shorter hours in an apparent attempt to justify his calling the Conference of Studio Unions out on strike.

At a meeting held December 3, 1946, office employees of the International Union which has jurisdiction over the white-collar workers in the film industry voted to call a strike in all local film exchanges but did not set a date for this strike. Office workers were demanding a 20 per cent

wage increase and improved working conditions. This local has wired the National Labor Relations Board and the Secretary of Labor under the provisions of the Smith-Connally Act for the strike authorization and has called upon the Central Labor Council to place all motion picture studios on the unfair list. Workers in major studios have pledged their support to the Office Employees International Union in the film exchanges and should the entire membership of the OEIU go out on strike it would effect the stenographic and clerical employees in all major studios except Paramount which has a company union for these employees.

On December 5, 1946, Roy M. Brewer, International representative of the IATSE, testified before the House Committee on Un-American Activities that the current Hollywood film strike was brought about by Communists. It was reported that the House Committee was unable to serve a subpena on Sorrell, but it was reported that State Senator Tenney, who is Chairman of the California State Un-American Activities Committee appeared before the United States House Committee on Un-American Activities and testified that Sorrell was a Communist Party member. At that time the House Committee indicated that it would call Sorrell to testify at a Committee Hearing which was to be held in Washington, D. C., sometime in January. Hearings conducted by the House Committee were being held behind closed doors, but sources believe they were conducting intensive inquiries into the film industry.

As of December 10, 1946, the producers still refused to open negotiations with the Conference of Studio Unions unless the latter assured them that it would act to prevent violence, that the Conference of Studio Unions would assure them that that they would accept the AFL jurisdiction over this strike, and would abide by their July agreement not to ask for additional wage increases.

The mass trial of over 800 pickets opened in Los Angeles on December 11, 1946. Warner Brothers studios reported minor vandalism when unidentified individuals attempted to chop open a cable of over 200 telephone lines at their studio.

Fifteen members of the Studio Carpenters Union asked the Federal Court in Los Angeles to issue a declaratory judgment. This action was described as unprecedented legal action to settle jurisdictional disputes. These men allege in their complaint that they are unable to work at their accustomed jobs because of a jurisdictional dispute and named both the IATSE and Conference of Studio Unions as defendants.

According to the Los Angeles press, the Los Angeles Field Division reported on December 13, 1946, that 35 screen set decorators affiliated with the Conference of Studio Unions petitioned the IATSE to grant them membership cards in order that they might continue to work in the motion picture studios. [redacted]

The 14 film union officials and pickets who were indicted on charges of criminal conspiracy on January 7, 1947, entered pleas of not guilty. Sorrell and Mattison in addition to the indictments of criminal conspiracy have been charged with conspiracy to influence and coerce strikers to break an injunction on November 14, 1946.

Meanwhile Municipal Judge Ellsworth Meyer has denied a defense motion for separate trials for each of the 202 film pickets now on trial in Los Angeles and on January 10, 1947, former Congressman Ellis Patterson, who is reliably reported to be a member of the Communist Party, and Ruth Seade, who is known to be a member of the Communist Party, appeared at the City Attorneys office and demanded that the City drop prosecution against the pickets who were arrested in connection with illicit picketing in November of last year.

Charging "unexcusable brutality" and "unwarranted" persecution of film strikers, Allen Heist, Southern California Director of the American Civil Liberties Union, appealed to the police and District Attorney to drop the conspiracy indictment against the strike leaders. Heist also charged that the present mass trials of pickets impinges upon the civil rights of strikers and stated that the resources of the American Civil Liberties Union would be available to those charged with conspiracy and disorder in the current film strike.

Negotiations for the settlement of this strike appear to be deadlocked and the producers have again stated that inasmuch as it is a jurisdictional dispute it can be ended only by action within the AFL.

[redacted]

CONFERENCE OF STUDIO UNIONS

(February 14, 1947 to April 22, 1947)

Confidential Informant [redacted] of Los Angeles reported that the Conference of Studio Unions, under the leadership of Herbert K. Sorrell, a former Communist, is still on strike. He stated that picket lines are still before the studio gates and all attempts to settle the strike so far have failed. He reported that the Conference of Studio Unions, although an AFL bloc, has the sympathies of the CIO and all groups where Communist influence is felt. The World Federation of Trade Unions has been appealed to by Sorrell and unions in France and England have responded. Some of them have refused to handle film in their countries. The same applies, according to [redacted] to South America and Mexico where Communists are strongly entrenched. Vicente Lombardo Toledano, head of the left-wing unions in Mexico and a vice president of the World Federation of Trade Unions, was in Los Angeles during February of 1947, and spoke at a meeting of the Conference of Studio Unions, at which time he promised he would shut down every motion picture theater in Mexico for one day in sympathy with the strike of these Hollywood unions.

The Hollywood Reporter for February 3, 1947, under the heading "Mexican Theater Strike to Aid CSU" stated in part that Vicente Lombardo Toledano, Mexican labor leader, on Sunday night, February 2, 1947, told a C.S.U. mass meeting that he was wiring the Mexican union, the equivalent of the I.A.T.S.E. in the United States, to call a one day strike of all Mexican theaters on the first convenient Sunday, as a means of telling the Mexican public of the Hollywood strike

It stated that Toledano is in Los Angeles attending a meeting of the International Labor Organization and he was quoted as saying that he was "wiring my office in Mexico City to write to all Latin American theater unions requesting them to take similar action." He said if the strike were not settled by May, when the World Trade Federation of which he is a vice president meets in Prague, he would try to have a world wide one day theater "close-down" called. It further stated that a majority of the Screen Actors Guild has gone on record as supporting the Screen Actors Guild's policy and activities of the Board of Directors in the current Hollywood film strike.

It also stated that the Screen Actors Guild leadership was blamed for a lack of moral courage to support the strike in a talk last night by Father George Dunne. He called on the Screen Actors Guild to adopt a policy of refusing to cross picket lines and thus speed the end of the long studio strike.

The Labor Herald for February 6, 1947, stated that the American Labor Delegation from the American Federation of Labor objected to any consideration

of the Hollywood strike on the grounds that it is a strictly jurisdictional strike and it then was emphasized that Toledano's presentation was unofficial.

Regarding the Hollywood situation, Toledano said that he had received a telegram from Hollywood strikers while he still was in Mexico. The strikers asked that Mexican workers refuse to finish work on any films produced in the United States which might be sent to Mexico for completion. His reply was that Mexican trade unions "of course" would not finish any such films sent to Mexico.

It stated that Herbert Woods, a United States worker and an AFL delegate who was presiding, cut short the exchange of positions with a reminder that "Mr. Toledano's declarations had been entirely unofficial" and required no formal action from the group of delegates.

This is the second strike in two years by this group for control of the studio workers. There is no question of wages or hours involved. The present strike is now in its fifth month.

A benefit to raise money for the strikers was held at the Philharmonic Auditorium on February 6, 1947. All those entertainers appearing or sponsoring same have reportedly records of Communist activity or sympathy. The prominent ones were:

Abe Burrows and Irving Reis (Co-Chairmen of the Meeting);
Ivie Anderson (Negress) - singer;
Eve Arden, actress;
Saul Chaplin, son of Charlie Chaplin;
Betty Comden;
Adolph Green;
Howard Da Silva, screen actor;
Anita Ellis, Actors Lab.;
John Garfield, actor;
Peter Lind Hayes, actor;
Dan Seymour;
Paul Henreid, actor;
Al Jarvis, radio entertainer;
Sol Kaplan;
Gene Kelly, actor;
Evelyn Keyes, actress;
Harpo Marx, actor;
Sidney Miller;
Corinna Mura, actress;
Stanley Prager, actor;
Jessie Price, Actors Lab.;
Alan Reed;
Keenan Wynn, actor.

Approximately $6000 was raised.

Agents of the Los Angeles Office attended the show at the Philharmonic Auditorium February 6, 1947, given by the so-called "motion picture stars of Hollywood" for the benefit of motion picture strikers. The program was the usual songs, dances, dialogue, jokes and skits of various sorts. Interspersed, there were several strike scenes where the police were shown "beating up strikers." Usually only one or two strikers were shown as if peacefully picketing, carrying banners or boards on which some slogans were inscribed.

The police, usually several in number, would arrive on the scene and charge the pickets with "conspiracy" to do something and proceed to "beat up" the pickets. At no time did the pickets resist but meekly submitted to the pretended beatings."

There were approximately 3000 persons present. The admission was from $1.00 to $5.00. It is estimated that approximately $2500 to $3000 net was realized from the box office. In addition, a collection was taken. The contributions announced were as follows:

1	$1000.00
2 $500 checks	1000.00
1 $250 check	250.00
1 $200 check	200.00
10 $100 checks	1000.00
3 $50 checks	150.00
12 $25 checks	300.00
20 $5.00 bills	100.00

In addition to the above, a general collection was taken by passing baskets. The total from the collection, including the above mentioned as announced was $3829. It is estimated that the total net from the entertainment was at least $6000 and may have been as much as $7000.

This same informant reported that on the morning of March 3, 1947, Herbert K. Sorrell, alleged Communist leader of the studio strike, was found 150 miles from Los Angeles in the desert where, supposedly, he had been thrown from a car. He was found to have been beaten and scratched; he stated that the night before he had been kidnapped by three men near his home in Glendale, California; that they had threatened to kill him. He had been trussed up and thrown into the car, then taken out into the desert and left there. He said threats to kill him had been made.

This story made headlines all over the country. However, according to a statement made by Ben Martinez, Business Representative of Studio Plasterers, Local 755, who had attended a cocktail party given by the Studio Managers on the evening of March 6, 1947, this story is false. Martinez stated that some of Sorrell's own union members who wanted to go to work had, on Sunday morning, March 2, 1947, gotten into an argument with Sorrell and beat him up pretty badly; that the whole story of the kidnapping was a fake manufactured by Sorrell.

Despite this, the strikers in the studios, aided by all the forces of the Communist Party in Los Angeles County, were to stage a mass meeting to protest

against this "attack on labor" by the Motion Picture Producers and the "gangster-ridden IATSE unions." The mass meeting was to be held at the Olympic Auditorium in Los Angeles on Sunday evening, March 9, 1947. Those billed to speak were the following:

Phillip M. Connelly	Secretary-Treasurer of LAIUC
Ellis E. Patterson	Ex-Congressman
Walter J. Turner	AFL Pressmen's Union (Candidate for School Board)
Joe De Silva	AFL Retail Clerks, Business Agent
Rev. Father George Dunne	Loyola University
Rev. J. L. Castin	Negro Candidate for City Council
Mary McCall, Jr.	Writer
Dalton Trumbo	Screenwriter

The Conference of Studio Unions issued a circular on or about February 10, 1947, entitled "Anti-Labor Injunctions" in which was stated the following in substance:

> "Anti-Labor injunctions are being issued at the request of employers in many parts of the United States, to prohibit picketing, encourage scabbing, break strikes and destroy unions.
>
> "Local injunctions have been ruled out in Federal Court and in 26 states, but not in California."

He further stated that in the current Hollywood dispute, the motion picture employers have obtained court orders and injunctions without any court hearing, often with violence and with mass arrests of more than 1000 peaceful pickets.

It stated that these injunctions aid the employers in their purpose which is to smash those unions now picketing the film studios for the following advantages:

> "1. Workable arbitration machinery to settle all disputes concerning the allocation of work.
>
> "2. Signed contracts covering wages, hours and working conditions.
>
> "3. Return to their job without discrimination of all workers on or respecting the picket lines."

"Variety," for March 10, 1947, under the heading "Six Thousand Hear Sorrell at C.S.U. Rally," stated that approximately 6000 persons turned out last

night at the Olympic Auditorium to hear Herbert K. Sorrell recount the story of his recent kidnapping and beating.

It stated that those attending the mass meeting voted to send telegrams to Senator Robert A. Taft and Representative Fred A. Hartley, Chairmen of the U. S. Senate and House Labor Committees, protesting proposed legislation outlawing the closed shop and collective bargaining and what were called "restrictive amendments" to the Wagner Act. Other telegrams were sent to Mayor Bowron, the District Attorney, and the City Attorney of Los Angeles, demanding dismissal of the mass trials, apprehension of Sorrell's assailants, and an end to the violence which has characterized the strike.

In addition to Sorrell, the following persons addressed the meeting:

Ellis E. Patterson (former Congressman)	
Walter J. Turner	Father George Dunne
Rev. Jonathan Castan	Averill Berman
Phillip M. Connelly	Dalton Trumbo

This informant, who was again contacted between April 9 and 11, 1947, reported that there was no evidence of a settlement of the strike, which is not over wages or hours but is completely one for Communist control of the Studio Unions.

CONFERENCE OF STUDIO UNIONS
(April 22, 1947 - May 24, 1947)

Confidential Informant [redacted] of the Los Angeles Office reported during the first part of May, 1947, that this Communist-controlled bloc of Studio Unions still remains on strike and maintains picket lines before the motion picture studios. He stated this strike is now in the eighth month. He indicated the motion picture producers are attempting to bargain with the strikers but so far nothing has resulted. He also stated that the usual forces influenced by the Communist movement still support the strike.

II. COMMUNIST INFILTRATION OF INTELLECTUAL GROUPS

The Communist Party "Directive" of 1935 directing penetration of the motion picture industry included also specific directives to concentrate on the so-called intellectual group including directors, writers, artists, actors, actresses and highly paid technicians. Reportedly the purpose of this control is to utilize the motion pictures as a powerful instrument of propaganda and to cause the production of pictures which will serve the interests of the foreign policy of the Soviet Union throughout the world. While there has been an immense program of infiltration into the studio labor unions, it is, nevertheless, among the "intellectuals," particularly the writers, directors, actors and artists, or the so-called cultural field, where most progress has been made and where Communist sympathy and influence is the strongest and most far-reaching. As is frequently the case in handling such groups, the Communist strategy was to work through the use of front organizations which were not openly identified with the Communist Party, but which were nevertheless controlled by the Party through the official membership.

In 1930 the International Union of Revolutionary Writers held a convention in Kharkov, Russia, under instructions from the Communist International. This International Union of Revolutionary Writers was responsible for the ultimate formation of the League of American Writers in the United States. Many of the writers now employed in the Hollywood Picture Industry were schooled in the organization which sprang from this Congress and those writers who were so schooled are reportedly still carrying on for the Communist Party. At about the same time, that is in 1930, another organization was set up in the Soviet Union known as the International Union of Revolutionary Theater. This likewise was the parent of a multitude of sub-organizations in the United States called Workers Theaters, Theater Groups, Little Theaters, etc. It is reported that all of these projects were under the firm control of the Communist Party. The first organization formed as an outgrowth of the International Union of Revolutionary Theaters was the League of Workers Theater created in New York about 1932. In 1934 its name was changed to New Theater League. [redacted]

New Theater League

The New Theater League set up a National Executive Board in 1935 composed of theatrical representatives in the writing and directing fields throughout the United States. Among the individuals who have been associated with the New Theater League in executive positions and who are now in Hollywood carrying on its activities are Herbert Kline, director; John Howard Lawson, writer; Albert Maltz, writer; Langston Hughes, writer; Clifford Odets, writer; Jay Leyda, director; Viola Brothers Shore, writer; Lester Cole, writer; Lillian Hellman, writer; Herbert Biberman, director; Frank Tuttle, director;

J. Edgar Bromberg, actor; Donald Ogden Stewart, writer, and Lionel Stander, actor. All of these persons have been identified as members of the Communist Party. [redacted]

Contemporary Theater, Incorporated

As a part of the Communist Party program and under the auspices of the New Theater League, there was set up in Hollywood an organization known as Contemporary Theater, Incorporated. Its aims and purposes were "devoted to the production of the best available plays dealing with the struggles and conflicts of our times." This organization was responsible for the production of such plays as "Peace on Earth" by George Sklar and Albert Maltz, Communist Party members; "Sailors of Cattaro" by Frederick Wolfe, which portrayed a revolutionary uprising; and "Waiting for Lefty," "Awake and Sing," "Paradise Lost" and "Until the Day We Die," all by Clifford Odets, a Communist Party member. Among the Hollywood sponsors of Contemporary Theater, Inc., were Dorothy Parker, writer; Herman Schumlin, director; Herbert Biberman, director; Dudley Nichols, writer; Donald Ogden Stewart, writer; Lionel Stander, actor; Frederick March, actor; Florence Eldridge, actress; James Cagney, actor; Lewis Milestone, director; John Howard Lawson, writer; Clifford Odets, writer, and Frank Tuttle, director. All of these persons have been reported as Communist Party members or as members of recognized Communist Party front organizations.

Contemporary Theater, Inc., had a comparatively short life. This was not because of a lack of interest, but rather because it discovered that a simpler and easier way to get the Communist propaganda plays before the public was to utilize the WPA Federal Theater Project for their purpose. However, in 1939 the Federal Theater Project was eliminated from the Work Projects Administration due to alleged Communist control. Therefore the same Hollywood group which was instrumental in creating Contemporary Theater, Inc., again reverted to setting up its own theater group and formed the Hollywood Theater Alliance. [redacted]

Hollywood Theater Alliance

This organization reportedly followed the usual formula of a Communist front group. Within a few months after its creation the Non-Aggression Pact between Stalin and Hitler was announced and the effect on the organization was immediately apparent. From a position of support for democracy and the popular front, the organization changed to one of isolation, opposition to lend-lease, opposition to the Selective Service Act and complete support of the Communist Party line.

The first show produced by the Hollywood Theater Alliance was "Meet the People," which followed the Communist Party line completely. It sneered at preparation for national defense and contained cleverly satirized propaganda aimed at preventing aid to Great Britain and in a general sense upheld the position of the Communist Party in its attitude toward war at that time.

At the present time the Hollywood Theater Alliance is inactive.

Most of the writers and intellectuals responsible for the organization have become active in the Hollywood Writers Mobilization or other front groups which are now very patriotic. During the period of the Hollywood Theater Alliance for the duration of the Stalin-Hitler pact, August 1939 to June 1941, it was extraordinarily successful.

Hollywood Anti-Nazi League

This organization was one of the most outstanding in the series of Communist front organizations set up in Hollywood. It appealed to the large Jewish population in Southern California on the basis of fighting Hitlerism and drew financial support from the producers of motion pictures on that program. Among the original founders of the Hollywood Anti-Nazis League are Donald Ogden Stewart, writer; Dorothy Parker, writer; Gloria Stuart, actress; Herbert Biberman, director; Frederick March, actor; Viola Brothers Shore, writer; Gail Sondergaard, actress, and Alan Campbell, writer. All of these persons have been reported to be Communists or Communist sympathizers. Following the Stalin-Hitler Non-Aggression Pact and the consequent change in the Communist Party line from opposition to Fascism to a program of general isolation, the Hollywood Anti-Nazi League was "liquidated." It then became the Hollywood League for Democratic Action.

Hollywood League for Democratic Action

The program of the Hollywood League for Democratic Action was just the reverse of the Hollywood Anti-Nazi League, although the same people were in control of both organizations. Its officers and members included practically the same persons who had previously been members of the Hollywood Anti-Nazi League. As stated above, many of these persons are known Communist Party members and in addition, many others, although not definitely identified with the Communist Party, are members of numerous Communist front organizations.

The organization gradually drifted out of the picture with the coming of the American Peace Mobilization.

American Peace Mobilization

This was a nationwide group set up in accordance with the Communist Party line of opposition to all national defense measures and the participation by the United States in "the imperialist war." The leading figure in the Hollywood area was Herbert Biberman, a director who has been identified as a Communist Party member. Known Communists associated with the group in the Hollywood area were Sam Ornitz, John Howard Lawson, Donald Ogden Stewart, Dalton Trumbo, Michael Blankfort, Frank Tuttle and Guy Endore. Many other Hollywood "intellectuals" were reported to be associated with this group whose activities as a Communist Party front group are well recognized.

Hollywood Democratic Committee

The Hollywood Democratic Committee was set up in January, 1943.

Its announced purpose was the formation of an association of voters in the motion picture community to support "victory legislation" and "victory candidates." It included a number of writers, directors and actors who had previously been identified with other Communist front or Communist controlled labor groups. [redacted]

Joint Anti-Fascist Refugee Committee

Over the years from 1937 on, during the period of the war in Spain, numerous Communist front groups had been formed to assist the Communist cause in Spain. Prominent among these were the Medical Bureau to Aid Spanish Democracy, Spanish Refugee Relief Campaign, Spanish Refugee Ship Mission, Friends of the Abraham Lincoln Brigade, Hollywood Committee for Writers in Exile and the United American Spanish Aid Committee. These groups had found membership and support among the intellectual colony in the Hollywood area. The remnants of all these groups were consolidated together with the formation of the Joint Anti-Fascist Refugee Committee. The organization is reportedly completely Communist dominated and is said to be interested only in those refugees whose political opinions coincide with those who are in control of the committee. A check of the personnel and those in charge and active in the organization shows the same names and control that have been observed in the other Hollywood front organizations. Prominent among them are Phillip Merivale, Robert Rossen, Tamara Geva and Lion Feuchtwanger. [redacted]

League of American Writers

The Hollywood chapter of the League of American Writers is of importance because operating through its members who are firmly intrenched in the motion picture industry, it is reported to exercise an insidious influence over the type of picture produced. An examination of propaganda type pictures reflects that in almost every case the writer or writers, and in many cases the directors, are persons who have been identified as members of the League of American Writers.

The parentage and control of the League of American Writers by the Communist Party is a matter of record. In 1930 a congress of so-called revolutionary writers was held in Kharkov, Russia. An International Union of Revolutionary Writers was formed to cooperate in all countries outside the borders of the Soviet Union. The basic purpose of this union was to organize intellectuals, particularly writers, in all countries, indoctrinating them with the philosophy of Marxian Communism and to create cultural organizations for the defense of the Soviet Union. There had already been set up in the largest cities of the United States, groups of writers, artists and intellectuals called John Reed Clubs, named after John Reed, the Communist Party revolutionary. In January, 1935, a Congress of John Reed Clubs was held in New York City called the First American Writers Congress. As an outgrowth of this Congress the League of American Writers was formed. The National Council of the League of American Writers then affiliated with the International Union of Revolutionary Writers with headquarters in Moscow. Thus through the action of its National Council the League in America became an affiliate of

this international revolutionary organization which has always been under the control of the Communist Party of the Soviet Union.

In approximately 1935 the Hollywood chapter of the League of American Writers was formed. Its purpose was to include those writers who were employed in the motion peiture industry in order to concentrate more effectively on the production of motion pictures. Headquarters were set up in Hollywood and the organization has functioned steadily since its formation. Among the known Communist Party members or Communist sympathizers affiliated with the Hollywood chapter of the League of American Writers are Guy Endore, Morton Grant, Paul Jarrico, John Howard Lawson, Waldo Salt, Viola Brothers Shore, Tess Slessinger, Donald Ogden Stewart and Dalton Trumbo.

The Hollywood Chapter of the League of American Writers has as an organization followed the Communist Party Line ever since it was established. It is reported that this organization has now reached such a position of power and influence in the industry that it can be said that it practically dominates the cultural section of the motion picture industry. It is said that the entire record of the Hollywood chapter, as well as the record of the national organization of the League of American Writers, shows conclusively that the Communist Party completely dominates and controls both groups.

As of February, 1944, it has been reported that a number of individuals who were formerly members of the American League of Writers and who were engaged only in writing, have now been promoted to the position of directors or producers. Among these are Robert Rossen, Director at Warner Brothers; Norman Corwin, Associate Producer at MGM, Vincent Sherman, Producer-Director at Warner Brothers; Dore Schary, Producer at RKO; Clifford Odets, Producer at Warner Brothers; Sidney Buchman, Producer at Columbia; Sheridan Gibney, Producer at Paramount; Julius and Phillip Epstein, Producers at Warner Brothers; Arthur Schwartz, Producer at Warner Brothers, and E. Y. Harburg, Producer at MGM.

Hollywood School for Writers

The Hollywood School for Writers is a subsidiary of the Hollywood Chapter of the League of American Writers and is said to be a transmission belt whereby budding writers and those who have ambitions to become writers are developed along the political lines followed by the League of American Writers and conditioned for eventual membership in the League and the Communist Party. The School for Writers was established in October, 1939 by the Hollywood Chapter of the League. A careful check on all instructors and lecturers who have appeared before classes in the last two years shows that there has not been one who has not been identified either as a Communist Party member or as a member of recognized Communist front organizations.

Hollywood Canteen

The Hollywood Canteen is a project set up and operated by the various labor unions and guilds connected with the motion picture industry in

Hollywood. As the name implies, and as stated in its literature, the purpose of the canteen is to furnish entertainment and recreation for men now serving in the Armed Forces of the United Nations. The organization is incorporated under the laws of the State of California as a non-profit organization.

The movement to establish this canteen began in August, 1942, and was a proposal of a group within Local 47, American Federation of Musicians. Of the individuals active in creating the canteen, J. K. Wallace, Carroll Hollister and Sam Alberts, are all members of the Communist Party. There immediately became affiliated in the movement a number of labor organizations attached to the Conference of Studio Unions, which is Communist dominated. With the exception of the American Guild of Variety Artists, all the groups active in the formation of the Hollywood Canteen are reported to be under Communist influence. Following the formation of the canteen, however, practically every union in the motion picture industry became affiliated with it.

The present officers include Bette Davis, President; Carroll Hollister, Vice President; John Garfield, Vice President, and J. K. Wallace, Vice President. Hollister and Wallace have been identified as Communist Party members and Garfield has been associated with numerous Communist front groups. A number of individuals on the Board of Directors and on the Executive Committee of the Hollywood Canteen are reported to be either Communist Party members or members of recognized Communist front groups.

It is reported that there is little doubt that the inspiration for the creation of the Hollywood Canteen originated in Communist circles. It is also said that there is no doubt that Communist dominated individuals have much to say about the conduct of the canteen. However, owing to the fact that so many organizations and persons not sympathetic to the Communist cause are also interested in the work of the canteen at the present time, there has not been any definite attempt at propaganda or other Communist activities.

Cinema Post American Legion

Information has been received that in June, 1943, an effort was made by Communist individuals in Hollywood labor groups to form a post of the American Legion to be known as the Cinema Post. Norval D. Crutcher of Film Technicians Local 683, was the leading figure in the organizational campaign. Crutcher, as mentioned above, was a member of the Communist Party. Approximately forty prospective members were obtained for the Cinema Post and it was reported that a temporary charter was issued by the Los Angeles County Council of the American Legion. It was reported that the purpose in setting up this post was to obtain an American Legion group which would counteract the critical action of the American Legion generally toward Communist propaganda pictures. The formation of this post was not successful due to the fact that the national headquarters of the American Legion withdrew the temporary charter which had been granted and refused to issue a permanent charter.

Actors Laboratory

As of February, 1944, it has been reported that a school was opened in the Santa Monica Junior College to train enlisted men of the U. S. Army in the show business. This school was established in December, 1943, under the supervision of the Army Special Service Forces, Ninth Service Command, and contained a selected group of 500 enlisted men from eight states who were to be instructed in the various types of entertainment to be presented to the Armed Forces.

Information has been received that the principal instructors in this school were persons who were members of, or instructors in, the Actors Laboratory. It is reported that the Actors Laboratory is an organization set up by a number of known Communists and persons affiliated with Communist Party front organizations in the motion picture business for the estensible purpose of teaching motion picture acting. In reality, it is reported to indoctrinate those who attend meetings or classes with Communist philosophy. Among the reported Communist Party members connected with the Actors Laboratory are Helen Levitt, David Hellweil, Phil Brown, Roman Bhonen, J. Edward Bromberg, Morris Carnovsky and Jules Dassin. Among the persons reportedly acting as instructors in the laboratory who are reported to be Communist Party members were Irving Reis, Frank Tuttle and Gloria Stuart.

Hollywood Democratic Committee

This committee, as of May, 1944, is described as very active and has exerted considerable influence in the political field in California. It commenced its activities in July, 1943 under the leadership of John Howard Lawson, a writer who is a known Communist Party member. It is not, as the name might imply, officially a part of the Democratic Party. It is a separate group composed in the main of known Communists and members of Communist front groups. Its activities thus far have been devoted principally to publicity for its favored candidates, violent attacks on those with whom it is not in agreement and attempts to high pressure Congressmen and other legislators to adopt legislation favored by the Communist Party. It reportedly was raising the sum of $50,000 to be used in the primary elections in California in May, 1944. As of that time it claimed a membership of over 1,000 and a mailing list of 2,500. Among the persons associated with it are Helen Gahagan Douglas, John B. Hughes, H. K. Norton, Albert Maltz, Rita Hayworth, Virginia Bruce, Olivia de Havilland and Rex Ingram. All these persons are known to have supported Communist fostered causes in the past. It is reportedly following the Communist Party line as laid down by Earl Browder in May, 1944, to work within Democratic processes to carry out the Communist Party doctrines. It is said to be the political spearhead of the Communist Party in Hollywood as of May, 1944. [redacted]

Screen Writers Guild

This organization, which has been described as one of the most strictly Communist dominated groups in Hollywood, has been very active in recent months. It has led the attack on the Motion Picture Alliance for the Preservation of American Ideals. The latter group is an anti-Communist organization. John Howard Lawson, a Communist writer and a member of Screen Writers Guild, has been the leading figure in using the S. W. G. as the focal point for the attack on the Motion Picture Alliance. [redacted]

Motion Picture Alliance for the Preservation of American Ideals

This organization was formed in February, 1944, by a number of prominent writers, directors and actors and said to be opposed to the Communist influence in the motion picture industry. A number of anti-Communist labor leaders are also affiliated with the M. P. A. The officers of the organization include:

Sam Wood, President
Walt Disney, Vice-president
George Bruce, Executive Secretary
James K. McGuinness, Chairman of the Executive Board

Prominent motion picture figures who have spoken before this group and have indicated sympathy for its anti-Communist aims include Clark Gable, Gary Cooper and Mrs. Lela Rogers, mother of Ginger Rogers.

The M. P. A. has been the subject of vigorous attacks by the Communist apparatus which reportedly has lined up all Communist controlled unions, guilds

front organizations to contact it. It has been the subject of a vicious smear campaign by the Communist elements and has been accused of being anti-[redacted] anti-Semitic and opposed to the progress of the war.

[redacted]

Hollywood Writers Mobilization

It is [illegible] one of the four outstanding Communist front organizations in Hollywood. It was created by the League of American Writers, a Communist front group, late in 1941. The League of American Writers had become so well known as a Communist front group that it was considered necessary to create a new organization. The Hollywood Writers Mobilization did not bear the stigma of having guessed wrong at the time of the Nazi invasion of Russia in 1941. Its announced purpose was all aid to the defense of the United States and the progress of the war. Practically all the leading figures [illegible] are members of the Hollywood Writers Mobilization. A large number are Communist controlled [illegible] affiliated with the group. Among the latter is the Screen Writers Guild which in May, 1944 reportedly contributed $25,000 to the Hollywood Writers Mobilization to carry on its work. The chairman of the H. W. M. is Robert Rossen, a director and producer who is known to be a member of the Communist Party in Hollywood.

[redacted]

Peoples Educational Center

The Peoples Educational Center was formerly known as the Hollywood Writers School which is mentioned earlier in the memorandum as an offshoot of the League of American Writers. It changed its name following the announcement by Earl Browder on January 10, 1944 that the Communist Party would cease to be a political party but would become an educational organization. As this school is conducted and almost solely identified with the motion picture industries and as all instructors are from that source, the influence and prestige of the motion picture industries are thus bestowed upon the school. Most courses taught have to do with screen writing, acting, directing, radio writing and kindred subjects and are closely tied to the motion picture industries. Some well known Communist Party members who act as instructors in the Peoples Educational Center are Alvah Bessie, screen writer; Edward Biberman, screen artist; Revels Cayton, Negro Communist Party functionary; Guy Endore, screen writer; Morton Grant, screen writer; Joris Ivens, screen director; Dorothy Tree, screen actress; Frank Tuttle, screen director; A. Lal Singh, Hindu editor of "India News"; Charles J. Katz and Ben Margolis, attorneys. It is reported that the purpose of this school is the dissemination of Communist propaganda and that it operates as a valuable transmission belt for the Communist Party.

Hollywood Writers Mobilization

In June, 1944, it was reported that the Hollywood Writers Mobilization would produce a number of documentary films for the Overseas Branch of OWI. This arrangement reportedly was made through Robert Riskin, Chief of the Overseas Bureau of Films for OWI, a former motion picture producer in Hollywood who was a member of the League of American Writers and a close associate of John Howard Lawson and Robert Rossen, both of whom are Communist Party members. Rossen is Chairman of the Hollywood Writers Mobilization.

An article in the "Peoples World," West Coast Communist news organ, dated June 9, 1944 indicated that a Committee of the Hollywood Writers Mobilization would have responsibility for writing and producing all documentary films for overseas distribution. Among those named as participating in this program are: John F. Cohee, Professor Franklin Fearing, Philip Dunne, Robert Rossen, James Hilton, Charles Brackett, Marc Connelly, Howard Estabrook, Frances Goodrich, Albert Hackett, John Houseman, Talbot Jennings, Howard Koch, Emmett Lavery, John Howard Lawson, Mary McCall, Jr., Allan Rivkin, Allan Scott and Harry Tugend. Of the above individuals, Cohee, Rossen and Lawson are known to be members of the Communist Party and extremely active. All of the other individuals have been associated with one or more Communist Party front groups and most of them were members of the League of American writers, an organization which was completely Communist dominated and controlled.

It has also been reported as of June, 1944 that the following labor unions in Hollywood are cooperating with the Hollywood Writers Mobilization. All of these unions are described as Communist controlled.

Screen Writers Guild
Radio Writers Guild
Independent Publicists Guild
Screen Story Analysts Guild
Screen Publicists Guild
Los Angeles Newspaper Guild [redacted]

Hollywood Democratic Committee

As of June, 1944 this Committee was described as the spearhead of the attack on Congressman John M. Costello, a member of the Dies Committee, who ran for renomination in the 15th Congressional District in California. Costello was defeated. Nominated in his place was one Hal Styles, a radio commentator, who is reported to have followed the Communist Party line. The Hollywood Democratic Committee announced that it had raised a sum of $50,000 to be used in the local campaign. It is reported that the efforts of this Committee were coordinated with all other Communist controlled organizations directly and indirectly connected with the motion picture industry. The Hollywood Democratic

Committee is described as the leader in political action in the Hollywood community. Among candidates who were supported by the Hollywood Democratic Committee and who were successful were: Helen Gahagan Douglas, wife of actor Melvin Douglas, who secured the Democratic nomination in the 14th Congressional District; Ned Healy, Democratic nominee in the 13th Congressional District; Ellis E. Patterson, Democratic nominee in the 16th Congressional District. Reportedly, all three of the foregoing individuals had the unqualified support of the Communist Party in connection with their elections.

Two members of the Executive Board of the Hollywood Democratic Committee received nominations for the State Assembly in California. These individuals were Albert Dekker and Lucille Gleason, both of whom are reported to be active in Communist front groups. [redacted]

Motion Picture Alliance for the Preservation of American Ideals

An intensive campaign is still in progress on the part of the Communist Party to attack the MPA. A group of 38 Hollywood organizations, including a number of Communist dominated union locals and guilds, have taken the lead. This group is referred to by the Communists as "The 38 Guild." Under the leadership of John Howard Lawson and Dalton Trumbo, both known members of the Communist Party, plans were made for a large mass meeting to be held in the middle of June or early in July to attack the MPA. Lawson is definitely the directing force of the anti-MPA movement, according to reliable informants. It was planned that this meeting should be used to start a concerted campaign against the MPA and to show it as a menace to the entire movie industry and as one which would affect the pocketbooks of every person in the industry. The issue of Communism was to be avoided and it was planned that the MPA would be attacked on the ground that it was a danger to the movie industry as a whole.

It has also been reported that this group of motion picture studio unions held several meetings and set up a planning committee to devise a modus operandi for spearheading the attack on MPA. John Howard Lawson is also known to be advising and directing the strategy of this group. Informants report this group contemplated adoption of the name, Hollywood United Film Front (HUFF), and that it appears to be a Communist front group in the making.

Latest information is that the mass meeting mentioned above was to be held at the Hollywood American Legion Stadium June 25, 1944, for the purpose of putting the MPA out of existence.

Hollywood Writers' Mobilization

On July 5, 1944, an election of officers of the HWM was held with the following results:

Emmett Lavery - Chairman, replacing Robert Rossen.
Dr. Franklin Fearing, Professor of Psychology at U.C.L.A. - First Vice Chairman.
W. F. (Bill) Blowitz, Hollywood Publicist - Second Vice Chairman.
John Houseman, Screen Writer - Third Vice Chairman.
Abram S. Burrows, Screen Writer - Treasurer.
Howard Estabrook, Writer and Associate Producer - Secretary.

Of the above listed officials, Blowitz and Burrows have been identified as Communist Party members and all of the others have been affiliated with one or more Communist Party front groups. Of interest in connection with Lavery's election as Chairman is the fact that John Howard Lawson, leading Communist in Hollywood, conferred with Robert Rossen, former Chairman of the HWM and known Communist Party member, prior to the elections. At this time Rossen stated that he had held office for three years but that there was some objection to him and upon the suggestion of Lawson it was agreed that he would decline to run. Lawson is reported to have believed this to be a good idea in order that Rossen might devote himself to the overseas film work of OWI.

In furtherance of the plan whereby the Hollywood Writers' Mobilization will direct and produce documentary films for overseas use by OWI, it is reported that in July, 1944, Phillip Dunne, former Hollywood screen writer and next in authority to Robert Riskin of OWI, appeared in Hollywood to complete arrangements for the production of these pictures by the HWM. On July 7, 1944, Dunne spoke before a meeting of the HWM at the Beverly Hills Hotel, outlining the program and stating its objectives. Also speaking at this time were Albert Maltz and Robert Rossen, both prominent in the Hollywood writing field and both members of the Communist Party.

An editorial board was set up to direct the writing of the scripts for the Overseas Branch of OWI. The following known Communist Party members are on this board: John Howard Lawson, Robert Rossen, Sidney Buchman, and Meta Reis. All of the remaining members of this board have been identified with one or more Communist front groups. [redacted]

Council of Hollywood Guilds and Unions

In June, 1944, the Communist attack on the MPA crystallized in the formation of a group known as the Emergency Committee of Hollywood Guilds and Unions. This organization was composed of seventeen Hollywood labor organizations, many of which are reported to be Communist dominated. The so-called Emergency Committee arranged for a mass meeting to be held June 28, 1944, in Hollywood for the purpose of attacking the MPA. Approximately 1,000 persons attended this meeting during the course of which the MPA was bitterly attacked as anti-Semitic, anti-Roosevelt, and anti-labor. Prominent speakers at the meeting were Walter Wanger, motion picture producer; James Hilton, prominent writer and member of the Screen Writers Guild; Sidney Buchman, producer of Columbia Studios and Herbert K. Sorrell, President of the Conference of Studio Unions. Buchman is a Communist Party member and Sorrell is a former member. At this meeting it was decided that a permanent group should be formed to combat the attacks brought by MPA and others in the movie industry. This group will be known as the Council of Hollywood Guilds and Unions. The Los Angeles Office has indicated that this is a new Communist front group.

Motion Picture Alliance for the Preservation of American Ideals

As of July, 1944, the MPA continued to be the only organized opposition to Communist activity in Hollywood. It remained the target for attack by the Communist element. Reportedly the Communists, having failed in their first tactic of attempting to force the producers and heads of the industry to eliminate the organization on the grounds that it would "disrupt the industry," have now changed tactics and are carrying on the fight with the organized labor groups. Informants report that it appears possible that the Communists will foment a labor war in the industry by misrepresenting to the workers that the MPA is "a tool of reactionary interests" designed to disrupt the labor unions and destroy their gains in the industry.

Peoples' Educational Center

This organization, which has been described above as a continuation of the old Hollywood Writers' School, continues to be active as a so-called labor school in the Hollywood area. On an advertising list of sixteen instructors appear the names of five persons who have been definitely identified as Communist Party members. These are: Abram S. Burrows, Edward Dmytrik, Charles Morton Grant, William Shore, and Michael Uris. When this venture was first set up, many local labor unions affiliated with it because it was reported to them as a labor school. However, it is reported that some unions have already withdrawn when they learned it was a Communist propaganda center. On July 8, 1944, the California A. F. of L. State Federation of Labor

"unanimously repudiated" this so-called Educational Center as not being a "bona fide" labor school and so have notified all local unions belonging to the Federation. [redacted]

Cinema Post American Legion #561

The charter for this post was installed on April 1, 1944, after much opposition from local organizations and individuals. The opposition reportedly was caused by the evident Communist influence over those arranging for the charter.

In connection with the Communist activity in the American Legion, Los Angeles informants report that in September, 1943, an organization called National Conference of Union Legionnaires was formed, the purpose of which was to "neutralize the legion in labor disputes." Charles Vencil of Los Angeles was elected President of this group and Dr. Robert Ziegler of Los Angeles was elected Regional Vice President. Informants report that the National Conference is distinctly a Communist effort and stems from Communist Party activity. [redacted]

American Committee of Jewish Writers, Artists and Scientists - Hollywood Chapter

As of July, 1944, it was reported that a group met at the home of I. H. Prinzmetal, investigator for the Hollywood anti-Nazi League and Attorney for M.G.M. Studios, and set up an organization with the above title. The purposes of the group were outlined as "problems of Jewish unity, cultural relations with world Jewry, cooperation with World Jewish Congress in Palestine, and the Jewish Anti-Fascist Committee for Moscow." The meeting reportedly was almost completely composed of persons connected with the Hollywood Motion Picture Industry, all of whom have been connected with Communist Party activity. Known Communist members at the meeting were Albert Maltz, Paul Jarrico, Jack Moss, Eva Shafran, Director of the Communist Workers' School, and Abraham Maymudes of the International Workers Order (IWO). Los Angeles informants report the new organization is apparently a Communist front group.

Hollywood Writers' Mobilization [redacted]

As reported in July, 1944, the Hollywood Writers' Mobilization effected an arrangement with the Office of War Information for the production of several documentary films. In August, 1944, an article in the Hollywood "Daily Variety" indicated that a number of these films to be produced in the near future would deal with postwar and international planning as well as air cadet recruiting and Red Cross campaigns. Details concerning the films planned are being set out in Section IV of this memorandum. [redacted]

Actors' Laboratory

In August, 1944, the Actors' Laboratory was reported to be completely Communist controlled and to constitute an important factor in the Communist apparatus in the Hollywood motion picture industry. An article appearing in the Los Angeles Times for August 10, 1944, reported that a troop of seven players, the first of four such groups to be provided by the Actors' Laboratory, had left for England to begin a six-month tour for the entertainment of Army service personnel. Of the seven individuals, three were reported to be known Communist Party members, namely, Art (Arthur) Smith, Ned Glass, and Mary Jo Ellis. [redacted]

Council of Hollywood Guilds and Unions

In August, 1944, it was reported that two additional unions had joined this Communist front group, namely, the Screen Actors' Guild, A. F. of L., and the American Federation of Musicians, Local 47, A. F. of L. These two unions are described as two of the most powerful in Hollywood. Both include a number of known Communist Party members. It was reported that the purpose of the Council is to furnish a front for the Communists within the Hollywood labor unions. [redacted]

Hollywood Democratic Committee

In August, 1944, it was announced that on September 15, 1944, a daily newspaper would enter the Hollywood publications' field to be sponsored by the Hollywood Democratic Committee. Los Angeles informants reported that it can be safely assumed that this publication will also be a Communist propaganda organ since the Hollywood Democratic Committee itself is a Communist front group. [redacted]

General Political Activity of Cultural Groups

As of August, 1944, it was reported that the principal Communist activity and propaganda in the motion picture industry is directed toward the coming national and local elections. The activity of Hollywood Communists was reported to consist largely of their work through Democratic Committees, Trade Union Committees, Cultural Groups, Hollywood Writers' Mobilization, Screen Writers' Guild, and all other front organizations, in supporting certain candidates for office at the coming fall elections.

Hollywood Democratic Committee [redacted]

Informants have advised that this front organization has now become the most important political group in Southern California due to its connections with the motion picture industry and the prestige derived therefrom and due to the further fact that it has enrolled within its membership many

prominent persons and well-known writers. It has announced that it will launch a campaign of publicity for its program within the next sixty days, utilizing the talents of its membership as writers, speakers and workers. On September 6, 1944, the Hollywood Democratic Committee held a meeting, the purpose of which was stated to be "to mobilize writing talent for the election campaign." Among those at this meeting were Donald Ogden Stewart, Dalton Trumbo and Olivia de Havilland. Stewart and Trumbo are known Communist Party members and Olivia de Havilland has been associated with numerous front organizations. It was reported that 143 writers of the motion picture industry endorsed this meeting and of this group, 76 writers are reported to have records either of Communist Party membership or activity in various Communist front organizations. Reportedly the writers affiliated with this group will offer their services to the CIO Political Action Committee or to the United A. F. of L. Political Action Committee.

[redacted]

Hollywood Free Press

It has been reported that the Hollywood Democratic Committee on September 15, 1944, will commence publication of a daily newspaper which, it is stated, will have a circulation of 500,000 in Southern California. The paper will be under the supervision of the HDC and allegedly will be called the Hollywood Free Press. A meeting was held August 28, 1944, in Hollywood to consider material available for the first issue of this paper. Among known Communists present at this meeting were Dalton Trumbo, George Pepper and Eddie Blum. A special edition of the paper was planned in connection with the campaign to elect Styles and Healy to Congress in the Los Angeles area.

Council of Hollywood Guilds and Unions

Informants advise that this organization has now grown to such size that it has enrolled 21 of the most important key unions in the motion picture industry. Although it is composed mainly of unions affiliated with the American Federation of Labor, it contains several independent cultural unions such as the Screen Writers' Guild. During August and September, 1944, it has taken into its membership the Screen Actors' Guild and Studio Utility Employees' Local 724. These two unions are said to represent some 12,000 members. Informants advise that the Council is well on the way to achieving domination of the Hollywood Motion Picture Labor Unions, which has been a program of the Communist Party for some time.

The Council issued a 34 page booklet attacking the Motion Picture Alliance for the Preservation of American Ideals and mailed the booklet to every union and political organization throughout the United States. It was reported that 10,000 copies were printed. The content is said to be a most violent attack on the MPA, accusing it of having been sympathetic to the DAB and implying connections with Father Coughlin, the Christian Front, the KKK, Gerald L. K. Smith, Joe McWilliams, and the individuals now on trial in Washington, D. C. for sedition. The address shown in the booklet

as the headquarters of the Council is 1655 North Cherokee Avenue, Hollywood, California, which is the address of the Screen Writers' Guild, a completely Communist-dominated union.

Cinema Post #561, American Legion

In September, 1944, it was learned that as of August 1, 1944, a permanent charter was issued to this Post of the American Legion. As stated earlier in the memorandum, considerable opposition had been encountered; however, a temporary charter had been issued at this Post in December, 1943, and an investigation had been made by one George Contreras, a Deputy Sheriff and Legionnaire in Los Angeles, to determine the validity of charges of Communist control. Contreras allegedly made a favorable report to the national headquarters and an installation ceremony was held on or about April 1, 1944, which resulted in the granting of a permanent charter. The persons chiefly active in this group have been Norval Crutcher, Robert Lester alias Robert Watson Leicester and Don King. King and Crutcher are known to have been Communist Party members and Lester has been associated with numerous Communist movements. However, at the present time none of these individuals hold important offices in the Post.

Writers for Roosevelt

A Daily Worker article for September 16, 1944, reported formation of the above organization for the purpose of securing election of Roosevelt. The sixteen members of the main executive committee included Dalton Trumbo, Guy Endore, Edward Blum and Edward Eliscu, all of whom are Communist Party members. Members at large of the Committee included Julius and Phillip Epstein and Paul Trivers, reported to be Communist Party members. It is said that the group is affiliated with the Hollywood Democratic Committee.

General

During the latter part of September, and during the month of October, 1944, a number of the Communist front groups, including the Joint Anti-Fascist Refugee Committee, the Hollywood Writers Mobilization, the Peoples Educational Center, the Hollywood Women's Council, etc., dropped all other activity and concentrated on the election campaigns. Their purpose was to work for the election of those candidates who were backed by the CIO Political Action Committee, and with two exceptions those candidates were also supported by the United A. F. of L. Political Action Committee. The exceptions were the candidacy of Hal Styles for Congress in the 15th District in California, and Ned R. Healy for Congress in the 13th District. All groups centered their forces in the Hollywood Democratic Committee, the organization which is reliably reported to be the main front through which the Communist Political Association operates in the Hollywood Section.

Hollywood Democratic Committee

This organization, the character of which has been described hereinbefore, sponsored a political meeting on October 16, 1944, at the Shrine Auditorium in Los Angeles, at which nationally known speakers were to appear, the principal one being Senator Harry Truman, Vice Presidential candidate on the Democratic Party Ticket. A list of approximately 600 names appeared as sponsors of the meeting. This list included "men and women of the film colony." A confidential source advised that in the list there appeared the names of many known Communists and Communist sympathizers.

In its political activity, the Hollywood Democratic Committee sent its members on a door-to-door program. It has also issued a newspaper entitled "Free Press." This organ is issued in newspaper style and has a claimed circulation of 500,000 copies. It is stated that the content is written by known Communists under their signatures. The subject matter of the articles follows the Communist Political Association Line. Also in its political activities, the Committee has furnished speakers and entertainment in the form of playlets and skits for all gatherings where Communists are active, particularly in the CIO and A.F. of L. labor unions. Arrangements were made by the Committee with a group known as the "Actors Lab", a Communist controlled school for the development of actors for the motion picture industry. This organization is the original source of the entertainment.

The Hollywood Democratic Committee has been described by informants as one of the dominating influences in the Democratic Party of Southern California. It has raised a large amount of money, approximately $150,000, according to its claims, which money, according to the Committee, was devoted to the election of its endorsed candidates. It might be noted that the Committee supported all those candidates who were supported by the Communist Political Association.

With regard to its selection of candidates, Hal Styles, a radio broadcaster, was selected and endorsed by the Committee, as a candidate for Congress in the 15th Congressional District. Styles was running on the Democratic Ticket against the incumbent John M. Costello in the Primaries. Styles received the nomination. Subsequently there was publicized his background wherein it was alleged that at one time he had been the Kleagle and Exhaulted Cyclop in the Ku Klux Klan in 1927 and 1928 in Jamaica, New York. He was exposed in the Los Angeles Examiner in a series of articles beginning September 21, 1944. It is said that his name in Jamaica, Long Island, was Harry J. Styles. The expose further stated that Styles had been indicted, tried and convicted for the crime

of perjury in Jamaica, New York, and had been sentenced from two to four years in prison. The conviction, however, was reversed on appeal, according to the articles, and the case was not tried again. It is said that the discovery and expose caused commotion within the Hollywood Democratic Committee, and after due consideration it withdrew its endorsement of Styles. Furthermore, some A. F. of L. labor unions in Hollywood which had originally endorsed Styles, also withdrew their endorsements. The Communist element in control of the Committee wanted to continue the endorsement of Styles but in deference to the objections of certain motion picture producers who have supported the Committee, the Communist element permitted its withdrawal to stand. Styles, it might be noted, was defeated in the November 7, 1944, elections. At least four of the candidates who were supported by the Hollywood Democratic Committee won their posts in the elections. They are Ned R. Healy, Congress, 13th District, California, (Healy has been described by informants as a follower of the Communist Party line since 1938.); Helen Gahagan Douglas, Congress, 14th District, (A source has advised that this person was supported by all Communist forces and furthermore, that when she was active in Hollywood film circles, she was connected with and supported various Communist front groups.); Ellis E. Patterson, Congress, 16th District, (Patterson has been described by an informant as one active in Communist affairs for a number of years. He has been a member of or supported a great number of front groups, including the American Peace Mobilization, the Hollywood Anti-Nazi League and the Motion Picture Democratic Committee, all of which groups followed the Communist Party line from isolationism to pro-war when Germany invaded the Soviet Union.); Albert Dekker, California State Assembly, 57th District, (Dekker is said to be one who has followed the Communist Party line for a number of years. As an actor he was active in the New Theater League and in the International Union of Revolutionary Theaters in the New York area during the period 1935 - 1937. This was prior to his coming to Hollywood where he later became a member of the Hollywood Democratic Committee and a member of the Executive Council of this group. [redacted]

Conference of Hollywood Guilds and Unions

During October, 1944, it was reported that the Council was gradually absorbing the Conference of Studio Unions. According to the Confidential Informant, this is the regularly established process of "face-changing" which has long been used by Communist elements. The source offered the opinion that the Conference of Studio Unions will disappear and later emerge within the Council, not as a group, but as individual unions, and those who controlled the Conference will control the larger bloc of twenty-three unions.

In addition, the Council of Hollywood Guilds and Unions has proposed to set up a "Labor Center" in Hollywood where all unions can meet and have office. To date, however, no progress of note has been made.
(Ibid.)

Hollywood Writers Mobilization
(Formerly League of American Writers)

In the latter part of September, 1944, information was received that the Hollywood Writers Mobilization, which formerly served as a "front" for the League of American Writers, assumed most of the work of the League of American Writers, which organization passed out of existence. Former members of the League of American Writers now operate through the Hollywood Writers Mobilization in the political and propaganda fields and through the Screen Writers Guild, an independent labor union representing writers in the motion picture industry. [redacted]

Motion Picture Alliance for the Preservation of American Ideals

This organization, which was formed to oppose Communist activity, became inactive during the two months prior to the elections in November, 1944. It has been stated that the Alliance issued a statement to the effect that it did not desire to be looked upon as a partisan political organization, and therefore was waiting until after the election before again becoming active. (Ibid.)

The following information is being set out under this section, inasmuch as it involves irregularities on the part of Maribess Temple Stokes, also known as Mrs. Everett L. Stokes, who has been employed in the offices of the Alliance.

On October 14, 1944, a confidential informant of the Los Angeles Field Division saw in the offices of the Alliance a document containing the names of Communists, the source of which information allegedly was the FBI. Examinations of the document made available by this informant, who had obtained it from the offices of the Alliance, indicated rather clearly that the information therein had appeared in an FBI report. The informant in the meantime had been advised the information in the document had been received from ONI.

As a result of a file check, suspicion centered on Maribess Stokes who has been serving as a secretary to the Alliance. She was formerly employed by ONI and she is the wife of a Naval officer. She had discontinued her employment in May, 1944. It was subsequently learned that she had had the opportunity of reviewing an FBI report from which she had made notes, thereafter typing them into a memorandum. Copies of the memorandum were furnished to Borden Chase, Hollywood film writer, and a member of the Executive Board of the MPA; Sam Wood, producer and president of the Alliance, and James McGuinness, Executive Chairman of the Alliance. It was learned that McGuinness had had additional copies made and distributed to the directors of the Alliance. Subsequent information from McGuinness indicated that approximately eighteen copies were made and distributed.

Maribess Stokes admitted obtaining the information from Lt. Daniel E. Goodykoontz. She also admitted that it was a matter of common knowledge to high officials of the Alliance that she could obtain information from ONI with the result that whenever they desired a check made on anything they would contact her and she, in turn, would contact Goodykoontz, who would check the files. She said she understood that such information, in all probability, originated with the FBI. She also admitted seeing a copy of the FBI report in question and making shorthand notes from the report for approximately two hours, taking down some excerpts and comments verbatim.

While the material obtained by Maribess Stokes was reprinted in the form of a pamphlet entitled "We Accuse" prepared by Borden Chase, no distribution was made.

As a result of the activities of Goodykoontz, he was immediately removed from duty and confined to his home. Later it was learned that he was transferred to Iceland apparently for his unauthorized disclosure of ONI information. [redacted]

National Council of American-Soviet Friendship

The November 21, 1944, issue of the Daily Worker, page 12, carried an article listing the identities of screen stars who reportedly wired greetings to the rally held by the National Council of American-Soviet Friendship, an organization known to be under Communist control, which has for its purpose propagandizing the Soviet Union in this country. According to the Daily Worker, the text of the message was as follows:

"In time to come the recognition of the Soviet Union by the United States will be remembered as the beginning of an era which brought savagery, ignorance and hunger to an end. It will be remembered as the first step taken toward new horizons of a world where security and culture are meant for the happiness of all people everywhere.

"On this occasion Hollywood wishes to add its voice to the voice of all Americans hailing the mutual bond which exists and which will continue to grow between our great country and our great Allies. In this friendship lies not only the hope but the future of the world."

The article also advised that the following people signed the telegram:

Mr. Tolson
Mr. E. A. Tamm
Mr. Clegg
Mr. Coffey
Mr. Glavin
Mr. Ladd
Mr. Nichols
Mr. Rosen
Mr. Tracy
Mr. Carson
Mr. Egan
Mr. Hendon
Mr. Pennington
Mr. Quinn Tamm
Mr. Nease
Miss Gandy

Larry Adler	Rita Hayworth
James Cagney	Katharine Hepburn
Eddie Cantor	Gene Kelley
Charles Chaplin	Alexander Knox
Dorothy Comingore	Groucho Marx
George Colouris	Harpo Marx
Olivia De Havilland	Edward G. Robinson
John Garfield	Sylvia Sidney
Ira Gershwin	Gail Sondergaard

Orson Welles

Of the above listed persons practically everyone has, in the past, been affiliated in some degree with the Communist Movement.

(Daily Worker, November 21, 1944 - [redacted]

General - November, 1944

The informant has advised that after the November elections Communists in the Hollywood Motion Picture Industry and the numerous front organizations, in the Hollywood area, have become more open in their activity. According to the informant, the part they played, operating through their front organizations, in the elections, was most effective from their standpoint. They have been very successful in lessening antagonism to Communists by stressing the great part they played in the elections as an example of their Americanism. Very cleverly they have instituted a slogan which is being heard from all sides within the industry. The slogan is, whenever there is the slightest criticism of Communists or the Soviet Union, "After all, what is the matter with Communism?" This is a very effective tactic because the ordinary employee does not have sufficient knowledge of the subject to give an intelligent answer. The purpose of this is to break down the "taboo" against discussing the subject matter. This is a common expression heard within the unions and on the studio lots at the present time.

In summation, according to the informant, it can be said that in a broad sense, objections to Communism or Communists are apparently losing their force. This permits the Communists employed in the motion picture industry a greater latitude in using their personal prestige by more openly supporting the various front groups in the Southern California area.

Tolson
Mr. E. A. Tamm
Mr. Clegg
Mr. Coffey
Mr. Glavin
Mr. Ladd
Mr. Nichols
Mr. Rosen
Mr. Tracy
Mr. Young
Mr. Carson
Mr. Mohr
Mr. Hanford
Mr. Jones
Mr. Quinn Tamm
Mr. Nease
Mrs. Handy

American Youth for Democracy

In connection with the section set out immediately above, the informant has advised that a clear and emphatic example of the open work described above, was exhibited at the first anniversary meeting of American Youth for Democracy, the successor group to the Young Communist League. This anniversary meeting was celebrated at the Hollywood Roosevelt Hotel, December 1, 1944. The organization is known to the general population in Hollywood as a Communist group. However, seventeen prominent persons now employed in the motion picture industry, either sponsored or addressed the meeting. While this was a meeting of American Youth for Democracy, and presumably independent of the motion picture industry, yet the prestige of this industry was lent to the organization through the publicising of names of prominent motion picture people who supported it. Those people were:

George Bradley, Business Agent,
Local 99, Studio Laborers.
Edward Dmytrik, Director
Lion Feuchtwanger, Writer
Irving Fineman, Writer
Carroll Hollister, Musician
Rex Ingram, Actor
Ring Lardner, Jr., Writer
John Howard Lawson, Writer
Albert Maltz, Writer
Thomas Mann, Writer
Sam Moore, Actor
Clarence Muse, Actor
Sam Ornitz, Writer
Earl Robinson, Musician
Frank Scully, Writer
Herbert K. Sorrell, Labor Official
Dalton Trumbo, Writer
Alvin Wilder, Writer
[redacted]

Hollywood Democratic Committee

The informant has pointed out that during November, 1944, and the first part of December of 1944, this Communist front group which originally was presumed to be set up as a temporary group to support the Democratic Party as well as Communist sponsored candidates in the November, 1944, election

and the primaries which preceded it, is now to be maintained as a permanent organization. It is proposed that its work will continue in the political field and that the organization will cooperate with and support the Political Action Committee and all other "progressive" groups in politics.

In an official report issued subsequent to the November, 1944, election, this organization stated it had collected and expended $85,133.57 during the period July 14 - October 27, 1944. This money was reportedly used for political campaigns. The organization did not state that any money had been collected between October 27, 1944 and the date of the elections, November 7, 1944. The report goes into detail as to the activities of the Committee, stating who the persons were taking part in its program and how the work was divided. It also gives the names of the motion pictures, actors, writers, musicians, etc. who worked in the program. The entire list of those given contains names which have been identified with the Communist movement in varying degrees. The informant has advised that the Hollywood Democratic Committee states that it is now making preparations for future local elections during May, 1945, and it is through this organization that the film industry exerts political pressure in local politics. Control over the Committee is exerted in the usual way, Communists in the background, pulling the strings of control. [redacted]

Motion Picture Alliance for the Preservation of American Ideals

During the month of November, 1944, this anti-Communist group, according to the informant, continued its inactiveness. It has taken no action of any kind worth mentioning, and it is recalled that the organization took the position before the election that, to avoid any implications the group is of a partisan political nature, it would practically cease activity. After the elections there was little evidence of any activity. It is alleged that motion picture producers are putting pressure privately on members of the organization to dissolve it. The informant believes that it will succumb within the near future. [redacted]

Council of Hollywood Guilds and Unions

Originally this Council was formed to combat the anti-Communist campaign of the Motion Picture Alliance for the Preservation of American Ideals. At the very beginning it was a loosely formed group composed of some twenty-one guilds and unions in the industry. Although the Motion

Picture Alliance has now become more or less inactive (November 1944 and the first part of December, 1944), and shows signs of disintegration, the Communist elements in control of the Council have taken advantage of this situation to continue as a permanent organization. It has been announced that a permanent paid executive secretary has been appointed and further, that the Council will broaden its activities into other fields. The informant states that this means the Council will become a very powerful Communist influence in Hollywood and can possibly supplant the existing bargaining involved in labor relations in the industry, as well as in other matters.

[redacted]

Hollywood Writers Mobilization

During November, 1944, and the first part of December, 1944, this organization continued its activity in the usual manner. The informant advises that the organization has grown through its connections with the Office of War Information and its resultant "war activities." While not officially affiliated with the Peoples Educational Center (referred to immediately hereinafter), a Communist controlled school, many of those prominent in the Hollywood Writers Mobilization have taken a part in the educational activity in this so-called school and thus the influence of the organization is brought into play in this field. The League of American Writers, the parent organization of the Hollywood Writers Mobilization, as of December 10, 1944, had become completely inactive and practically dissolved.

[redacted]

Peoples Educational Center - Hollywood Extension

The informant has advised that this school of "indoctrination" has become one of the most effective Communist controlled groups in Hollywood. Because by using the "lure" of Hollywood and the motion picture industry, it is attracting large numbers of young people who wish to become employed in the film industry. By using the names of many Hollywood top directors and writers - many of them acting as instructors - this school is doing more to propogate the Communist movement in the film industry than any other effort. It has the support of and the sponsorship of some thirty-nine labor unions and guilds and is a part of a chain of such schools now being inaugurated in the Southern California area. The informant has advised that Communist influence in the film industry and its connections is growing day by day and the opportunity afforded by the war effort makes all this possible and Communists are exploiting this situation to the limit with telling effects.

[redacted]

National Council of American-Soviet Friendship - Los Angeles, California

Information was received that on November 20, 1944, Thomas Leonard Harris, former head of this organization in Los Angeles, who subsequently resigned, advised Mrs. William Dieterle, wife of William Dieterle, who is prominent in the motion picture industry, that the only thing this organization proposed to do in the Los Angeles area from that time on was connected with the motion picture industry.

Hollywood Democratic Committee

The January 25, 1945, issue of the "Daily Worker" carries an article on page 5 entitled "100 Hollywood Leaders Sign Wire to F.D.R." This article concerns a telegram reportedly sent by 100 people in the movie industry which was directed to the President and which requests the President to terminate proceedings against Harry Bridges.

The article stated that the action in drawing up a telegram was taken at a dinner sponsored by the Hollywood Democratic Committee. Bartley Crum was one of the prominent speakers at the dinner. He is a San Francisco attorney and a close friend of Louise Bransten, wealthy Communist functionary. John Cromwell, movie director and President of the Directors Guild, presided at the meeting and Walter Wanger, motion picture executive, introduced Crum, both of whom urged executive action in the Bridges case. The following persons are also said to have signed the telegram: Abe Burrows, known Communist who is the writer of "Duffie's Tavern", radio show; William Dieterle, Director; Yip Harburg, writer; Walter Houston; Emmett Lavery, President of the Screen Writers Guild; John Lawson, known Communist motion picture writer; Jack Moss, Producer; Dalton Trumbo, known Communist screen writer and Morris [redacted] President of the Los Angeles Chapter of the National Lawyers Guild.

Hollywood Writers Mobilization

During the month of January, 1945, information was received that this organization, through its connections with the Office of War Information, has now become a part of what is officially called the War Activities Committee, Hollywood Division. The Committee is now setting up a program for "patriotic cooperation for 1945." Other organizations officially affiliated with this Committee are the Screen Writers Guild, the Screen Directors Guild, the Screen Actors Guild, the Academy of Motion Picture Arts and Sciences, the Artists Managers Guild, the Association of Motion Picture Producers, the Public Information Committee of the Motion Picture Industry, and the Hollywood Victory

Committee. It has been pointed out that although most of the foregoing are free from Communist influence the presence of the Hollywood Writers Mobilization, Screen Writers Guild, the Screen Directors Guild and to some extent the Screen Actors Guild, constitutes a potential infiltration of the program of Communist influence. The Hollywood Writers Mobilization has announced it will shortly issue a publication, first as a quarterly magazine "For People All Over America and the World Who Want to Keep in Contact with the New Currents of Opinion, Hope and Achievement, Flowing Out of Hollywood." The proposed publication has the name "Hollywood Quarterly." A confidential source has advised that the Editorial Board will be composed of John Howard Lawson, Dr. Franklin Fearing, Ralph Beals and James Hilton. Lawson is a known Communist and the other three have long records of Communist activities.

Hollywood Democratic Committee

This organization as of January, 1945, became a permanent group at which time its announced membership reached 3,000. It has been described as the leading political group in Southern California in the Democratic ranks. It is said that while the Committee is not a part of the Democratic Party, officially, it identifies itself as the Coordinating Committee for the purpose of bringing together all groups to work within the Democratic Party. In line with this policy it is said to have called a meeting held at the Biltmore Hotel in Los Angeles, California, on January 8, 1945, for the purpose of creating a "Coordinating Council."

Delegates representing the CIO Political Action Committee, the United A.F. of L. Committee for Political Action, the Railroad Brotherhood and the Hollywood Democratic Committee were present. It is claimed that all expenses for the meeting were paid by the Hollywood Democratic Committee. Michael Fanning, Chairman of the Los Angeles County Democratic Committee was Chairman of the Conference. Some seventeen others were present representing trade unions, and minority groups composed of Negroes, Mexicans and others. Confidential Informant [redacted] advised that several A.F. of L. representatives refused to ally themselves with the program because they considered the Hollywood Democratic Committee as a Communist controlled group. According to the informant the following persons planned the conference: Norvall D. Crutcher, Secretary-Treasurer of the Screen Technicians Number 683 and a former Communist; George Campbell, writer; Max Connelly, Chairman, Hollywood Writers Mobilization.

On January 5, 1945, the Hollywood Democratic Committee began a series of radio forums. The first one of these was held on this same date over radio station KFWB, Hollywood, California. This station was said to be owned by Warner Brothers Studios and those participating in the first forum were John Howard Lawson, known Communist, Orson Welles, Dr. Franklin Fearing, University of California at Los Angeles professor with a long record of Communist activities; Albert Dekker, writer and member of the State Assembly, and John Cromwell, writer.

It has been further reported that the Hollywood Democratic Committee has begun to take part in the spring elections in Los Angeles during 1945. It has been announced that the Committee will publish a daily paper which will serve as a continuation of the Free Press which it issued during the recent National elections in November, 1944.

Hollywood Writers Mobilization

This organization revived its publication "The Communique" and distributed it during January, 1945. The first revived issue was dated December 1, 1944. Among the following items of interest in this revived publication were protest and action taken to counteract the investigations of the California Legislative Committee on un-American Activities of the Writers Congress held October 1, 2, and 3, 1943 on the campus of the University of California at Los Angeles. A letter of protest was sent to the California Bar Association protesting the methods of this Committee's investigation, which investigative committee has investigated Communism and Communists since its inception. The publication also referred to the holding of the "Premier and Town Meeting" at the Village Theater, Westwood, California, when the picture, "Tomorrow, The World" was given its first showing.

In the early part of March, 1945, the press, including the Communist "Daily Worker," carried news items to the effect that Robert Riskin, Chief of the OWI Overseas Motion Picture Bureau, had proposed that the motion picture industry set up a nonprofit company for the postwar production of educational films for overseas distribution. His proposal is alleged to have had the backing of the State Department which would help determine the subject matter for the films. The "Daily Worker" writer, David Platt, in his column for March 14, 1945, set forth information that Lester Cowan, an independent producer, opposed Riskin's idea on the ground that "it would handicap our industry by imposing a stigma of propaganda or political control..." Platt condemned Cowan's statement as sounding like the "line of the Motion Picture Alliance." He stated that fortunately there were other influential producers who supported the project.

The Hollywood Writers Mobilization, in March, 1945, gave full support to the proposition and as it is reported in the "Daily Worker" for March 11, 1945, a letter was directed to Cowan by the Hollywood Writers Mobilization, expressing amazement and denying that any such arrangement would mean governmental control. The following statement was made in the letter: "To assert, as you do, that 'to handicap our industry by imposing a stigma of propaganda or political control is the surest way to destroy it,' is, in our opinion, so much eye wash. The government of our American democracy has not and is not trying to impose any such control on the industry. It has been cooperating with the industry in a time of world

crisis in an effort to use the international language of pictures in a more informed and intelligent way for strengthening the forces of Democracy in this world." [redacted]

The publication of this organization, "The Communique," for March, 1945, carried an article entitled "Hollywood Writers Mobilization Contacts with New France," and stated, "Several Hollywood Writers Mobilization members recently had the honor of greeting a group of distinguished French journalists who wrote and published underground newspapers in France during the German occupation.

"Among the French journalists were Mme. Andree Viollis of 'CeSoir' and 'L'Humanite' of Paris; Etienne Bonichon of Toulouse; Jean-Paul Sertre, representing 'Figaro' and 'Combat'; Stephanie Pizella of the 'Paris Libre'; Pierre Demoger of Paris; Louis Lombard, representing 'Grenoble' newspapers; Joseph Antonorsi of Marseilles; and 'Villers', the legendary underground editor of Lyons."

The article stated, "They are in the United States as the guests of the American Government. Traveling in an Army plane, they are making a survey of the country's war effort and will carry back to France the story of America's contribution to the common cause."

Reliable information received from confidential sources is to the effect that the contacts of the two women listed above were principally Communists connected with the Hollywood Writers Mobilization. It is known that their contacts included Carl Winter, Los Angeles County President, Communist Political Association, and certain functionaries of the Communist "Peoples World" newspaper.

A reception or a social affair in honor of Mme. Andree Viollis was held in the home of Jean Renoir, Motion Picture Director, who resides at 1615 North Martel, Hollywood, California. A number of known and reliably reported Communists and Communist sympathizers were reported to have been present at the affair, including Vladimir Pozner, Dalton Trumbo, Ring Lardner, Jr., Fred Rinaldo, George Sklar, Robert Lees, Janet Marjorie Lewin, Herbert Biberman. Etiennette Benichon, on February 13, 1945, was in conference with Carl Winter. On February 15, 1945, she was present at a meeting at the "Peoples World" office in the presence of such Communists as Carl Winter, Max Silver, Paul Cline, Frank Radish and Elizabeth Leach. During her visit there she spoke concerning the underground of the French Communist Party, the De Gaulle Government, the French Labor Movement and De Gaulle's recognition of Franco.

The most recent editorial board of "The Communique" of the Hollywood Writers Mobilization was listed in the March 9, 1945 issue of "Daily

Variety." The list is as follows:

Sidney Buchman - Chairman, member of League of American Writers.
John Howard Lawson - Writer and Communist Party functionary.
Phil Dunne - Member of the Screen Writers Guild and League of American Writers.
Dore Schary - Member of League of American Writers, Hollywood Writers Mobilization, Hollywood Democratic Committee, Assistant Producer at MGM.
Richard Collins - Member of League of American Writers and husband of Dorothy Commingore.
Meta Reis, Reader at Paramount Studios.
Waldo Salt - Writer.
Melvin Levi - Member of League of American Writers and one of the founders of the Writers School.
Sidney Harman - Member of the League of American Writers, representative of the Government in OWI Films.
Major Edmund North
Leonardo Bercovici - Writer. [redacted]

Hollywood Democratic Committee

Information was received in January, 1945, that this organization had formed the Mobile Theater Unit, the function of which is to provide dramatic presentations for union and political meetings. A confidential source stated that a memorandum in the possession of the Communist Political Association in Hollywood contained these statements with regard to the Mobile Theater Unit: "The Unit attempts to put on material of a high dramatic quality, not superficial ajit-prop stuff. In all dramatic activities, one of the greatest problems is material. The dramatic groups are fumbling around trying to develop standards of material but still do not show too much political alertness and a tendency to be carried away by flashy dramatics, for example, the Vanguard Theater, many of whose members are also active in the Hollywood Democratic Mobile Unit and the laboratory, was considering producing 'Native Son.' No one in the group was alert to the serious dangers in such a production although they saw them after some discussion about them was had." It was reported in March, 1945, that this organization was in the process of organizing functionary radio committees and committees of well-known actors to produce material not only for the use of this organization, but also for others. [redacted]

On March 24, 1945, the Hollywood Democratic Committee held a meeting at the home of Dalton Trumbo, Communist Hollywood screen writer. The Chairman of this meeting was Bartley Crum of San Francisco, an Attorney who has supported Communist causes for a number of years. The meeting was in furtherance of its campaign to prevent the deportation of Harry Bridges and to secure for him the right of citizenship. [redacted]

General

Confidential Informant [redacted] advised in the latter part of May, 1945, that the Communist activities in the motion picture field in Hollywood were devoted almost exclusively to the United Nations Conference, the jurisdictional strike called by the Conference of Studio Unions, the municipal primary elections, and the runoff of municipal elections. This source has advised he has observed a great deal of confusion and indecision in the inner-Communist circles because of the Communist issue being forced into the open by this strike. On the position which the trade paper "Hollywood Reporter" has taken on the subject of Communism, the source stated that the Communist line has not been clear on some angles of procedure. The source stated he has noted considerable apprehension that there is to be a major change in the Communist line, as well as excitement and speculation on the results of the United Nations Conference.

This same source subsequently reported that during the latter part of May and the first part of June, 1945, Communist activity in Hollywood, as elsewhere in the United States, was taking a different form because of changes in the Soviet foreign policy and the alignment of various Allied Nations with regard to claims at the Peace Table. This source pointed out that the transition period, as far as the change in policy of the Communists in Hollywood, will be from 60 to 90 days before the policy becomes clear since there will be the necessity of preparing the groundwork and devising political "analysis", which always precedes a change in Communist tactic and visible objectives.

Hollywood Writers Mobilization

This organization, during the latter part of April and the first part of May, 1945, appointed John Howard Lawson, Communist functionary, as its representative to act as an impartial observer at the United Nations Conference. Richard Collins and Leonardo Bercovici were said to aid Lawson in his work.

During the same period the publication "Communique" announced the organization would hold a conference on the United Nations program at the Los Angeles high school on May 18, 1945. Those announced as being the principal speakers were Archibald MacLeish, Assistant Secretary of State, and Henri Bonnet, French Ambassador to the United States.

During this same period Confidential Informant [redacted] stated, "The work of the Mobilization in connection with the OWI Overseas Bureau went into high gear as a result of a recent series of conferences between

Robert Riskin, Chief of the Bureau; Phil Dunne; and the Hollywood Writers Mobilization Educational Committee on Overseas Films, headed by Sidney Buchman. Nine out of the 14 members of this Educational Committee are all reliably reported to be members of the Communist Political Association.

It was also learned that beginning March 21, 1945, this organization was to present a series of radio programs over the Blue Network, dealing with problems of the returning soldiers. The Committee producing this has been described as one strongly under the influence of Communists, including Sam Moore, Louis Solomon, and Pauline Lauber Finn.

It was subsequently reported in June, 1945, by Confidential Informant [redacted] that this organization, to conform with the new Communist line (transitory), has held its open activities in abeyance pending a clear delineation of the new line.

Hollywood Democratic Committee, now Changed to Hollywood Independent Citizens Committee of the Arts, Sciences, and Professions.

On June 6, 1945, a meeting was called by this organization at American Legion Hall in Hollywood for the purpose of changing its name as indicated above and to formulate its work for the future. By unanimous vote 350 persons present agreed to the change in name. At present the Hollywood Democratic Committee is said to be going through the necessary maneuvers to affiliate with the Independent Citizens Committee of the Arts, Sciences, and Professions, which organization was first set up in July, 1944, under the name Independent Voters Committee of Arts and Sciences for Roosevelt.

General [redacted]

On April 18, 1945, the "Hollywood Reporter," a daily trade publication, printed an editorial stating that while Hollywood had performed a great service in exposing and opposing Nazis and Fascists, it was now about time that pictures be made showing the attempts of Communists to undermine our way of life in the United States. The "Daily Worker" immediately made a violent attack on the editor of the paper, W. R. Wilkerson, and on April 30, 1945, the paper again came back with a caustic editorial and exchange of viewpoint, threatening to raise the question of Communism in the Hollywood motion picture industry and creating a heated controversy.

Motion Picture Alliance for the Preservation of American Ideals

Confidential Informant [redacted] advised that after inactivity for six months, this organization came forward during the first part of May, 1945,

and issued what is called "a report for the past year" setting forth a resume of its activities. The report is said to be lengthy, containing the usual attacks on the activities of Communists in the Hollywood motion picture industry.

On May 21, 1945, the organization held a membership meeting in Hollywood, electing officers and an executive board. Some 250 persons attended, many of whom are connected with Hollywood labor unions opposing Communist infiltration. The principal speaker of the evening was Mathew Levy, attorney for the IATSE. Since the meeting the organization has taken no further action although it is stated it will begin a campaign shortly to combat Communism in Hollywood. In this regard Confidential Informant [redacted] predicts with the coming change of Communist activity, tactics and objectives, there will in all probability be a serious change within the motion picture industry. It is pointed out that for many years Communist infiltration has been intense but the "patriotic line" followed by Communists when Russia needed help will be abandoned.

Hollywood Independent Citizens' Committee of Arts, Sciences and Professions

This organization became the successor to the Hollywood Democratic Committee on June 6, 1945. The Hollywood Democratic Committee was a Communist dominated group. The reason for the change in name reportedly was to broaden its field of operations and to make it appear that it was independent in politics. The new organization was planned to operate principally as a propaganda agency using the names and prestige of nationally known actors, writers, artists, scientists and professional men and women to draw membership and to increase the strength of the group in communities where branches of the committee were operating.

The first meeting of the Committee was held in Los Angeles, California on June 27, 1945. There were approximately 2700 persons present, among whom the most prominent were:

Edward G. Robinson, Screen Actor
Olivia DeHavilland, Screen Actress
Robert W. Kenny, Attorney General of California
Albert Dekker, Screen Actor and Member of the California State Assembly
Joan Fontaine, Screen Actress and sister of Olivia DeHavilland
Morris Carnovsky, Screen Actor
Rex Ingram, Screen Actor

The general program of the meeting was twofold:

1. Support the foreign policy of the Soviet Union in such matters as Bretton Woods, Dumbarton Oaks and the World Charter.

2. Raise the issue of "native fascism" in the United States.

CRD:bm

[redacted]

"Quiet activity on behalf of good legislation, like the State Fair Employment Practices measure, and against measures like the Lethal Proposition 12."

The report also discussed the Council's future activity concerning a post-war program. This post-war program concerned itself with full employment, education, labor leadership, veteran's aid, foreign employment exchange, public relations and the support of the United Nations Conference objectives.

The Screen Actors' Guild, according to the "Daily Variety" for June 8, 1945, appointed Sam Ingram, Robert Shaw, Bill Davidson, Leroy Taylor and Dave Clark as Guild representatives to the Council.

On June 26, 1945, it was learned from a confidential source that a committee had been appointed by the Council to fight Cecil B. DeMille's open shop scheme. Mr. DeMille was ousted from the American Federation of Radio Artists because of his refusal to pay a $1.00 assessment to be used by the American Federation of Radio Artists for political activity. The committee appointed by the Council to fight Mr. DeMille is named below:

Kim Selvin, Field Organizer of the Screen Office Employees Guild;
Hamton Alexander, Radio Writers Guild;
George Campbell, representative of Local 47, American Federation of Musicians, AF of L;
Herville Gretchen, Secretary of the Film Technicians Local 683, and Executive Board Member of the Central Labor Council, AF of L. Gretchen was formerly Chairman of the conference of Studio Unions but was replaced when his union, the I.A. Local, withdrew from the CSU.
Charles Daggett, Screen Publicist Guild representative;
Ted Hilsworth (1944 President), representative of the Conference Union;
Elmer Fain, representative of the Musicians Union;
Maurice Howard, business representative of the Screen Cartoonists Guild, former representative of the State Labor Department at San Jose, California;
Charles Jones, representative of the Screen Cartoonists Guild;
Al Katz, representative of Local 47, American Federation of Musicians;

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control of the Committee is plainly apparent through its leaders, its activities and its publication.

The Committee is a sponsor for the American Youth for Democracy; it is backing Robert W. Kenny, Attorney General of California, for Governor in the coming campaign, a program also being pushed by the Communist Party; it is instigating propaganda against General MacArthur; it is supporting the "Free Spain Committee"; and is has attacked "Free Enterprise" stating that if the system does not fulfil conditions laid down by demands of "Economic Democracy" it "will go the way of the dinosaurs and other prehistoric monsters, which could not or would not adapt themselves to the new problems in a rapidly changing world."

According to an informant, the "line" outlined above has been adopted by the Committee only since July, 1945, at which time the program of the Communist group in this country was changed back to the tenets of Marxism-Leninism.

The Hollywood Writers Mobilization

In recent months the principal accomplishment of this organization, which was reported prior to July, 1945, to be holding its open activities in abeyance pending a greater delineation of the new Communist line, has been the publication of the "Hollywood Quarterly" a magazine sponsored jointly by the University of California at Los Angeles and the Hollywood Writers Mobilization. One of the editors of the magazine is John Howard Lawson a Communist Party functionary.

The sponsors of the publication assert that it is a guide for a "thoroughly mature approach to the creative and technical problems and the educational potentialities of motion pictures, radio and television." An informant has asserted that this statement really means how these media can best be directed for propaganda purposes on behalf of the Communist Party.

The Hollywood Writers Mobilization beginning October 1, 1945, sponsored a series of coast-to-coast radio broadcasts from Los Angeles. Four of the writers assigned to prepare scripts are active members of the Communist Party, according to highly confidential Communist records which have been made available.

This organization which was set up during the war had been presumed to be a war agency only. Its main work was in the propaganda field, and as such, the organization reportedly was one of the moving forces of the OWI, many of its members having been placed in that Governmental agency. It has been announced, however, that the Hollywood Writers Mobilization will not

cease to an end now that the war is over, but will continue on a permanent basis as a social betterment group utilizing the motion picture industry as a vehicle of influence.

Actors' Laboratory

This organization, according to Confidential Informant [redacted] is a Communist controlled institution where screen and stage acting is purportedly taught by directors, actors and writers affiliated with the motion picture industry. The Actors' Laboratory reportedly has been accredited under the GI Bill of Rights as a school of acting, where veterans may secure dramatic training with tuition paid by the Veterans Administration.

The informant stated that this alleged school was formerly located in New York City under the name of the Group Theater. The Group Theater was reportedly affiliated with the New Theater League allegedly a Communist venture. According to the informant, the New Theater League from about 1932 to 1936 was a propaganda agency making use of the stage as a medium which was successful in turning out actors who later served the Communist movement in the United States.

Seven of the individuals named by Confidential Informant [redacted] as leading figures in the Actors' Laboratory are reflected by the records of the Los Angeles Office to have been active members of the CPUSA. Bureau records also reflect that all others named by the informant have been reported as engaged in Communist activity.

The Actors' Laboratory has been working for the establishment of a Civic Theater to be supported by the City of Los Angeles. The Civic Theater reportedly will follow the lines of the National Theater idea, a program long sponsored by the Communist Party. One of the proposals of the Communists during the days of the WPA was that the Federal Theater Project be turned into a permanent national theater plan. Individuals backing the Los Angeles Civic Theater are reported to include Richard Athinson, lecturer in the Los Angeles vicinity and a Soviet apologist; Gordon Kahn, writer and actor; Irving Pichel, director; Mrs. Edward G. Robinson, wife of the actor; and Walter Wanger, producer.

Actors' Laboratory cooperates with such alleged Communist front organizations as Hollywood Writers Mobilization, Hollywood Independent Citizens' Committee of Arts, Sciences and Professions and Mobilization for Democracy by furnishing entertainment at mass meetings of those groups.

Citizens' Committee for the Motion Picture Strikers

Confidential Informant [redacted] advised that this organization was set up for the purpose of aiding the strike in the motion picture industry.

According to the informant, the Committee was under Communist control and was made up of the individuals who were most active in such other Communist dominated groups as the Hollywood Writers Mobilization, the Hollywood Independent Citizens' Committee of the Arts, Sciences and Professions, the Screen Writers Guild and others.

Officers of the organization who reportedly have records of Communist activities were:

Carey McWilliams, Chairman, sponsor of a number of Communist front groups;
Daniel Ostrow, Treasurer, active in Russian War Relief;
Mrs. E. Y. Harburg, Secretary, wife of E. Y. Harburg, a sponsor for the ASP and active in many Communist front groups.

Of other individuals leading the Citizens' Committee for the Motion Picture Strikers confidential Communist records have identified the following as members of the Communist Party:

Maurice Clark, Screen Writer and husband of Helen Fisher, executive secretary of the Joint Anti-Fascist Refugee Committee;
Ernest Dawson, Bookstore proprietor;
Edward Dmytryk, Director;
Charles J. Katz, Attorney who represents various unions and motion picture organizations;
Mrs. Sadie Ornitz, wife of Sam Ornitz, writer and formerly a Communist Party functionary;
Frank Suttle, Director;
A. Maynades, IFO official.

The Committee was active in calling mass meetings, raising money for the strikers, pressuring local officials and arranging for the picketing of theaters. According to Confidential Informant [redacted] the entire strength of the Communist Party was concentrated on the strike through this Committee. Leaflets and bulletins signed by the Communist Party of Los Angeles County, by the Communist Party of Burbank and by the North Hollywood Unit of the Communist Party of Los Angeles County were distributed freely by members of the Citizens' Committee for the Motion Picture Strikers who engaged in picket activity.

Council of Hollywood Guilds and Unions

According to the April 6, 1945 issue of the "Hollywood Reporter" the Council of Hollywood Guilds and Unions has rented office space at 6404 Sunset Boulevard, Hollywood 28, California, telephone Granite 5913, and was expected to establish permanent headquarters at that address.

It has been reported that Mary C. McCall, Jr., is the new chairman of the Council of Hollywood Guilds and Unions having been elected to succeed Ernest Lavery. The April 23, 1945 issue of the "Hollywood Reporter" indicated that the total number of unions connected with the Council of Hollywood Guilds and Unions (this organization will be hereinafter referred to as the Council) was raised to 22. Applications were accepted from the Script Clerks' Guild and Local 767 of the Musicians Mutual Protective Association.

Mary C. McCall, Jr., made a report on the program and activities of the Council to the delegates of this organization on May 3, 1945. A copy of this report was obtained by the Los Angeles Office, the pertinent content of which is being set out herein:

REPORT OF CHAIRMAN ON PROGRAM AND ACTIVITIES

"In June, 1944, the Council of Hollywood Guilds and Unions was born. It was born out of a threat... a threat to the good name, the unity, of our Industry. This threat was made by the Motion Picture Alliance for the Preservation of American Ideals. I think, and certainly the many organizations represented at that fine meeting thought, that we made a good case against the Alliance. We also made a good case for the creation of a constructive, pro-industry, pro-labor, pro-unity body.

"These were the goals, the program of activity set for this Council at the time of its inception, and later enlarged upon by Ernest Lavery, the Council's first chairman:

"Labor-management cooperation on mutual problems.

"Increasing unity among Guilds and Unions in the industry.

"Protection of freedom of the screen.

"Development of good public relations - a good press for industry and industry labor.

"A post-war program of full employment; and, implementing that program, development of new jobs -- new fields of activity for industry workers, such as television, commercial or documentary films.

"Reemployment and protection of the rights of returning service men and women.

FJR:bm

"Construction of a common center, with offices, meeting rooms, a theatre, research facilities; a Hollywood Guild and Union building where our various organizations could find better quarters with less expense, and where wasteful duplication of equipment might be ended.

"United activity on behalf of good legislation, like the State Fair Employment Practices measure, and against measures like the lethal Proposition 12."

The report also discussed the Council's future activity concerning a post-war program. This post-war program concerned itself with full employment, education, labor leadership, veteran's aid, foreign employment exchange, public relations and the support of the United Nations Conference objectives.

The Screen Actors' Guild, according to the "Daily Variety" for June 8, 1945, appointed Ben Ingram, Robert Shane, Bill Davidson, Leroy Taylor and Dane Clark as Guild representatives to the Council.

On June 26, 1945, it was learned from a confidential source that a committee had been appointed by the Council to fight Cecil B. DeMille's open shop scheme. Mr. DeMille was ousted from the American Federation of Radio Artists because of his refusal to pay a $1.00 assessment to be used by the American Federation of Radio Artists for political activity. The committee appointed by the Council to fight Mr. DeMille is named below:

Kim Selvin, Field Organizer of the Screen Office Employees Guild;
Harmon Alexander, Radio Writers Guild;
George Campbell, representative of Local 47, American Federation of Musicians, AF of L;
Norville Crutcher, Secretary of the Film Technicians Local 683, and Executive Board Member of the Central Labor Council, AF of L. Crutcher was formerly Chairman of the conference of Studio Unions but was replaced when his union, the I.A. Local, withdrew from the CCU.
Charles Daggett, Screen Publicist Guild representative;
Ted Ellsworth (1944 President), representative of the Costumers Union;
Elmer Fain, representative of the Musicians Union;
Maurice Howard, business representative of the Screen Cartoonists Guild, former representative of the State Labor Department at San Jose, California;
Charles Jones, representative of the Screen Cartoonists Guild;
Al Katz, representative of Local 47, American Federation of Musicians;

Joe Lopez, representative of the Screen Artists Union;
Blanche Nichols, representative of the American Federation of Radio Artists (AFRA);
George Pudelin, Script Supervisor;
Mrs. Pudelin, representative of SWG;
Frances Millington, President, Screen Story Analyst Guild;
H. L. Mitchell, representative of the Motion Picture Painters Union, Local 644;
William Pomerance, Executive Secretary, Screen Writers Guild, former business representative of Screen Cartoonists Guild and prior to that he was with the National Labor Relations Board;
Glen Pratt, business representative of the SCSG;
Jack Robinson, representative of the Radio Writers Guild;
Leroy Taylor, representative of the Screen Actors Guild;
Dorothy Tree, representative of the Screen Actors Guild.

Of the Committee members mentioned above Min Selvin, Harmon Alexander, George Campbell, Herville Fetcher, Charles Daggett, Frances Millington, William Pomerance, Glen Pratt, Jack Robinson and Dorothy Tree are said to have been either members of the Communist Political Association or closely associated with known members of the Communist Party.

A letter from Louis Daquin, Director-Producer, General Secretary of the Committee of Liberation of the French Film, and General Secretary of the Union of Technicians of Motion Picture Production, addressed to Ernst Lavery, former President of the Council of Hollywood Guilds and Unions, was secured by the Los Angeles Office from the confidential records of Elizabeth Bentley, Secretary of Organization and Membership Director of the Northwest Section of the Los Angeles County Communist Party. This letter referred to a resolution passed by the Council of Hollywood Guilds and Unions at a meeting held December 20, 1944, which was reported to the Committee of Liberation of the French Film by Pierre Blanchar.

Daquin expressed the French Committee's gratitude at the reception given Blanchar. He mentioned the hope of having even closer ties between the American film industry and the French film industry, and indicated he felt the creation of the Exchange Bureau in which the Council of Hollywood Guilds and Unions took the initiative, is the first concrete result which will aid the bond between the two countries.

Daquin also mentioned that his organization intended to set up a trade union bureau of foreign relations in France and hoped to have an exchange with England and Soviet Russia. Daquin hoped that eventually the organized system of exchanges would give an opportunity to definitely lift the cinema "above the private interests and the erroneous conceptions of certain financial groups."

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The Hollywood Writers Mobilization
(Period January 1, 1946, through March 30, 1946)

During the period January 1, 1946, through March 30, 1946, the Hollywood Writers Mobilization has not been very active, and it has been reported this organization will soon go out of existence. It was expected it would either reappear under a new name or would be consolidated with the Hollywood Independent Citizens Committee of the Arts, Sciences and Professions. It was also thought this organization might revert to its old form, the League of American Writers. This organization has, however, in cooperation with the University of California published a quarterly magazine known as the "Hollywood Quarterly." The first issue of this magazine appeared about November 1, 1945, but for some unknown reason it was not distributed generally. The second publication of the "Hollywood Quarterly" came off the presses during February, 1946.

The editors of this new publication are listed as follows:

Samuel T. Farquhar	UCLA professor
Franklin Fearing	UCLA professor
Kenneth Mac Gowan	Screen writer
Franklin P. Rolfe	UCLA professor
John Howard Lawson	Screen writer and a functionary of the Communist Party.

The names of the individuals who compose the four advisory committees of this publication are set out below:

Motion Picture Advisory Committee

Ralph Beals	UCLA professor
Howard Estabrook	Screen writer
Leonard Bloom	UCLA professor
*Bill Blowitz	Screen writer
*Sidney Buchman	Screen writer
*Edward Dmytryk	Screen director
Margaret Gledhill	
Richard Hocking	
Dorothy Jones	
Alexander Knox	Connected with the Peoples Educational Center
Emmett Lavery	Chairman of the Hollywood Writers Mobilization

Jay Leyda	Technical advisor for the motion picture "Mission to Moscow"
Ben Maddow	Member of the Screen Writers Guild
*Josef Mischel	
Jane Murfin	
Dudley Nichols	A member of, or a sponsor for, 34 front organizations
Florence Odets	Screen photographer
Abraham Polonsky	
Vladimir Pozner	Screen writer
*Zachary Schwartz	Director
*Vincent Sherman	Writer
Theodore Strauss	
Ernest Templin	
*John Weber	
Virginia Wright	Columnist

Music Advisory Committee

Lawrence Morton	
Ingolf Dahl	
Martha Deane	
Adolf Deutsch	
Hans Eisler	
Hugo Friedhofer	
Gale Kubik	Holder of Guggenheim Fellowship and attached to First Motion Picture Unit, U. S. Army
Robert Nelson	
David Raskin	
*Earl Robinson	Singer and song composer
Walter Rubsamen	

Radio Advisory Committee

Harry Hoijer	UCLA professor
Milton Merlin	
True Boardman	
*Abe Burrows	
John Dunkel	
Ralph Freud	UCLA professor
Nancy Hoime	
Edward N. Hooker	
John Houseman	Was connected with OWI until about three months ago

Cal Kuhl
Jerome Lawrence
Ranald Mac Dougall
Arnold Marquis
William Matthews
*Sam Moore
Jennings Pierce
Ashmead Scott
Orson Welles — Screen director and news commentator

Technological Advisory Committee

Arthur Ball
*Leon Becker
Carl Beier
William Brockway
Charles Clarke
Girard B. Ihner
Boris Ingster
William J. Kelley
Harry Kimball
Vern O. Knudsen
Robert Leonard
Irving Pichel
Fred Person
William Slaughter
Greg Toland

The individuals listed above before whose names an asterisk appears have been reported as members of the Communist Party by sources considered reliable and authentic by the Los Angeles Office. Nearly all of the other individuals listed above, including the UCLA professors, have been identified for the past two or three years with Communist fronts and Communist front activities.

[redacted] an informant of the Los Angeles Office, has advised that the Hollywood Writers Mobilization, which is Communist inspired and controlled, has recently come under the scrutiny of the Joint Fact-Finding Committee on Subversive Activities of the California Legislature, more familiarly known as the Tenney Committee. This Committee is especially interested in the cooperation between the Hollywood Writers Mobilization and the University of California in the publication of the "Hollywood Quarterly."

W. R. Wilkerson, editor of the "Hollywood Reporter," a daily trade publication which opposes Communism in the United States, commented in the November 23, 1945, issue of that paper that the first issue of the "Hollywood Quarterly" indicated that the motion picture industry "is about to take another beating from the many volunteer critics who will take advantage of any outlet in which to vent their spleen against producers." Mr. Wilkerson pointed out that there was a noticeable political content in the "Hollywood Quarterly" and identified several "left wingers" as editors. Those mentioned by Wilkerson are:

John Howard Lawson	Emmet Lavery
Edward Dmytryk	Dudley Nichols
Abe Burrows	Boris Ingster
Sam Moore	Earl Robinson

Wilkerson further pointed out that the Hollywood Writers Mobilization is partially supported by the Community Chest and that if the motion picture industry contributed a great deal of money to the Community Chest, it had the right to demand that none of the money should find its way into the coffers of a political, left-wing group like the Hollywood Writers Mobilization. In this regard [redacted] has advised that the Hollywood Writers Mobilization received $26,000 of War Chest funds for its 1945 budget. He said that part of this money was paid to the following persons:

Pauline Lauber, Executive Secretary, Hollywood Writers Mobilization. $6,000

Bert Bergman, Acting Secretary. 4,000

Robert Shaw, Research Director. 5, 200

Judy Raymond, Stenographer. 2,250

Thelma Walker, Stenographer. 2,250

Mary Shaw, Stenographer. 2, 250

Confidential Informant [redacted] advised that the Joint Fact-Finding Committee on Subversive Activities of the California Legislature, more familiarly known as the Tenney Committee, had started hearings with regard to an investigation it was making into the activities of the Hollywood Writers Mobilization. These hearings were interrupted by a special session of the Legislature which was called during January, 1946. It was expected, however, the Tenney Committee

would continue its investigation after the close of the special session of the Legislature and that it would inquire particularly into the connections of the Hollywood Writers Mobilization with the University of California, a state-supported institution. [redacted]

Peoples Educational Center - Hollywood Extension
(Period January 1, 1946, through March 30, 1946)

The Joint Fact-Finding Committee on Subversive Activities of the California Legislature has brought to light the fact that this so-called school was a Communist-controlled propaganda institution. The Committee showed that this school was the outgrowth of the Communist Workers School and came into existence as an "educational" center when the Communist Party was changed into the Communist Political Association. This change took place in January of 1944. At that time it was announced that henceforth the Communist Workers School would be an educational association and that it was abandoning the Marxist position of revolutionary action. [redacted]

[redacted] a confidential informant of the Los Angeles Office, informed that the Peoples Educational Center had announced its winter semester would begin on January 28, 1946. There have been some changes in the faculty of this school since the Tenney Committee held hearings in which some details of the character of the school were brought out. The officers and board of directors now are:

Willis J. Hill, President
Ralph Winstead, Vice President

Board of Directors

Fay E. Allen	*Dorothy Healy
R. S. Avery	*Maurice Howard
Harry Brown	*John Howard Lawson
Dr. Frank C. Davis	C. T. Peterson
Frances Eisenberg	*Albee Slade
Gertrude Platte	William Wolff
*Dr. Sanford Goldner	*Mildred Baskin, Executive Secretary
Frank Green (Greenberg)	*Sidney Davison, Director

It should be noted that Sidney Davison, a known Communist and former educational director of the Los Angeles County Communist Party, has succeeded Dr. Frank C. Davis as director of the Peoples Educational Center. This change was made shortly after Mr. Davis had been called to testify before the Tenney Committee.

Instructors in the Peoples Educational Center who are also connected with the motion picture industry are:

Dr. Leo Siegelman	Alexander Knox
*John Howard Lawson	*Robert Lees
*Ben Barzman	*Melvin Levy
*Herbert Biberman	Irving Pichel
Robert Cummings	*Wilma Shore
Edward Dmytryk	*Frank Tuttle

All of the above-named individuals before whose names an asterisk appears have previously been reported as known Communist Party members by sources considered to be reliable by the Los Angeles Office.

The Peoples Educational Center has been making a special drive to enroll students from the colleges and high schools, union members and members of the Armed Forces.

One of the graduates of the Peoples Educational Center, Jean (Jan) Lowery, has become very active in Hollywood union circles. She is a member of the Laboratory Technicians Local 683 and is looked upon in Communist circles as one of their most promising recruits. She is especially able and it is predicted that she will become a leader in the Hollywood Communist movement.

The Hollywood Branch of the Peoples Educational Center, which is located at 1717 North Vine Street, has not been changed. However, the downtown branch of this organization is now known as the Los Angeles Educational Association, Incorporated. [redacted]

Hollywood Independent Citizens Committee of the Arts, Sciences and Professions
(Period January 1, 1946, through March 30, 1946)

[redacted] confidential informant of the Los Angeles Office, has advised that the Hollywood Independent Citizens Committee of the Arts, Sciences and Professions has now become a national organization with branches in several of the large cities of the United States. The Hollywood Branch of this organization because of the names of the prominent persons used is the most powerful pressure group of its kind in the United States. The Hollywood Branch is under the control of the Communist Party and that party takes credit for the formation of this organization. The "New Leader," a weekly publication issued in New York City, is reportedly in possession of information that Lionel

Berman, a known Communist, reported to the Communist Party Convention of the State of New York in the summer of 1945 that he had set up the Independent Citizens Committee of the Arts, Sciences and Professions (ICCASP) and that he had been rewarded at the convention with high praise for the good job he had done. The above information appeared on page 5 of the January 26, 1946, issue of the "New Leader."

Mr. [redacted] has advised that the list of prominent persons who are members of the Hollywood Independent Citizens Committee of the Arts, Sciences and Professions and active in its affairs now contains the name of James Roosevelt, who is presently national director of the national organization according to press dispatches and literature of the ICCASP.

In the February 5, 1946, issue of the Hollywood Citizens News, a local Hollywood daily newspaper, an editorial appeared which questioned whether James Roosevelt knew the nature of the ICCASP when he accepted the position of national political director. The editor of the Hollywood Citizens News, Harlan G. Palmer, is well aware of the Communist nature of the Hollywood Branch of this organization, inasmuch as it is an evolution of other previous Communist controlled groups in the Hollywood locality such as the Hollywood Anti-Nazi League, Hollywood League for Democratic Action, American Peace Mobilization, and the Hollywood Democratic Committee and others. The group which is now in control of the Hollywood Branch of the ICCASP is composed of the same individuals who controlled the above-mentioned organizations. It is interesting to note that John Howard Lawson is the leading figure in the Hollywood Branch of the ICCASP.

Another editorial appeared in the February 8, 1946, issue of the Hollywood Citizens News which gave the content of an answer to the editorial which appeared in the February 5, 1946, issue of this newspaper sent to the editor by James Roosevelt. In this answer Mr. Roosevelt stated he had investigated the ICCASP and knew all about it, what it stood for and indicated he was satisfied with its objectives. He said that he was sure the organization was all right because he found the following persons of national reputation connected with it as members: "Bartley Crum, an attorney of San Francisco, Chester Bowles, OPA Director, Professor Harlow Shapely, Harvard University professor, Joseph E. Davies, author of Mission to Moscow, Dr. Channing Frothingham, Dr. Linus Pauling, and Fiorello La Guardia. Therefore, there could be nothing wrong with the organization."

[redacted] further informed that the Hollywood Branch of the ICCASP has been carrying on a campaign to discredit the findings of the Joint Fact-Finding Committee on Subversive Activities of the California State Legislature, which as a result of an investigation of the University of California at Los Angeles

found that some fourteen members of the faculty of that educational institution which is supported by state funds had been engaged in Communist activities by teaching and lecturing in the Peoples Educational Center. The Peoples Educational Center which has previously been mentioned in this memorandum is a Communist dominated organization and grew out of the Communist Workers School of Los Angeles. The Fact-Finding Committee also learned that there existed on the campus of the University of California a strong faction of the American Youth for Democracy, formerly known as the Young Communist League. During the recent studio strike these young people appeared on the picket lines and aided in bringing about violence and defiance of law which they openly flaunted.

The Hollywood Branch of the ICCASP is now engaged in putting pressure on the Tenney Committee and carrying on a propaganda campaign in defense of the faculty and the radical students at the University of California. It has denounced the Tenney Committee as restricting "academic freedom." The ICCASP has sent out thousands of circulars to colleges throughout the United States calling for a pressure campaign in connection with this situation. The signer of the circulars is George Pepper, who has a long record of Communist activity. This circular letter is a clear distortion of fact and is an attempt to cover up the real object of the Tenney Committee, which was to expose the Communist activities of a small group within the faculty and some of the students who are members of the American Youth for Democracy, formerly known as the Young Communist League. The Tenney Committee, in addition to Dr. Clarence A. Dykstra, Provost of the University, called for questioning the following professors:

Dr. Franklyn Fearing
Dr. Ralph Beals
Dr. Leonard Bloom
Dr. Harry Hoijer
Dean E. McHenry
David Appleman
Edwin Lemert
Corinne Seeds
Dr. Frank Davis

It should be noted, as has been mentioned hereinbefore, that Dr. Davis severed his relations with the University of California on July 1, 1945, to become the director of the Peoples Educational Association, an institution established and directed by the Communists.

All of the professors mentioned above denied knowledge of any Communist activity although they all have long records of activity in Communist controlled

front organizations. All of them, however, admitted that they had given lectures at the Peoples Educational Center in Hollywood.

As a result of the investigation made by the Tenney Committee, the Board of Regents of the University are presently making their own investigation and have threatened to dismiss any of the faculty or students whom they find have been active in Communist efforts and activities.

The Hollywood Branch of the ICCASP has also used its influence to collect funds for the present CIO strikes which have been in progress throughout the nation. It has also distributed a large newspaper-size announcement in line with this program.

This organization has also taken a most active part in a campaign designed to recall a Los Angeles City Councilman, Reade McClanahan, because it charged that McClanahan sponsored a meeting held by Gerald L. K. Smith in Los Angeles several months ago. The entire Communist Party apparatus is behind this recall movement.

The Hollywood Branch of the ICCASP is also officially affiliated with a recently formed organization known as the American Committee for Spanish Freedom. This latter organization is another of those Spanish Committees like the former United Spanish Aid Committee. The Hollywood Branch of the ICCASP is also working in close collaboration with the Los Angeles CIO Industrial Union Council. This council is completely dominated by Communists under the leadership of Phillip M. Connelly.

There is no doubt that the Hollywood Branch of the ICCASP is heavily infiltrated and controlled by Communists and that it has become a powerful influence in the state of California. It takes part in all local activities inspired by the Communist Party such as:

Mobilization for Democracy, directed by State Attorney General Robert W. Kenny and William R. Bidner, Executive Secretary.

Recall of Councilman Reade McClanahan of Los Angeles, directed by William R. Bidner.

Support on picket lines and financially of all local CIO strikes. These strikes are largely directed by Phillip M. Connolly, Secretary-Treasurer of the Los Angeles CIO - Industrial Union Council.

Collaboration with the CIO Political Action Committee through Harry Bronn as Assistant Director.

Collaboration with the National Citizens Political Action Committee, John Howard Lawson, Communist Party functionary.

Collaboration with the Los Angeles County Democratic Central Committee of the Democratic Party (under Communist control), through Rollin McNutt, the County Chairman and John Howard Lawson.

Sponsorship of the American Youth for Democracy, formerly Young Communist League, represented by Meyer Frieden.

Propaganda Campaign in the interest of turning over the secret of the Atomic Bomb to United States or Civilian control, directed by John Howard Lawson.

This organization has announced that it will soon launch a nation-wide radio program to carry out its policies and objectives. There seems to be no doubt that this organization with its Hollywood prestige and influence will succeed in securing the nomination in the forthcoming primaries of what is termed the "liberal" slate in California. The word "liberal" as used in this instance means "Communist-endorsed." [redacted]

General
(Period January 1, 1946 through March 30, 1946)

The most significant events which have marked the activity of the Hollywood Communists during the period January 1, 1946 through March 30, 1946, have been the completion of the change in the Communist Party line from one of collaboration under Earl Browder to one of revolutionary action and "class struggle" under the leadership of William Z. Foster, and the apparent decision of the Hollywood Communists to go "underground."

With respect to the change in the Communist Party line, [redacted] a confidential informant of the Los Angeles Office, has informed that the Communist activity in the motion picture industry has become more apparent for what it really is because of the new Communist Party line which came into existence on July 28, 1945 with the change from the Communist Political Association back to the Communist Party of the United States. The resumption of the Marxist-Leninist line of revolutionary action, as distinguished from the "democratic" or collaboration line of the Communist Political Association, has forced the Communists and their followers more into the open in their support of directives emanating from the foreign policy of the Soviet Union and in their support of other phases of activity called for by the new line of Marxian "class struggle." This was evidenced by the activities of the various Communist-controlled organizations previously mentioned in this memorandum in their support of the recent Communist-supported strike in the film studios,

support of the Communists' demand for the return of all American soldiers from foreign soil, particularly China, support of the campaign of opposition to General Douglas McArthur in his military occupation program in Japan, support of the CIO in its attacks on the AF of L, and local support politically of all so-called "liberal" candidates for office in the coming elections in California.

As a result of this change in policy, all Communist activity in the cultural propaganda line and the activities in the labor unions are now directed to burning out dissension and discord in the United States, toward supporting all activity which will bring about strikes, political antagonisms, racial antagonisms, under the deceptive slogans of "Unity" and Anti-discrimination". In general, the program of the World Communist movement now enters what the Marxists-Leninists' interpretation calls the "Flow of World Revolution."

The activities of the Communists in the Hollywood motion picture industry have been so intense during the last six months and they have been so successful in creating discord and dissension in the industry that the producers of motion pictures in Hollywood have considered shuting down the industry completely for a period of four months. This condition has not been brought about by the labor agitators alone, but has received the all-out support of the cultural elements, including writers, directors and some actors who are either members of the Communist Party, or close sympathizers with the aims of that Party. There seems to be no doubt that Hollywood and the area immediately adjacent thereto, Southern California, have now become one of the main centers of Communist propaganda and activity in the United States.

In addition to the activity outlined above, the Communists through pressure groups in Hollywood have asserted their influence in the direction of foreign relations and domestic affairs by pressuring the lawmakers locally and nationally, using Hollywood names and personalities for that purpose.

[redacted]

Confidential informant [redacted] further advised with regard to the decision of the Hollywood Communists to go "underground," that they have decided to make themselves less conspicious, first because of the increasing strain their activities might bring on international relations between Soviet Russia and the United States and, second, because of the expose made of the Hollywood Communists by the International Alliance of Theatrical Stage Employees-AF of L and the Joint Fact-Finding Committee on Subversive Activities of the California legislature, more familiarly known as the Tenney Committee.

The Tenney Committee, of which Jack Tenney, California State Senator, is Chairman, conducted open hearings on subversive activities in Los Angeles on January 2, 3, 4 and 5, 1946. According to Confidential Informant [redacted] while these hearings were not directed at the Hollywood motion picture industry and the Communist infiltration thereof specifically, they did bring to light the fact that much of the Communist activity in Los Angeles had its origin and support in Hollywood. It also brought out the fact that several Communist front organizations formed by persons employed in the motion picture industry in high positions were extending their activities and influence outside the industry and into schools, the political field and the labor unions.

The day to day announced results of the Tenney Committee hearings in the press and the previously announced statement of the Committee that it would hold the hearings tended to put the Communists on guard and caused them to temporarily curb and hide certain activities which had previously been carried on openly. The Tenney Committee hearings were interrupted by the calling of a special session of the California State Legislature on January 7, 1946. As early as January a campaign was launched by various Communist front organizations in Hollywood and Los Angeles to discredit the findings of the Tenney Committee.

In addition to the foregoing, there is another factor which has a bearing on this change in activity of the Hollywood Communists which can be described in the Communist lingo as "going underground." That factor is the sudden realization by the producers of pictures and the supreme heads of the industry that there is a likely possibility that the film industry as a whole might be seriously embarrassed because they have permitted it to become a haven and springboard for Communist activities over a period of years.

Another reason for the decision of the Hollywood Communists to go "underground" was the exposure of their activity by the International Alliance of Theatrical Stage Employees Union during the recent studio strike. During the last 60 days of that strike and for a short period thereafter, the exposure of the Communist activity was continuous.

Roy M. Brewer, leader of the International Alliance of Theatrical Stage Employees brought to public notice a situation which existed in the Hollywood studios and showed beyond doubt that the film industry was saturated with Communists and followers of the Communist Party line. When Brewer made this information public, giving the names and partial records of prominent individuals in the motion picture industry, the entire industry apparently demanded a halt to that type of publicity. Their demands were evidently acceded to in view of the fact that Brewer stopped the expose.

The heads of the motion picture industry in Hollywood have continually denied that there were any Communists involved in the making of pictures or in the industry itself. Although the film producers are aware that known Communists and sympathizers are employed in the industry, they have been successful in every instance in stopping any publicity which would involve the motion picture industry, as such. Thus far, they have been successful in keeping publicity regarding Communist activities in their industry to a minimum.

As a result of the foregoing factors those who have been most vigorous in Communist activity in the motion picture industry, and this includes some who might possibly be "innocents" are now becoming less and less conspicuous and retiring. Some of the important individuals have been commanded by the producers to cease their open Communist activity. One example of this hiding out process, according to Confidential Informant [redacted] is the case of John Howard Lawson, who has long been the leader of the Communist contingent in the upper brackets and the Hollywood "front" organizations. Lawson has announced that he will retire to his farm and write a book. His name appears less and less as an active Communist.

Another instance is the case of Bette Davis, Warner Brothers Screen Star who has withdrawn from that type of Communist-influenced activity as expressed by the Hollywood Independent Citizens Committee of the Arts, Sciences and Professions. It has been reported that the Warner Brothers Studio ordered her to "cut it out."

All of this does not mean, however, that Communist activity will be lessened in Hollywood. It merely means that the work of the Communist Party in Hollywood will be carried on in an "underground" manner. The open and above ground "front" organizations will be maintained, and others formed. These, however, will serve only as propaganda instruments, using the prestige of prominent personages in pictures as the "draw" to carry out the program of the World Communist Movement in its present attack and undermining attempts on the so-called "imperialist" nations in attempts to block the world conquest by the Soviet Union and the World Communist Movement to bring about world Communism.

[redacted]

10

Hollywood Independent Citizens Committee of the Arts, Sciences and Professions, HICCASP

During the period of April 1, through July 1, 1946, this organization has been very active. It has served as a powerful political pressure group and attempted to use the motion picture industry and its prestige as a basis to dominate the coming primary elections in the State of California.

Every endorsement for public office made by this organization coincides with that made by the Communist Party of the State. In addition to the endorsement of these Communist-favored candidates, the Hollywood Independent Citizens Committee of the Arts, Sciences and Professions mailed out a tremendous amount of propaganda which not only is a service to the candidates for office but is in favor of every Communist endorsed proposal, grievance or pressure point.

At a meeting held on April 14, 1946, the HICCASP held an election at which officers and an executive council for the ensuing year were placed in office. The present officers and council are as follows:

John Cromwell - Chairman - motion picture director
Colonel Evans Carlson - Vice-chairman - U. S. Marines
Olivia de Haviland - Vice-chairman - Actress
Dr. Franklin Fearing - Vice-chairman - UCLA Professor of Psychology
Lena Horne - Vice-chairman - Negress, actress, member of the Board of Directors of IFRC
Dr. Linus Pauling - Vice-chairman - Professor at California Institute of Technology
Dore Schary - Vice-chairman - Director, MGM
Frank Sinatra - Vice-chairman - Singer
E. Y. Harburg - Secretary - Writer of music
Ernest Pascal - Treasurer
Johnny Green - Division-chairman - music, song writer
Mrs. Bernard Vorhaus - Division-chairman - women
True Boardman - Division-chairman - radio writer

Executive Council

*Dr. Murray Abowitz - Doctor of Medicine
*Gregory Ain - Communist Party name Fred Grant
*Sam Albert - Musician
Mrs. Victor Aller
*Margaret Bennett - (Margaret Bennett Wills), Secretary of Council of Guilds and Unions

*Edward Biberman - Artist
*Henry Blankfort - Producer at Universal
*William Blowitz - Publicity agent
Edwin Blum - Sponsor of Actors Laboratory Theater Program
Humphrey Bogart - Actor
Dr. Vernon Boliman
Reuben W. Borough - Pamphleteer
Irving Brecher
*Hugo Butler - Writer
*George Campbell - Musicians Union #47
Sylvia Compinsky - Wife of Danny Kaye
Edmund Cooke - Mayor Bowron's Secretary
Norman Corwin - Radio writer
Albert Dekker - State Assemblyman, actor
Marion Devlin
William Dozier - RKO store department
Alfred Drake
Paul Draper - Dancer
Phillip Dunne - Writer
Charles Einfeld - Independent producer
Joan Fontaine - Actress
*John Garfield - Actor
Howard Green
Harry Grobstein
*Louis Harris - Producer of shorts
Don Hartman - Member, Hollywood Democratic Committee
Dr. Dickerson Hawkins
Paul Henreid - Actor
John Hiestand
Celeste Holm - Actress
John B. Hughes - Commentator
Marsha Hunt - Actress
*Alice Hunter - Photographer
*Rex Ingram - Actor (Negro)
Al Jarvis - Radio productions
Charles Jones
Vera Kaplan
*Charles Katz - Labor attorney
Mrs. Jerome Kern - Wife of composer
Evelyn Keyes - Actress
Edward Koch
Edwin Knopf
Calvin Kuhl - Radio
*Ring Lardner - Writer
Emmett Lavery - Writer
*John Howard Lawson - Writer, also scenario writer

Dr. Fraser McDonald
Aline McMahon - Actress
Thomas Mann - Writer
*Leon Meadow - Writer
Lewis Milestone - Director
Frances Millington - President of Screen Story Analyst Guild
*Sam Moore - Writer of Great Gildersleeve
Carlton Moss - (Negro) Produced "Negro Soldier"
Ona Munson - Actress
Leonard Neubaurer
Dr. Richard M. Noyes - Physician
Dr. I. Y. Olchs
Gregory Peck - Actor
Nat Perrin
*William Pomerance - Executive Secretary, Screen Writers Guild
Dr. Francis Pottenger, Sr. - Physician
Ronald Reagan - Actor
Alan Rivkin - Writer
*Earl Robinson - Singer and song composer
Edward G. Robinson - Actor
James Roosevelt - National organizer ICCASP
*Mrs. Esther Roth - Musician
Artie Shaw - Band Leader
Marian Spitzer - League of American Writers, member
Louis Tabak
*Dalton Trumbo - Writer
*Frank Tuttle - Director
Benny Nanuta
*Bob Wachsman - Publicity manager for Jack Benny
Walter Wanger - Producer
Franz Waxman
Virginia Wright - Columnist
William H. Wright - Sponsor Actors Laboratory Theater Program
Benjamin Zukor - Member of Executive Committee of American Society for Russian Relief

From the foregoing list of names the Communist influence within this organization may be seen. An asterisk has been placed before those individuals who have been heretofore reported members of the Communist Party.

Confidential Informant [redacted] stated on April 13, 1946, that the HICCASP took part officially in a parade in the downtown Los Angeles area conducted under the auspices of the Emergency Committee to Support OPA. This demonstration was reportedly in response to a call by the Communist Party of the United States for all organizations to support the OPA. Other organizations taking part in this demonstration which are reportedly under Communist influence in the California area were as follows:

Los Angeles County Democratic Committee
National Citizens Political Action Committee (L.A. Division)
American Veterans Committee
Young Women's Christian Association
CIO Industrial Union Council
Screen Cartoonists Guild
Screen Publicists Guild
Laboratory Technicians, Local 683, IATSE

The organization is also conducting a campaign of propaganda against restrictive covenants which limit residential districts on the basis of color, et cetera. The group officially endorsed and carried on an intensive campaign in support of the following candidates for State office in the California Primaries held on June 4, 1946.- All of these individuals have been reported to either support the Communist Party line or have been found to be subject to Communist influence:

Robert W. Kenny, for Governor
John F. Shelley, Lieutenant Governor
Lucille Gleason, Secretary of State
Ellis E. Patterson, U. S. Senate (now a member of Congress)
Claude Welch, State Senator
Ned R. Healy, Congress (incumbent)
Helen Gahagan Douglas, Congress (incumbent)
Emmett Lavery, Congress, writer
Reuben W. Borough, Congress, Pamphleteer
Chet Holifield, Congress (incumbent)
Cecil R. King, Congress (incumbent)
Clyde Doyle, Congress (incumbent)

This organization also has reportedly raised large amounts of money for the support and elections of the candidates it sponsored for office. With one exception, there has been no division in their ranks on this issue of preferred candidates. There was over the two candidates Ellis E. Patterson and Will Rogers, Jr., for the office of United States Senator. A small group, about forty in number, disagreed with the leaders of the HICCASP and came out with Will Rogers, Jr. for Senator. It should be pointed out, however, that it has been reported that there is practically very little difference between Patterson and Rogers, because they both have been supported to some extent by the Communist Party.

Confidential Informant [redacted] advised that he felt there would be some changes made within the organization due to the fact that it was now recognized and designated by the interested public generally as a Communist front organization.

Prior to the election for some four weeks, the subject organization cooperated with the following organizations connected directly or indirectly with the Hollywood motion picture industry in a series of political rallies for the benefit of the candidates sponsored by this group.

Conference of Studio Unions (Reportedly Communist controlled)
Council of Hollywood Guilds and Unions (Reportedly Communist controlled)
57th A.D. Democratic Club (Reportedly Communist controlled)
American Youth for Democracy (Formerly known as Young Communist League, Communist controlled)
American Veterans Committee (Reportedly sponsored by Communists)
Mobilization for Democracy (Reportedly Communist front organization)

Hollywood Writers Mobilization

Confidential informant [redacted] has related that the political activities of this organization have corresponded with those of the Hollywood Independent Citizens Committee of the Arts, Sciences and Professions. The principal activity of this organization during the month of May was in the showing of Russian propaganda motion pictures at the Gordon Theater in Los Angeles on each Tuesday night. In connection with the showing of these pictures made in Russia, a sort of town meeting forum is held in which the audience takes part. These gatherings are reportedly colored in nature and are used for propaganda purposes. Films already shown or to be shown are entitled as follows:

"Once There Was A Girl" - made in Russia and glorifying the Young Komsomols (Young Communists)
"The Last Chance"
"Marie-Louise"
"Seventh Veil"
"Open City"
"It Happened at the Inn"

William Dieterle, a motion picture director, is one of the prime movers in this venture. Others are:

Florence Odets - Photographer
*Edward Eliscu - Writer
*Mrs. Guy Endore - Hollywood Women's Council
Howard Koch - Writer
*Robert Rossen - Writer
*Corinne Seeds - Of the University of California at Los Angeles, Elementary Division

During the month of June the Hollywood Writers Mobilization reportedly secured the Laurel Theater in Los Angeles for the showing of propaganda pictures. In addition to those individuals not previously mentioned as being interested in this propaganda effort are the following:

John Cromwell - writer
*Alvah Bessie - writer
Frances Millington - studio worker, union officer
Lena Horne - Negress, actress, singer
John B. Hughes - news commentator
*Guy Endore - newspaper columnist
Lewis Milestone - Russian born film director

Those individuals whose names have an asterisk placed before them have been reportedly connected with Communistically inclined groups.

National Win-The-Peace Conference

According to a press dispatch, this organization came into existence at a meeting held in Washington, D. C., on April 4, 5, and 6, 1946. Confidential Informant [redacted] has advised that this organization came into existence in Los Angeles on May 12, 1946. This organization held the Win-The-Peace Conference meeting at the Los Angeles City College auditorium on that date. The co-chairmen of this meeting were:

*Paul Robeson - Singer and actor
Colonel Evans Carlson - U. S. Marines

The Los Angeles Conference was in charge of the following individuals who are reported to follow the Communist Party line:

Robert W. Kenny - Attorney General of California and candidate for Governor
Allen Chase - Writer and Executive Secretary of American Committee for Spanish Freedom
Edward Mosk - Attorney and former member of AMG in Germany
True Boardman - Radio writer
Reuben W. Borough - Pamphleteer
Victor Shocken
William H. Rosenthal - California State Assemblyman
Belle Dubnoff
Dr. Herbert Alexander - Professor at Los Angeles City College
Dr. Claude Hudson - Negro dentist
L. E. Claypool

Lal Singh - India, publishes a paper on Indian affairs
David Sarvis
Dr. I. Rees
*William Pomerance - Executive Secretary Screen Writers Guild
Willis J. Hill - President of People's Educational Center
*Ike Adams - Negro
*Phil M. Connelly - Secretary-Treasurer, LAIUC

It is also reported that the HICCASP and the Hollywood Writers Mobilization are both officially affiliated with the national and local groups. It is reported that both of these organizations sent official delegates to the Washington meeting.

Actors Laboratory

Confidential informant [redacted] has indicated that this Communist controlled school for acting has moved to a new location in the Las Palmas Theater, 1648 North Las Palmas Avenue, Hollywood, California. The Actors Laboratory is a continuation of the former Group Theater Organization which was affiliated with the International Union of Revolutionary Theaters through the New Theater League.

The Actors Laboratory is preparing to produce propaganda and revolutionary plays. Now in preparation to be produced in the near future is the Communist propaganda play by Clifford Odets called "Awake and Sing."

Hollywood Forum

This group reportedly devoted to Communist propaganda, according to Confidential Informant [redacted] holds its meetings each Friday night at the Allan Hudack Dance Studio in Los Angeles, California. According to the informant, while this organization is called the Hollywood Forum, it is held under the auspices of the "Daily People's World," which is the official organ of the Communist Party on the West Coast. Those taking part in the forum discussions are all connected with the Hollywood motion picture industry. The following are the most active in this venture:

*Waldo Salt - Moderator, Communist writer
*John Howard Lawson - Communist writer and Communist Party functionary
*Samuel Ornitz - Communist writer for many years
*Alvah Bessie - Communist writer
Carlton Moss - Negro, writer
*Patricia Killoran - "Daily People's World" correspondent
William P. Mutter - Representative of Railroad Brotherhoods

Those individuals whose names have an asterisk placed before them are reportedly members of the Communist Party or close followers of the Communist Party line.

General

Confidential Informant [redacted] has informed that the entire strength of the Communist forces in the Hollywood film industry, including members of the Party, sympathizers and fellow travellers, was devoted almost exclusively to the Primary Election for State and County offices held on June 4, 1946. In fact the entire Communist apparatus in the State was reportedly utilized in an effort to elect those candidates whom the Communist Party and its front organizations, in addition to those organizations previously referred to, had endorsed. The candidates supported by the Communists and so-called liberal and progressive elements were, as you undoubtedly know, defeated.

Robert W. Kenny, State Attorney General and candidate for Governor had the endorsement of the Communists and their sympathizers. In fact, Mr. Kenny had reportedly been raised to his present post of Attorney General of California by the efforts of these liberal and Communist forces.

Ellis E. Patterson, now a member of Congress and a candidate at this election for the Senate of the United States, was also defeated. It is said that he has a record of Communist affiliations which dates back for many years.

The Communists centered most of their strength on these two offices for obvious reasons. Other offices where Communists had endorsed candidates met a similar fate in the majority of cases. This defeat at the polls for the Communists throughout the State, where for about ten years they have enjoyed an almost preferred position, is alleged, by this informant, to be a turning point in the politics of the State, and also a change in Communist tactics, particularly within the motion picture industry where they are exceptionally strong due to the key positions they hold. This informant further advised that one important factor that contributed to this turnover was the open position the Communists are now required to take because of the change in the Party line. For this reason, Communists are more and more being exposed.

DEVELOPMENTS IN THE HOLLYWOOD WRITERS MOBILIZATION
(July 23, 1946 through November14, 1946)

Confidential Informant [redacted] of the Los Angeles Field Division, has advised that the activities of the Communist-controlled Hollywood organization of writers known as Hollywood Writers Mobilization, has been confined to the promotion of the exhibition of Russian motion pictures at certain independent motion picture theaters in the Los Angeles area. In addition to this activity, the organization has sponsored and cooperated with such Communist fronts as the Mobilization for Democracy, the Hollywood Citizens Committee for the Arts, Sciences and Professions, the Citizens Committee for Better Education, and similar groups used for pressure purposes.

The Hollywood Writers Mobilization, being an organization of writers only, is more or less confined to writing. This was the function of the organization when it was allied with the Office of War Information during the period of the war. Its efforts then and now are devoted to the propaganda field. Information has been received that it is to be connected with a Government agency, this time under the jurisdiction of the War Department. The War Department has announced that it has appointed Pare Lorentz as the Chief of the Film and Theater Unit of the reorientation Branch of the Civil Affairs Division, an agency of the United States Government.

"Variety" for September 3, 1946, stated that Lorentz' division had a budget for 120 reels which was to begin his project and that he had been allocated 2000 projectors for distribution in Japan and Germany. These projectors, according to the article, were to be used in establishing schoolroom programs and reopening theaters in remote areas.

The article stated that 200 million people in Japan, Korea, Austria and Germany, will not be allowed to see any film that is not approved by the Lorentz unit, and producers in occupied countries will not be allowed to make any films until they have been certified and have an Army approved script. The article also related that Lorentz received authorization to select a nucleus of 34 technicians who will begin expansion of the entire operation. The first production unit of 100 people is to include film editors, camera men, sound men, art directors and other technicians. Veterans are to be given preference on all jobs. Five divisions have been made within the film and theater organization, including:

News Reel Unit
Story Unit
Theater Unit
European Unit
Pacific Unit

The duties of Lorentz' Division will be the production of motion picture documentary "shorts," news reels and theater units, all of which will be used to set up a system of re-education of occupied countries, especially Germany, Austria and Japan.

There is also to be another branch, under the same jurisdiction, devoted to magazines, newspapers, educational and religious, and "special projects." Pare Lorentz, who has been identified as being very sympathetic with the Communist cause, particularly when he was engaged on the WPA theater project, has announced that he will recruit the personnel largely from the Hollywood motion picture industry. Information has been received that the Hollywood Writers Mobilization will be the principal cultural group contacted; that the HWM will occupy the same relations with this War Department project that it did previously with the Office of War Information.

This organization being Communist-controlled and directed could be and very probably would be connected with a propaganda agency for that cause as it would be in a position to utilize the government agency to spread propaganda throughout those occupied countries not yet taken over by Soviet Russia.

The "Guildsman," official paper of the Los Angeles Newspaper Guild, for June, 1946, stated that following the screening of the Russian picture, "Once there was a Girl," portraying the children of Leningrad during the Nazi siege of that city, a talk was made by William Dieterle advocating greater realism and honesty in the production of American motion pictures. Dieterle said: "We saw in this Russian film a scene showing people drawing water through holes out in the river ice; the scene was real. The snow and ice were not artificial and the reality of the cold and hardship projected itself from the screen into the imagination of the audience. Here in Hollywood that scene would have been staged on the set. The snow would have been granulated salt and flour and the sense of reality would have been lost."

A film forum was then conducted, the other speakers being Dr. Corinne Seeds, UCLA educator; Howard Koch, screen writer and chairman of Writers Mobilization; and Charles Ellis, city editor of the "Labor Herald."

Harold J. Salemson about 1937 was the president of the Los Angeles Newspaper Guild and was active in Communist affairs and, according to [redacted] discontinued confidential informant of the Los Angeles Office, was a member of the Communist Party. He went into the Army Special Services early in 1942. He returned to Hollywood from the military service in March, 1946, and at the present time he is the director of publications for the Screen Writers Guild and is active in Communist front organizations.

[redacted]

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Confidential Informant [redacted] has advised that the Hollywood Writers Mobilization in cooperation with the Mobilization for Democracy has instituted a series of broadcasts over Radio Station KLAC in Los Angeles. The title of the broadcast is "It is Beginning Here." The programs are propaganda in the interest of minority groups.

According to the informant, this is the usual Communist propaganda springboard for putting over the Communist Party line. The broadcasts are given every Monday evening at 7:15. This project also has the support of the Hollywood Independent Citizens Committee of the Arts, Sciences and Professions. The following individuals are interested in conducting this venture: Harry Hoijer, teacher at UCLA; Ken Niles, announcer; Lee Horton, Hollywood Writers Mobilization; Lillian Randolph, Negro actress and Betty Jones, Negro social worker.

HOLLYWOOD INDEPENDENT CITIZENS COMMITTEE OF THE ARTS, SCIENCES AND PROFESSIONS (July 23 through November 8, 1946)

According to [redacted] the Hollywood Independent Citizens Committee for the Arts, Sciences and Professions (ICCASP) has become the main political and propaganda pressure group of the Communist Party in Hollywood and is now carrying out the "open" line of the Communist Party in the political and pressure groups found in the motion picture industry.

[redacted] asserted that the Hollywood ICCASP derives prestige from the influence of the film industry and the influential film characters engaged in that industry. He related that the motion picture industry, as such, renders its tacit consent to these activities as there has never been any criticism of any kind from the top producers of pictures in Hollywood or any attempt to prevent this organization using the name of the industry for its "subversive" purposes.

[redacted] further advised that this organization is openly allied with many other Communist "front" organizations, both locally and nationally and is to be reckoned with as the western branch of the ICCASP, the joint sponsor with the National Citizens Political Action Committee of the meeting held in Madison Square Garden recently when Secretary of Commerce Henry A. Wallace and United States Senator Claude Pepper from Florida made the pro-Russian speeches which caused national and international furore.

[redacted]

[redacted] further stated that while the organization has not been greatly affected by the present exposures of the Communist Party's relations to the Soviet Union and that country's attitudes toward world peace, or a coming war, there have been some withdrawals of membership and board members. The more timid among the group, evidently fearing that reputations in the film industry might suffer, have withdrawn from the organization. To make up for these resignations, the following have been added to the Executive Council:

Artie Shaw, Band Leader
Larry Adler, Actor
Averill Berman, Radio Commentator
Dr. Arthur Brower, newcomer
Virginia Bruce, Actress
Norval D. Crutcher, studio labor leader
Sterling Hayden, actor
Rose Hobart, actress
Maurice Howard, studio union labor leader
Gene Kelly, actor
Robert W. Kenny, attorney-general of California
Roland Kibbee, writer
Charles Lewin, writer
Margo, actress
Kenneth MacGowan, director
Kenneth McKenna, director
Groucho Marx, actor
Jack Moss, writer
Vincent Price, actor
Ann Revere, actress
Arthur Sheenman, writer
Gloria Stuart, actress
Sheppard Traube, writer
Cornel Wilde, actor
[redacted]
Mrs. Talli Wyler, wife of William Wyler, director

The majority of the above-listed individuals have been associated at one time with activities which have been under the influence and/or control of the Communist Party.

The Hollywood ICCASP arranged for a concert in the Hollywood Bowl on September 2, 1946 for the purpose of raising funds. According to a circular issued by the organization the funds were to be used for political purposes. The statement was:

"This concert is the most exciting and important public event HICCASP has ever undertaken. Its financial success will guarantee much of our fall election work as well as support of the many other urgent campaigns in which HICCASP is engaged."

[redacted] stated that the feature of this concert was the guest speaker, Claude Pepper, Senator from Florida, who gave the Communist Party line on the relations of the United States with Soviet Russia. The concert was a success, some 15,000 people attending, and the amount taken in is estimated as between $40,000 and $50,000. The artists taking part were:

Arthur Rubenstein
Frank Sinatra
Gregory Peck
Vincent Price
Alfred Drake
Earl Robinson
Dr. Hugo Strelitzer
Franz Waxman
Larry Adler, and
Claude Pepper

[redacted] further advised that the Hollywood ICCASP is now affiliated with another Communist group, called Citizens Committee for Better Education. This Communist "front" is a pressure group set up to work on the public school system of the State of California and City of Los Angeles. Other organizations affiliated, are:

Communist Party
American Youth for Democracy
American Veterans Committee
Conference of Studio Unions
Hollywood Women's Council
Hollywood Writers Mobilization
Los Angeles Federation of Teachers, Local 430 (AFL)
Mobilization for Democracy
National Citizens Political Action Committee
CIO Political Action Committee
Southland Jewish Organization
United Public Workers, CIO

The Hollywood ICCASP has affiliated itself, according to [redacted] with the Los Angeles Civil Rights Congress, a branch of the National Civil Rights Congress, a completely Communist-controlled pressure organization.

Other organizations affiliated with this national organization, are:

American Veterans Committee
National Lawyers Guild
Home Protective Association (local group)
Home Owners Defense Council " "
West Hollywood Defense Council " "
San Fernando Valley Council
on Race Relations " "
Committee for Unity " "

[redacted] also informed that the Hollywood ICCASP participated on Sunday, September 22, 1946 in a mass demonstration against a meeting held by Gerald L. K. Smith in the Polytechnic School Auditorium in Los Angeles. This demonstration was called by the Mobilization for Democracy, a Communist-formed and controlled "front" in the Southern California area. In doing so, it cooperated with the following Communist-dominated groups:

American Youth for Democracy (formerly Young Communist League)
Mobilization for Democracy
American Jewish Congress
Progressive AF of L (Communists within the AF of L)
Los Angeles CIO Council
American Veterans Committee
Southland Jewish Organization
National Negro Congress
National Association for the Advancement of Colored People.
Jewish War Veterans

The speakers at this demonstration were:

Ellis E. Patterson, Congressman from 16th Congressional District
Phillip M. Connelly, CIO-Industrial Union Council
William Bidner, Mobilization for Democracy, Executive Director
Stanley Moffatt, Justice of the Peace at Huntington Park, Calif.

The HICCASP took part officially in a "strategy" meeting held in the St. Francis Hotel, San Francisco, on September 22, 1946. The purported purposes of this meeting of delegates from organizations mentioned below, were to carry out the policies of the late Franklin D. Roosevelt and "support 'progressive' candidates in the November 5 elections." The organizations represented were:

HICCASP
California State CIO
National Citizens Political Action Committee
National Association for Advancement of Colored People
Brotherhood of Railway Trainmen.

The meeting issued the following statement printed in the Communist "Peoples Daily World," September 23, 1946, Page 1, Column 7:

> "Since developments of the recent weeks had emphasized the need of a stronger, more unified stand among independent liberal groups, and in view of the seriousness of the coming November elections, we are meeting today to explore ways and means of implementing our independent political action in support of the late President Roosevelt's foreign policy of Big Three unity, as recently amplified in the statements of Henry A. Wallace, and the Roosevelt domestic program commonly known as the Economic Bill of Rights."

The Hollywood ICCASP called a mass meeting at the Hollywood Legion Stadium on September 18, 1946 held purportedly to "protest the sufferings of the Jewish people in Palestine."

This meeting was purely political in intent. All speeches dealt with the foreign policy of the United States, in the main, rather than strictly the question of the Jews in Palestine.

A. Hirschmann, listed as Special Inspector General of UNRRA, praised Secretary Henry A. Wallace for his criticism of Secretary of State Byrnes' "get tough" policy with Soviet Russia.

Edward G. Robinson, screen actor, stated that anti-Semitism, anti-Russian, anti-Negro and anti-Labor prejudices are one and the same thing.

Reuben Dafni, a citizen of Palestine, also spoke on the Jewish question, stating that there was no real trouble, except that which is being stirred up by British and other capitalist interests.

Others taking part in this HICCASP-called meeting and following the standard Communist Party line, were:

Gene Kelly, actor
Margo, screen and stage actress
Ned R. Healy, Congressman from Southern California
Charles Brown, chairman Jewish Community Council.

A. Hirschmann, mentioned above, was also listed as a member of President Roosevelt's War Refugee Board.

Approximately 8,000 persons attended this meeting. The general complexion of the meeting was the same as those who attend all other Communist "front" meetings. This, however, was strictly "Hollywood."

The principal activity, aside from that of a "pressure" nature, of the Hollywood ICCASP, was in connection with the recent National elections. The organization has endorsed all candidates favored by the Communist Party with the exception of one: that is, the write-in campaign for Archie Brown, a known Communist, for Governor of California, running on the Communist ticket, or rather, running as a Communist.

The HICCASP is the strongest organized political force within the Democratic Party of California. While not officially affiliated with the Democratic Party, it acts as a hard, disciplined core within that party devoted to an attempt to steer the Democratic Party in the direction of the official Communist Party line.

The Los Angeles "Daily News" for May 13, 1946 stated that a former Secretary of the Interior, Harold L. Ickes, emerged that day as the actual, if not the titular leader, of the new United Front formed by three citizen groups.

It stated that the organization of the three agencies under a single banner in time for this year's elections doubtless will serve to sharpen up Congressional campaigns between those who have been supporting the Administration's domestic program and those who have been methodically chopping it to pieces ever since V-J Day.

"These three groups will keep their autonomy, but will make their weight felt where it counts by pooling resources, talent, and strategy toward a single aim of electing liberal congressmen and senators.

"Heads of the three groups, the National Citizens PAC; the Congress of Industrial Organizations PAC; and the Independent Citizens Committee of the Arts, Sciences and Professions held their initial strategy session here over the week-end."

The Los Angeles Tribune for July 13, 1946 stated that more than 1,100 members of the HICCASP have registered their protests against an act of discrimination charged to the management of the Ambassador Hotel by Carlton Moss who was associated with Frank Capra in the production of "The Negro Soldier," War Department film.

The article stated that Mr. Moss is a member of the Executive Board of HICCASP and has been cited for meritorious service by the War Department in recognition of his production of the "Negro Soldier." Among the well-known

members of the HICCASP who have joined in the committee's protest are:

Olivia DeHaviland
Albert Dekker
Helen Gahagan Douglas
John Garfield
Paul Henreid
Lena Horne
Frederick March
Harpo Marx
James Roosevelt
Gail Sondergaard

The "Hollywood Reporter" and "Variety," trade papers in the motion picture industry, on August 5, 1946 carried full page advertisements. Also, the "California Eagle" carried the same advertisement which in substance was as follows:

"AMONG THE CASUALTIES OF WAR-1946

"January 4:	Four Negro veterans killed in Birmingham, Ala.
"February 5:	Two Negro veterans killed in Freeport, L.I.
February 13:	Negro veteran's eyes gouged out by Aiken, South Carolina policeman.
February 25:	Two Negroes, one a veteran, killed in Columbia, Tennessee jail.
July 17:	Macio Snipes, veteran, only Negro to vote in his district, murdered in Taylor County, Georgia
July 22	Leon McTatie whipped to death near Lexington, Miss.
July 24:	Four Negroes--two men and two women--lynched by mob in Walton County, Georgia.

"STOP THIS SLAUGHTER!

"(A) Wire President Harry Truman urging defense of the Constitution and fulfillment of our Atlantic Charter obligations. Ask him, by a personal plea to the nation, to reassure the world that America is determined to preserve her democracy.

"(B) Wire Attorney General Tom Clark, Washington, D. C., demanding protection for Negro citizens and restoration of law. Commend him for his seven-state investigation of the KKK.

"(C) Wire Senator Sheridan Downey, Senate Office Building, Washington, D. C., urging him to move for the immediate creation of a United States Senate Committee to investigate denial of civil liberties and police protection to the Negro people.

"(D) Wire all Washington representatives urging passage by Congress of a Federal Anti-Lynch Law which has been pending for the last fifteen years.

"(E) Unite with the Hollywood Independent Citizens Committee of the Arts, Sciences and Professions and all other progressive organizations, to undertake a campaign of education and protest."

The article states "This advertisement voted by the general membership of the Hollywood Independent Citizens Committee of the Arts, Sciences and Professions."

The Los Angeles "Times" for August 2, 1946 carried a statement of the HICCASP to the effect that the HICCASP had voted $1,000 additional to the $10,000 reward which had been offered for the apprehension of the person or persons responsible for the Georgia lynchings in Walton County, Georgia.

According to this same source, the Hollywood ICCASP has supported the current "Consumers' Strike". For this purpose literature in huge amounts was mailed. Members of the group organized neighborhood meetings to agitate the boycott and arranged to take part in picket lines in front of commercial establishments. This buyers strike was to take place on July 18th and was officially called by the 16th Congressional District Section of the Communist Party. Picket lines were established in front of markets, etc. The HICCASP responded to the Communist appeal and furnished a sky-writing airplane to support the strike.

The HICCASP reported that it has secured 500 signatures to a telegram sent to Washington in support of this program. The signatures were secured on the streets by John Garfield and Georgia Gibbs. Garfield is the noted screen actor long connected with Communist activity. In this activity the HICCASP

cooperated with the following:

Communist Party
American Youth for Democracy (formerly
Young Communist League)
International Workers Order
American Veterans Committee
National Citizens Political Action Committee.

The organization led a demonstration in the press and by meetings against the Ambassador Hotel in Los Angeles because of the refusal of that hotel to serve Carlton Moss, a Negro writer connected with the Hollywood film industry.

The current activities of this group, according to confidential informant [redacted] and [redacted] were devoted toward the recent elections held on November 5, 1946. These consisted in raising funds, putting out literature and holding meetings in conjunction with other Communist-controlled organizations. As a body, it has endorsed all candidates supported by the Communist Party except one, a known Communist, Archie Brown, who is conducting a write-in campaign for the Governorship. All others endorsed by the HICCASP are what are known as "liberals" or "progressives." Those who receive intensive support by the organization are the following:

Will Rogers, Jr., Candidate for U. S. Senate
Ellis E. Patterson, write-in candidate for Congress after
being defeated in the primary for Senator.
John F. Shelley, candidate for Lt.-Governor
Edmund G. Brown, candidate for Attorney General
Ned R. Healey, Congressman, candidate for re-election
Helen Gahagan Douglas, Congresswoman, candidate for re-election
Clyde Doyle, Congressman, candidate for re-election

All other endorsements of local Assemblymen and propositions on the ballot coincide with the endorsements of the Communist Party.

The HICCASP works in close connection with what is called School of Political Action Techniques conducted by Southern California National Citizens Political Action Committee, located at Parkview Manor, 2200 West Seventh Street, Los Angeles, California. Literature and folders mailed out by HICCASP state the aims and purposes of this school are mainly "mobilizing special groups for political action," political speech writing and making, public relations, etc.

The Communist character of this "school" is shown by the following names, listed as the faculty:

Joseph W. Aidlin, Democratic County and State Committees
Dr. Leonard Bloom, UCLA Professor
Dr. Frank Davis, listed as Professor of Sociology, UCLA.
Albert Dekker, screen actor
Mendel Lieberman, American Veterans Committee
Bernard Lusher, United Office and Professional Workers
Allen Metcalf, campaign manager Ned Healy for Congress
George Moore, President L.A. City Council
Edward Mosk, Attorney and Author
Mrs. Esther Nassitir, 13th District Coordinating Council
John Payne, Citizens Research Institute
Abraham Polonsky, screen writer
Dr. H. E. Scarbrough, 13th District Citizens Committee
George Stiller, Public Relations Consultant
Bert Witt, Director NCPAC
Sara Kleban, Coordinator.

Among sponsors of the school are the following, all of whom have extensive records of Communist activity:

Charlotta Bass, Editor of California Eagle
Averill Berman, Broadcaster
James H. Burford, CIO official
Rev. Ernest Caldecott, Unitarian Minister
George Campbell, AFL Secretary of Musicians Union
Dr. Franklin Fearing UCLA Professor
Augustus F. Hawkins, State Legislature member
Robert W. Kenny, State Attorney General
Albert Maltz, Writer
John T. McTernan, Labor attorney
Carey McWilliams, Professional sponsor for front organizations
Judge Isaac Pacht, Attorney
Gregory Peck, Actor
Mrs. Jean Sieroty, Wife of Manager of Columbia Department Store
Dalton Trumbo, Writer
Claude Welch, Lawyer, teacher
Alvin Wilder, Radio Commentator
Jacob Zeitlin, Book Store

In addition to the foregoing activities, the HICCASP affiliates with, supports and uses the publicity-gathering name of the organization to further all Communist-inspired ventures in the locality.

Spotlight on China Mass Meeting

According to confidential informant [redacted] a mass meeting under the above title was called by notices mailed by the HICCASP for October 6, 1946, to be held at the Hollywood American Legion Stadium. The meeting was widely publicized for weeks in advance. The top officers of the American Legion, having learned that the meeting was controlled by Communists, cancelled the contract for the stadium. The meeting was then moved to the Olympic Auditorium in downtown Los Angeles, where it was held on the date scheduled.

The main purpose of the demonstration was to create pressure on the State Department to withdraw American troops from China, one of the main objectives at this time of the Communist Party of the United States.

Those taking part in the meeting were:

Judge Stanley Moffatt, who acted as Chairman
Paul Robeson, Actor and singer
Ellis E. Patterson, Congressman
Harrison Foreman, Author and Communist sympathizer
Col. Evans Carlson (could not appear, but sent a telegram of support for the movement)
Bill Belton, CIO Organizer

A collection was taken, the Mobilization for Democracy donating $1500. An estimated $5,000.00 was collected.

Others contributing were:

American Veterans Committee
International Workers Order (IWO)
American Youth for Democracy (Young Communist League)

The usual Hollywood support for this meeting was given. Allen Metcalf was the Chairman of the arrangements committee.

[redacted]

AMERICAN AUTHORS AUTHORITY

The American Authors Authority is a recent organization under the leadership of James M. Cain, novelist and movie writer, which plans to control sales to magazines, movies and radio of all manuscripts written by American authors. It is reported that on July 29, 1946 the Screen Writers Guild voted 430 to eight to go into this project and fully supported this new group with the Radio Writers Guild.

The Washington Times Herald for August 13, 1946 quotes Cain's explanation of the operation of this new organization as follows: "The writer will send all works to the Authority to be copyrighted in its name, for his benefit. The Authority will then say, 'We shall copyright for assignment no works except from writers who have become members of the proper guild.'

"This will take care of the outlaw contributor who became so menacing to the American Society of Composers and Authors at the time of its fight with the radio studios.

"It will also say we shall lease no rights except to lessors who comply with the basic agreements of the guild.

"The Screen Writers Guild and the Radio Writers Guild will say, 'We shall permit our writers to work on no material not leased through the Authority' and this will compel every writer in the country hoping for picture or magazine sale to send his work to the Authority before the magazines or publishers get it."

As it may be seen, this new group intends to act as a copyright repository or a clearing house or agent for writers in the leasing of their writings and it empowers the Authority to represent all authors in the disposition of the rights to their literary works.

Some editorial comments have indicated that the American Authors Authority is endeavoring to control ideas. Consequently, if all this power of the ideas in movies, radio and fiction come into the hands of a few people, and those people are touched with "political wackiness, as Hollywood's writers are, how can Moscow miss?"

Press accounts also reflect that the American Authors Authority is to be run by a full-time, salaried employee and is to obtain its funds from magazines, movies and radio companies, totaling about $250,000 a year for its operating expenses.

The New York Journal American on October 22, 1946 carried an article indicating that Stefan Heym, alias Hellmuth Flieg, a former German Communist, is now one of the leading backers of the American Authors Authority. The article also reflects that in addition to Heym, John Howard Lawson, whom it describes as a Hollywood screen writer, Communist Party contact man and fund raiser in the film industry, is also one of the leading sponsors of this nationwide program.

The Hollywood Reporter for August 23, 1946 alleged that although Cain is the leader of this new American Authors Authority, it believes that the material was forwarded to Mr. Cain by some of the Communist members in the Screen Writers Guild. The Hollywood Reporter indicated that this new organization would not assist the writer either in a financial way or give him constructive protection. It cited the example of the Russian writings which contain only what Stalin wants written and it prohibits any Russian writer from using any free thought, freedom or expression or his own creative ideas. This periodical reflects that the same type of treatment can be expected if this organization is allowed to progress and remain in the hands of the Communist-controlled Screen Writers Guild.

The article further states that this control will be accomplished through the maneuver which permits the playwrights to have complete authority over their works for stage production. Consequently, no director or producer will be allowed to change any word or thought without the consent of the author. This, according to the article, is the immediate hidden effort of the Authors Authority in so far as the motion pictures are concerned.

According to the Washington Times Herald for September 9, 1946, a number of the nation's leading authors have banded together to form the American Writers Association. The President of this new organization is John Erskine and its Executive Secretary is Suzanne LaFollette. Its membership included such prominent authors as Clarence B. Kelland, Bruce Barton, Rupert Hughes, Norman Thomas, Clara Boothe Luce, Irene Kuhn, Philip Wylie, George Sokolosky, H. V. Kaltenborn and Oswald Garrison Villard.

This group, according to the press, is a counter organization set up in New York to fight the American Authors Authority proposal.

JOHN BARNES AND ASSOCIATES

This recently formed "public relations" organization, according to [redacted] confidential informant of the Los Angeles Field Division, announced that its functions are to "see that liberal, progressive commentators, such as are listed as supporting the organization are kept on the air as an antidote to the radio prostitutes who put their personal well-being above that of their fellow Americans...." The persons listed as supporting this group are all connected directly and indirectly with the Hollywood film industry. They are:

James Roosevelt
Sam Balter
Averill Berman
Peter De Lima
Bill Pennell
Sidney Roger (San Francisco)

Also listed as supporting this venture are businessmen of Los Angeles, all of whom lean toward the Communist position. The offices of this group are located at 6633 Whitley Terrace, Hollywood. [redacted]

WESTERN COUNCIL FOR PROGRESSIVE
BUSINESS, LABOR AND AGRICULTURE

[redacted] Los Angeles confidential informant, informed that this is also a newly-formed pressure group in the Hollywood section which cooperated with the foregoing organization, John Barnes and Associates. This group is obviously a Communist pressure group because of the names given as supporting it. Some of them are:

Robert W. Kenny
Bartley C. Crum
Will Rogers, Jr.
Albert Dekker
Sam Balter
Paul Robeson
Arch Oboler
Phillip M. Connelly
George Campbell
James Roosevelt, and
many others.

[redacted]

HOLLYWOOD COMMUNITY RADIO

[redacted] confidential informant of the Los Angeles Office, informed that a group of individuals, all of whom have been identified with Communist activities in Hollywood, has applied to the Federal Communications Association for license to operate a standard radio broadcast station to be located in Gardena, California. Gardena is a suburb of Los Angeles. The application was filed on July 18, 1946. The group also filed for a Hollywood FM outlet for the 1560 Kilocycle band.

While this venture is connected with the radio industry, all those involved are connected with the Hollywood motion picture industry. This source relates that the station would be devoted to spreading Communist propaganda. [redacted]

The hearing for a permit to operate this radio station was scheduled to come up before the Federal Communications Commission on October 14, 1946. The group applying for the license, according to [redacted] is under Communist control and all the officers and stockholders have long records of Communist activity. They are as follows:

Alvin Wilder, President, broadcaster
Paul Stewart, Vice-President, radio writer
Cal Kuhl, Second Vice President, writer
Pauline Lauber, Financial Secretary, Hollywood Writers Mobilization Secretary
John T. McTernan, Treasurer, Attorney

Directors:

Franklin Fearing, UCLA Professor
Sam Moore, President of Radio Writers Guild
Abraham L. Polonsky, writer
Phillip M. Connelly, Secretary Treasurer LA IUC
George Campbell, Secretary of Musicians Union, Local #47, AFL
William Pomerance, business agent Screen Writers Guild
Hy Kraft, writer
Emil Corwin, a brother of Norman Corwin

Stockholders:

Charles J. Katz, attorney
Russ Avery, Treasurer of the Peoples Educational Center [redacted]

[redacted]

Kleck Moll
Theodore Saidenberg, musician
Seniel Ostrow
Jack Y. Berman, theater manager
Peter Kahn, Jr.
George Alexander Coulouris, actor
Leo A. Goldberg
John Garfield, actor
Robert B. Roberts, theatrical agency
Allen Scott
Lillian H. Taussig
P. C. Stewart
E. E. Kotkin
Robert Triest
Reginald G. Johnson
Emil Corwin

The purposes of this group are to use this station for "liberal" programs. "Liberal," in this instance means Communist. [redacted]

JEWISH BLACK BOOK COMMITTEE OF LOS ANGELES

According to [redacted] confidential informant of the Los Angeles Office, this organization is the local branch of the national organization of the same name headed by Albert Einstein. It has announced that on October 1, 1946, a mass meeting will be held at the Shrine Auditorium, Los Angeles. The principal speaker at this meeting will be Congressman Emanuel Celler of New York. The purposes of this organization are stated by it in the "People's Daily World," September 6, 1946, to be to "present every public official in the State with a copy of the Jewish Black Book as a reminder that what happened over there must not happen over here."

[redacted]tates that those active in this group have all been identified with Communist activities and most of them have connections with the motion picture industry. They are the following:

Lion Feuchtwanger, refugee writer
Julius Fligelman
Dr. Sanford Goldner, labor research
Peter M. Kahn
Jack Agins, an employee at the People's Educational Center
Mrs. Anne Allen

[redacted]

Harry Bauman, Businessman
Lewis Milestone, director
Artie Shaw, bandleader
John Garfield, actor
Oscar Pattis
Peter M. Kahn, Jr.
Jay Gorney, song writer
Robert Rossen, writer and director
Mrs. Fred C. Pollock
Henry Blankfort, writer and director
Dr. Isadore Rees, Jewish Rabbi
Paul Jarrico, writer
John Berry, director
Samuel Ornitz, writer
A. Maymudes, IWO
Mrs. A. Prinzmetal
George Stiller, businessman 100-138754-134 Page 8

As a result of the meeting held at the Shrine Auditorium, Los Angeles, October 1, 1946, the following resolutions were adopted and disseminated:

Stop the State Department's "Get Tough With Russia" policy

Support Henry Wallace in his attitude toward Russia and the atomic bomb.

Criticize the "imperialist" policy of Britain in sending troops to Greece.

Get United States troops out of China.

And all other "must" agitation according to the present Communist Party line.

Those taking part in the meeting were:

[redacted]

Ellis E. Patterson, Congressman from California
Artie Shaw, Hollywood band leader
Kenneth Leslie, Editor of "The Protestant," a Communist propaganda magazine, issued monthly supposedly in the interest of the Protestants in the United States and anti-Catholic

[redacted]

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Rabbi Max Nussbaum, Rabbi, Israel Temple
Lion Feuchtwanger, Refugee and writer
Dr. Sanford Goldner, CIO Research Assistant
Peter M. Kahn, Businessman
Dr. Jack Agina, teacher in the Peoples
Education Center
Julius Fligelman

[redacted]

HOLLYWOOD INDEPENDENT CITIZENS COMMITTEE
OF THE ARTS, SCIENCES AND PROFESSIONS
(November 14, 1946 through February 14, 1947)

A confidential informant of the Los Angeles Field Division, [redacted] in November, 1946, advised the Hollywood Independent Citizens Committee of the Arts, Sciences and Professions had issued thousands of letters to organizations, unions and individuals, asking support for the same list of candidates supported by the Communist Party and the Communist front groups. Despite this, only one candidate supported by the organization for a major office was elected. This candidate was Helen Gahagan Douglas who was reelected to Congress from the 14th Congressional district. All others were defeated.

In this campaign the organization cooperated with all other Communist dominated groups, such as:

Los Angeles CIO Council
National Citizens PAC
Progressive AF of L Committee
Railroad Brotherhoods Joint Legislative Council

But as this entire program was defeated and as the entire political complexion of the State of California was changed, swinging definitely to the right, the HICCASP is now left in an isolated and unpopular position, even within the Hollywood studio circles. In fact, one member of the organization stated, "we were completely stunned by this turn of events."

However, despite all this, the HICCASP is still dominated by the Communist Party. It will hew to any changes made by this party. In fact, the HICCASP, like the Communist Party itself, will now be reorganized to meet the conditions of change, which are referred to under Section III. It will conform to the change in the tactics of the Communist Party of the United States which will now be altered because of the coming clash with the Soviet Union. For this reason, it can be stated that the HICCASP is now midway between two political positions, one a hangover from the Communist Political Association and the other the late position, the revolutionary position of Marxism-Leninism. It will now become either a more open propaganda agency for the Communist Party, or go out of existence altogether.

In December, 1946, the same informant, [redacted] reported that the national organization ICCASP is contemplating merging with the National Citizens Political Action Committee with the ultimate object of laying the foundation for a "third party" to be composed of and controlled by the so-called "liberal"

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elements in the United States. It is not known as yet whether this new combination, should it be brought about, will bear a different name from either of the above named. Should this new combination emerge as a third party, it would be right in line with the Communist Party of the United States which is now agitating for such a third party.

While no open meetings have been held, or announcements made of this proposed merger of the two organizations before mentioned, meetings have been held in private homes for discussion of the subject. The last meeting was held in the home of Eddie Cantor on December 3, 1946, where the matter was discussed. It was impossible to secure the names of those who attended, but the matter of the new party was discussed favorably along with the proposed leadership of Henry Wallace and Claude Pepper. However, the informant states that the matter was discussed more from a racial standpoint (Jewish) than from a liberal (Communist) one.

In January of 1947, informant [redacted] reported that the Hollywood chapter of the national organization is now preparing to go out of existence under that name and emerge as the Hollywood Branch of the new organization formed in New York on December 28 and 29, 1946, called Progressive Citizens of America. This latter organization was formed by a merger of the ICCASP and the National Citizens Political Action Committee (NCPAC).

The convention to bring forth this new organization was held in New York on the afore-mentioned dates. The delegates who represented the Hollywood ICCASP were the following:

E. Y. Harburg - song writer
George Pepper - musician
Larry Adler - musician
Anne Revere - actress
Aline McMahon

The delegates representing the NCPAC from Southern California were:

Bert Witt
Simon Lazarus
Howard Da Silva - screen actor

The Hollywood branch of the new organization is now being set up, and up to the time of this report it had not been completed. Who the officers are and what the general program will be had not as yet been determined.

HOLLYWOOD WRITERS MOBILIZATION

The "Guildsman," official newspaper of the American Newspaper Guild [redacted] June 1, 1946, reflected the specific 1946-47 program of the Hollywood Writers Mobilization as follows:

"PUBLIC SERVICE

"Continue to meet the heavy volume of requests for writing, producing, and directing services in line with patriotic objectives and designed to help safeguard and give meaning to the peace.

"PUBLICATIONS

"Development of the field of 'The Hollywood Quarterly', the unique non-profit magazine co-sponsored by the Hollywood Writers Mobilization and the University of California to provide a mature medium of expression for workers in the communications industries and for the study of those industries. Publication of this magazine marks the first time, writers, producers, artists, directors, and technologists have joined with a major university in a project of this kind.

"MOTION PICTURES

"Once a month the Mobilization shows a distinguished motion picture, either American or foreign and then holds a town-meeting type of audience discussion concerning craft problems in motion picture writing, directing, and producing, and dealing with the social issues implicit in the picture. The Mobilization also premiers unusual films, and plans for film production in 16 mm. documentary and educational field are being made.

"RADIO

"In cooperation with the Federation of American Scientists, the Mobilization has created a public service sustaining series of radio plays, dealing with problems created by the atomic bomb and nuclear fission. The Hollywood Writers Mobilization is also establishing a new radio work shop for the exploration of new and experimental techniques in radio writing and production

"NEWSPAPERS

"The Mobilization is working closely with the Los Angeles Newspaper Guild in the public relations field, and in the creation of special articles, brochures, and news stories to serve worthy purposes. It is working closely with [redacted] to develop a nationally syndicated weekly column for the Negro press.

"Recently the Mobilization has received official awards from the Government of the United States, the Government of Canada and from Government Department [redacted] its war activities services in which the LANG played a vital role."

Following is a summary of the war activities services rendered by the Hollywood Writers Mobilization to the present time:

Documentary and short subject films	210
Radio scripts	1069
Army-Navy camp shows	910
War bond speeches	490
Blood bank speeches	430
War agency brochures	29
War activity feature stories	125
Songs	60
Posters and slogans	360

Confidential informant [redacted] in reporting on the Hollywood Writers Mobilization in November, 1946, stated that this Communist controlled propaganda organization has, within the last sixty days or more, narrowed its activities to a considerable extent. It has not, as an organization, supported or sponsored the usual run of Communist pressure groups, but has instead confined its activities to the radio field.

While the writer members of this group are, at the same time, members of or supporters of many other activities of a Communist front nature, the organization itself has withdrawn from open support of such. This does not mean any change in ideology or desertion of the Communist movement in Hollywood. It is because other organizations have preempted the field of open political action. Such organizations are the Hollywood Independent Citizens Committee of the Arts, Sciences and Professions, the Win the Peace Congress, National Citizens Political Action Committee, etc.

The last important activity of the organization, aside from its radio efforts, was the publication of the Hollywood Quarterly, a publication sponsored jointly by the HWM and the University of California at Los Angeles, UCLA. The last issue of this magazine was dated July, 1946. Another issue was due in October. At the time of this report, this issue had not been published. The alliance with the university is still in existence, although there has been very little activity in conjunction with the university.

Confidential informant [redacted] further advised that a radio program entitled "It is Beginning Here" is being sponsored by the organization and

presented over radio station KLAC in Los Angeles. The program is presented each Monday evening at 7:15 p.m. The program purports to be in the "interest of minority groups." The program follows exactly the position of the Communist Party on this question of minorities. Those taking part in this program written by members of the HWM are:

Lillian Randolph, Negro actress
Ken Niles, announcer
Harry Hoijer, Professor of Anthropology of UCLA
Mrs. Betty Jones, Negro of a public housing project
Lee Horton, writer and director, member of HWM

The content of this program is the usual agitation of minority prejudices against the established American customs.

Interspersed with these programs at various times are so-called "discussions" of the Negro and minority questions. Such discussions took place on October 7, 1946, and several times since. Those taking part were:

Carey McWilliams, attorney and follower of the Communist Party line
Carleton Moss, Negro writer employed in Hollywood
True Boardman, Hollywood writer, radio and screen

All the foregoing are members of the Mobilization and connected with other Communist front organizations.

In December of 1946, [redacted] reported that the Hollywood Writers Mobilization had again become active in propaganda fields and pressure tactics. He reported that because of its connections with the University of California, a state institution, which connections are definite and fixed with the State Board of Regents, the Hollywood Writers Mobilization is able to penetrate and influence many other sources not possible otherwise.

Under the joint sponsorship of the University and the Hollywood Writers Mobilization, the organization publishes a "Quarterly" magazine dealing with motion pictures, radio and music and so-called "culture" in general. The October, 1946, issue of this publication, printed by the University Press and copywrited by the Board of Regents of the University, is now on the news stands. The nature of the publication is, of course, determined by the persons responsible for its content. The complete list of these persons, nearly all of whom have long been identified with Communist activity, either as actual members of the Party, or ardent sympathizers, is as follows:

Editors:

*John Howard Lawson - writer
Franklin Fearing - UCLA Professor
Kenneth MacGowan - writer
Franklin P. Rolfe - UCLA teacher
Samuel T. Farquahar - editor, Hollywood Quarterly
*Sylvia Jarrico - Assistant Editor, writer

Advisory Committees:

MOTION PICTURE

Ralph Beals - UCLA Professor
Howard Estabrook - writer
Arthur Ball - writer
*Leon Becker - writer
Carl Beier
Leonard Bloom - UCLA Professor
*Bill Blowitz - writer
L. M. K. Boelter - writer
William Brockway - writer
*Sidney Buchman - Director
Mae Churchill - writer
Charles G. Clarke - teacher
*Edward Dmytryk - Director
Farciot Edouart - teacher
Margaret Gledhill - writer
*E. N. Hooker - writer
*Boris Ingster - Russian writer
Dorothy Jones - writer
Harry Kimball - writer
Alexander Knox - actor
Vern O. Knudsen
Milton Krims - writer
Emmett Lavery - writer
Harold Leonard - writer
*Jay Leyda - writer
Ben Maddow - writer
*Josef Mischel - writer
Gordon Mitchell - teacher
[illegible] - writer
Dudley Nichols - director
Florence Odets - photographer
*Irving Pichel - director and writer

*Abraham Polonsky - writer
Vladimir Pozner - writer
David Robinson - writer
*Zachary Schwartz - writer
Fred Sersen
Vincent Sherman - writer and director
Sidney Solow - writer
*Theodore Strauss - writer
Ernest Templin - writer
Greg Toland - writer
*John Weber - writer
Michael Wilson - writer
Virginia Wright - columnist

MUSIC:

Lawrence Morton
Ingolf Dahl - composer of music
Martha Deane - teacher
Adolph Deutsch - composer
Hanns Eisler - (brother of Gerhart Eisler)
composer and director of music
Hugo Friedhofer - composer
Gail Kubik - composer
Robert Nelson - writer
David Raksin - writer of music
*Earl Robinson - composer
Walter Rubsamen - writer of music

RADIO:

Harry Hoijer - UCLA Professor
Milton Merlin - writer
Forrest Barnes - writer
True Boardman - writer
*John Bunkel - radio writer
Ralph Freud - teacher at UCLA
*Lwight Hauser - radio announcer
Nancy Holme - radio writer
John Houseman - writer
Carl Kuhl - writer
Jerome Lawrence - writer
Robert Leonard - director and producer

Ranald MacDougall - writer
Arnold Marquis - writer
William Matthews - writer
*Sam Moore - writer
*Harold Salemson - writer
Ashmead Scott - writer
Paul Stewart - director at Paramount
Orson Welles - actor
John Rhedon - writer, Committee for Better Education

The asterisk placed before certain names appearing on the above list indicates that these individuals have been previously identified as having been affiliated with the Communist Party program either directly or through its front organizations.

It will be noticed that the name of Hanns Eisler appears as a member of the Hollywood Writers Mobilization and as one of the "advisors" on programs. This is the same Hanns Eisler mentioned by [redacted] and [redacted] as the brother of Gerhard Eisler (Hans Berger) and active in the work of the Russian Secret Police in the United States for some ten years.

In addition to above activity, the Hollywood Writers Mobilization has launched a series of ten "forums" which it calls "Counter-Attack." These discussion forums purport to be for the purpose of "exposing the Tenney-Hearst-Rankin attack on cultural and academic freedom." The first of the series was held at the El Patio Theater, Hollywood, on December 2, 1946. The list of speakers for the entire series was announced as:

Millen Brand - writer
Peter DeLima - commentator
Frances Eisenberg - school teacher, San Fernando Valley
Franklin Fearing - UCLA professor
Lion Feuchtwanger - German refugee
Harry Hoijer - UCLA professor
John B. Hughes - commentator
Howard Koch - writer
Emmett Lavery - writer
*John Howard Lawson - writer
Kenneth MacGowan - writer
Arch Oboler - writer
*W.E.Oliver - writer
Harold Orr - Federation of Teachers Local 430
William N. Robson
Dore Schary - Assistant producer

Paul Stewart - director at Paramount
*Dalton Trumbo - writer

The following were the speakers at the December 2, 1946, meeting:

Averill Berman - broadcaster
John B. Hughes - commentator
Mrs. Frances Eisenberg - school teacher in San Fernando Valley
Howard Koch - writer
*Richard Collins - writer
Millen Brand - writer
Peter de Lima - commentator
Mrs. Blanche Bettington - school teacher in San Fernando Valley

Each speaker followed the present line of the Communist Party which purports to be aware of a "native fascist" movement to destroy personal liberties, control education and thought; in general all the speakers pretended to see the setting up of a fascist state in this country in short order; and only they and their kind can prevent such a catastrophe.

Mrs. Eisenberg and Mrs. Bettington were discovered to be indoctrinating their pupils with the Communist Party line, they both being teachers in the Los Angeles public schools.

The subjects for the complete series will be:

You Can't Teach That
The Attack on Hollywood
What's Behind the Rankin-Tenney-Wood Smear Campaign?
Who Owns the Air?
The Story Behind the Blue Book Report of the FCC
The Book Burners
The Hearst-Inspired Campaign to Control the Literary Freedom
You can't Hear That
Thought-Control Via the Air Waves
America's Iron Curtain
Restrictions on Freedom of International Communication
You Can't Print That
Suppression of the News
The Writer Under Attack
Drive to Control the Written Word

(Never a criticism of Soviet Russia)

[redacted]

HOLLYWOOD COMMUNITY RADIO

The Communists and Communist sympathizers which have been reported [redacted] Bureau as affiliated with the Hollywood Community Radio group indicates that this is another attempt on the part of the Communists to obtain a radio station within an area where they have a considerable following to disseminate their propaganda and doctrines. The Communist connections of this group were called to the attention of the Federal Communications Commission by memorandum dated October 1, 1946, and by memorandum dated December 18, 1946. A second hearing is to be held on March 10, 1947, at Los Angeles, California, by the Federal Communications Commission at which time the Hollywood Community Radio will endeavor to refute the allegations which have been made against it in that it has Communist connections. It should be pointed out that at the first hearing held by the FCC, Jack Tenney of the Un-American Activities Committee for the State of California belabored the Communists and Communist connections of the Hollywood Community Radio for some four hours.

There are two other groups applying for the license for this five kilowatt station. They are the Coast Radio Broadcasting Corporation and the Huntington Park Broadcasting Corporation. Should this license be granted to the Hollywood Community Radio group, confidential informant [redacted] of the Los Angeles Office has stated that while the name of this group is the Hollywood Community Radio in reality it is the Hollywood Writers Mobilization and that all of the active officers or officers to be are members of the Hollywood Writers Mobilization. He also indicated that if this license was to be given to the Hollywood Community Radio that the Hollywood Writers Mobilization would direct its entire efforts to the radio field.

AMERICAN AUTHORS' AUTHORITY

[redacted] a screen writer who has requested that his name be kept in the strictest confidence, advised Agents of the Los Angeles Office that the purpose of the American Authors Authority would be to set up a Director from each of the four guilds, namely, the Screen Writers Guild, the Dramatists Guild, the Authors League of America, and the Radio Writers Guild. These directors would in turn elect a president who would also be a director and chairman of the board. The American Authors Authority would then establish field representatives, lobbyists and offices to be maintained in Washington, D. C., New York City, Chicago and Los Angeles. The aim of the American Authors Authority would be to copyright in its own name for benefit of its members all literature whether for the stage, screen, book, magazine or radio and lease but never sell the rights to all of this literature under copyright.

The Authority is to be financed by a service charge levied on all corporations doing business with the AAA, and eventually a percentage will be levied against the gross of every magazine, book publisher, reprint publisher, [redacted] radio station and every picture company, which would be pooled into a fund and then either divided among the members or used for a plan for the member's future security. It has been carefully pointed out that the AAA would make no attempt to supercede the four guilds, but to insure its power, a plan is under way whereby members of the AAA would refuse to work on any material except that owned by the AAA.

For some time writers have been seeking to prohibit the outright sale of their material and thus gain revenue from the reissue of a film, or book, or story, and informant [redacted] previously mentioned, has pointed out that many of the writers within the Screen Writers Guild have been honestly and sincerely attracted by the economic aspect of establishing an American Authors Authority. However, this proposal can be seen as an instrument to demand absolute control over every type of printed material. In this connection it is interesting to point out that on May 23, 1946, through a technical surveillance maintained on John Howard Lawson, leader of the Communist movement in the motion picture industry, it was learned that Lawson while discussing the best way to "communize" the United States stated "the best part is by Communizing the writers and producers in Hollywood, and eventually controlling every picture and fiction story produced in Hollywood and perhaps one day controlling every news article in the US that the people read."

There has, of course, been a vigorous opposition to the establishment of an AAA, and the October, 1946, issue of the Screen Writer reflects a portion of the criticism expressed against this plan in the press. The plan has been attacked as an "iron curtain ban on writers," and the charge has frequently been made that the Screen Writers Guild has come under the complete domination of the Communist Party. W. R. Wilkerson, editor of the Hollywood Reporter, has called the AAA a vote for "Joe Stalin."

The criticism of the establishment of an AAA has not been limited to the press, but has extended to a group of prominent writers in New York who on September 12, 1946, formed "The American Writers Association" to combat what they termed an attempt to establish monopoly control over literary production in the U.S. This association of 50 prominent writers, including Louis Bromfield, Katharine Brush, John Erskine, and others, has set up a headquarters in New York and is seeking to enlist the aid of 300 other leading American authors, publicly stating that the Association will fight any attempt to establish "a dictatorship over the nation's writers."

Through a technical surveillance on John Howard Lawson it has been ascertained that the Communists are vigorously promoting the establishment of an AAA, and this source revealed that on September 24, 1946, V. J. Jerome,

National Communist figure, came to Los Angeles to consult with Communist screen writers in an effort to promote the AAA. Recently, Laborair Linhart, [redacted]slovakian film czar, has been in Los Angeles, and on September 24, 1946, Linhart met with Communist Harold J. Salemson, Director of Publications for the Screen Writers Guild, to discuss the AAA.

Following the widespread opposition to the establishment of an AAA, James M. Cain announced in the October 4, 1946, issue of Variety that the entire plan was being redrafted by a special sub-committee of the Screen Writers Guild, to allay fears that politics would enter into the operations of the AAA. Later in the month, Cain went to New York to discuss this proposal with the American Authors League, but was unable to confer with the president, Elmer Rice, who has since resigned. Cain publicly accused Rice of ignoring him, and indicated that he was having considerable difficulty getting the Authors League of America to subscribe to his plan. Interviewed in New York, Cain stated that he was retreating from the original proposal for an AAA, and stated that the plan no longer envisioned a monopoly on writing properties, and he stated that authors would be free to join or not join.

Katherine Barnes of MGM studios has stated that in a discussion of this plan with Louie B. Mayer, head of MGM, Mayer advised this source that he would use public domain material for as long as twenty years if necessary, to defeat this proposal. Apparently in the realization that especially film producers would resort to public domain material, Howard Dimsdale and Guy Endore wrote an article in the October, 1946, issue of the Screen Writer, entitled "Want to Buy the Brooklyn Bridge?" Both Dimsdale and Endore are members of the Communist Party, and in this article "demanded" that public domain material be administered for the public level. The authors stated that "either the Government through a Secretary of Fine Arts (long overdue in our cabinet), or the various responsible bodies of organized artists should be put in charge of public domain.

The issue of the AAA is given widespread attention in the Screen Writer, and the editorial in the October, 1946, issue of the Screen Writer was given over to praising the AAA. [redacted]

At a meeting held on August 8, 1946, of the Council of Hollywood Guilds and Unions Mr. Walter Dunniger of the Screen Writers Guild appeared before the Council members and urged the members to give their support to the American Authors Authority which is being pushed by members of the Communist Party. This information was obtained [redacted] by an agent of the Los Angeles Field Office.

[redacted] confidential informant of the Los Angeles Office, in

referring to the Authority has stated that it has not been able to put over its program before the Executive Council of the Authors League of America. [redacted] stated that the action is now pending before the Council and is to be taken up early in 1947.

"YOUR WORLD"

Above is the title for a new magazine sponsored by the American-Russian Institute and to be published in Canada, the first issue was scheduled to come out during the month of January, 1947. The announcement of this new publication was made by Raymond Arthur Davies at a meeting held on November 13, 1946, at the First Unitarian Church in Los Angeles to celebrate the twenty-ninth anniversary of the Russian revolution.

The staff of the magazine was to be composed of the following:

Raymond Arthur Davies, Editor-in-Chief

Norman Corwin, Associate Editor, radio writer

Leo Huberman, Associate Editor, Publicity Department of the CIO, Washington, D. C.

Ella Winter, Associate Editor, writer
*Ring Lardner, Jr., Associate Editor, writer
Carey McWilliams, Associate Editor, professional speaker
George Seldes, Associate Editor, published of "In Fact

All the above have long records of Communist activities. While this publication was to be issued from Canada, it is evident that Hollywood will direct the material and contents. [redacted]

PEOPLES EDUCATIONAL CENTER

It has been reported that this Communist influenced school for the indoctrination of young persons in the motion picture industry and those aspiring to get into the industry has recently announced its mid-winter courses. It has been reported that its officers and instructors as well as the courses announced are the usual Communist personnel and propaganda efforts. Its courses are said to follow the Communist Party line and the school itself has been reported as being very successful. The Peoples Educational Center has also been referred to as one of the potent factors in propagandizing. Communists and developing individual Communists in the Hollywood picture industry. The director of the school is Sidney Lavison who is reported to be a known Communist of long standing.

ACTORS EQUITY ASSOCIATION

[redacted] The Los Angeles Examiner for November 25, 1946, under the heading "Actors Asking Reds Ouster" under a New York by-line, stated in part that more than 2500 of America's leading actors of stage, screen and radio have signed petitions demanding that the Actors Equity Association clear out the Communists.

The following is a notation from this newspaper article:

"During the past months hundreds of petitions have been circulated on Broadway and in Hollywood by members of the AFL Union, which has been accused of being dominated by followers of the Communist Party line.

"These petitions which demand that all Red Fascists be removed from the council, Equity's governing body, have in many cases been signed by the entire casts of several bit shows on Broadway.

"The present Communist wing of the Equity is visibly concerned with these petitions, it is known, and are retaliating with threats against those who are circulating the anti-Communist statement."

[redacted]

PROGRESSIVE CITIZENS OF AMERICA

(February 14, 1947 to April 22, 1947)

[redacted] The Los Angeles Chapter of the Progressive Citizens of America was formed as a result of the Hollywood Independent Citizens Committee of the Arts, Sciences and Professions going out of existence and being officially replaced by a new organization known as the Progressive Citizens of America on February 11, 1947, according to Confidential Informant [redacted] In a special report submitted by the Los Angeles Office on the Communists in the motion picture industry, the following information was set out as obtained from highly confidential techniques or reliable informants, reflecting the Communists within the Hollywood Independent Citizens Committee of the Arts, Sciences and Professions:

Members of the executive council are William Blowitz, publicist; Sidney Buchman, producer; Abraham Burrows, screen and radio writer; Norval Crutcher, secretary of Film Technicians Local 683; Rex Ingram, Negro actor; John Howard Lawson, screen writer; Jack Moss, producer; William Pomerance, business agent and executive secretary of the Screen Writers Guild; Earl Robinson, composer; Dalton Trumbo, screen writer, and Frank Tuttle, director.

By way of background concerning the formation of the Progressive Citizens of America in Hollywood, Confidential Informant [redacted] reported that on February 11, 1947, the Hollywood Independent Citizens Committee did hold a meeting at the Embassy Auditorium in Los Angeles, at which meeting the formal change of name to Progressive Citizens of America took place. This meeting, according to the informant, was authorized by Jo Davidson, one of the co-chairmen of the National Progressive Citizens of America, who was at that time in the Los Angeles area. The call to attend the meeting was issued in the names of the following individuals:

Brig. Gen. Evans F. Carlson, U. S. Marines Commander (retired);
Norman Corwin, writer and radio broadcaster;
John Cromwell, Director and Chairman of HICCASP;
Bartley C. Crum, Attorney at San Francisco, U. S. Government, Palestine Commission member;
Jo Davidson, Sculptor, New York City;
Albert Dekker, actor;
Mrs. William Dieterle, wife of screen director William Dieterle;
Augustus F. Hawkins, member of California State Assembly;
Lena Horne, actress;
Gene Kelly, screen actor;
Robert W. Kenny, Ex-Attorney General, and Honorary President of

Mobilization for Democracy, National President of Lawyers' Guild;
[redacted]
Dr. Frank Kingdon, National Co-Chairman of PAC;
Jack Kroll, successor to Sidney Hillman in CIO-PAC;
Thomas Mann, writer;
Frederic March, screen actor;
Carey McWilliams, professional sponsor of front organizations;
Edward Mosk, attorney;
Seniel Ostrow, businessman, furniture;
Dr. Linus Pauling, Professor at Pasadena Polytechnic;
Gregory Peck, screen actor;
Dr. John P. Peters;
Paul Robeson (colored) singer and actor;
Edward G. Robinson, screen actor;
Dr. Harlow Shapley, Harvard University scientist;
A. F. Whitney, Railroad brotherhood; and
Bishop R. R. Wright.

Of the foregoing, the following are connected with the motion picture industry in Hollywood:

Norman Corwin, writer and radio broadcaster;
John Cromwell, director of Pictures and Chairman of HICCASP;
Albert Dekker, actor;
Mrs. William Dieterle, wife of screen director William Dieterle;
Lena Horne, actress (colored);
Gene Kelly, screen actor;
Thomas Mann, writer;
Frederick March, screen actor;
Gregory Peck, screen actor;
Paul Robeson, singer and actor (colored);
Edward G. Robinson, screen actor.

[redacted]

The speakers at this meeting held on February 11, 1947, were as follows:

Jo Davidson	National Co-Chairman of the PAC, New York;
Robert W. Kenny	Former Attorney-General of California;
Dr. Linus Pauling	California Institute of Technology, Pasadena;
Bert Witt	Listed as co-director of PAC in the Los Angeles area;
John Cromwell	Screen director;
Edward Mosk	Attorney and sponsor of the Beverly Hills Democratic Committee;
Albert Dekker	Screen actor, formerly State Assemblyman;

[redacted]

Augustus Hawkins	State Assemblyman;
Gene Kelly	Screen actor.

[redacted] According to Informant [redacted] Robert W. Kenny was elected chairman of the new organization, and Senial Ostrow, a Los Angeles businessman, was elected treasurer. This new organization, on February 27, 1947, sent telegrams signed by Robert W. Kenny, chairman, to Senator Sheridan Downey and Senator William F. Knowland urging Senate confirmation of David Lilienthal as Chairman of the Atomic Energy Commission and denouncing the hearings on his fitness as a "most hysterical inquisition." [redacted]

This organization has officially endorsed the following candidates for election to the City Council of Los Angeles at the primary elections to be held on April 1, 1947.

Leland S. Warburton	Incumbent
Lester MacMillan	Assemblyman
Parley P. Christensen	Incumbent
G. Vernon Bennett	Incumbent
Douglas D. Behrend	A Major in the U.S.Army at present. Communists are very active in his behalf .
John R. Roden	Incumbent
George H. Moore	Incumbent

All the above have reportedly followed the political line of the Communist Party, but none is known to be a Communist Party member.

On March 3, 1947, this organization established three additional units in the San Fernando Valley section. A meeting was held at the North Hollywood High School on this date. The principal speaker for the PAC was Fred Rinaldo, a screen writer. Other speakers were:

Russell L. McKnight	Business Agent 683, IATSE
Carleton Moss	Writer (Negro)
Raphael Konigsberg	Known Communist
Walter J. Turner	AFL Pressmen's Union
Dr. H. Calude Hudson	Negro dentist.

A slate of 130 persons, 26 of whom have known Communist Party membership records in the Los Angeles Bureau Office, were placed in nomination by a committee to be elected as the Executive Board unless some of them decline the nomination. [redacted]

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During April, 1947, [redacted] again reporting on this organization, indicated that it is the most powerful and effective force working as a front for the Communist Party in the Southern California area. The potency of the o[redacted]tion is mainly due to the clever use of the magic name "Hollywood." The activities of this organization within the last thirty days are the following:

Circulation of protests against the proposed aid to Greece and Turkey in the present international crisis.

Open participation and endorsement of a meeting held in Los Angeles on March 19, 1947, at which time the following persons and organizations were represented:

Robert W. Kenny - Chairman of P.C.A. (local chapter);
Ellis E. Patterson - Ex-Congressman, Co-Chairman of State Legislative Conference (Communist dominated);
Reuben W. Borough - Ex-Los Angeles City employee and professional pamphleteer, Co-Chairman of State Legislative Conference (Communist dominated);
Nemmy Sparks - Chairman of the Communist Party;
William R. Bidner - Director of Mobilization for Democracy and Chairman of the meeting;
Walter J. Turner - AFL Printing Pressmen's Union and recently candidate for Los Angeles Board of Education, endorsed by the Communist Party and followers;
Stanley Moffatt - follower of the Communist Party line for years and local Justice of the Peace;
Clarence Carlson - Legislative director of the Railroad Brotherhoods;
Dr. H. Claude Hudson - Dentist, Negro candidate for the Los Angeles Board of Education endorsed by the Communist Party.

Organizations officially represented in addition to the P.C.A. were:

National Lawyers Guild	Ten delegates from the Communist Party
Fifty local AFL Unions	Eighty-two local Jewish organizations
Forty local CIO unions	Railroad Brotherhoods.
Twenty various youth groups	

The results of this meeting were:

Protest against President Truman's policy of sending aid to Greece and Turkey;
Protest against outlawing the Communist Party;[redacted]

Confirmation of a message sent by the Communist Party of Los Angeles County to Eugene Dennis, National Secretary of the Communist Party, protesting the "persecution" of Communists;

Condensed report of this meeting was published in the Daily People's World of March 20, 1947;

Endorsement and sending of delegates Earl Robinson and Dalton Trumbo to take part in a "cavalcade" of protest by Association of Veteran Home Buyers, a temporary paper organization formed under Communist direction. This "march" on Sacramento took place on Sunday, March 23, 1947. Other Hollywood personalities taking part in this venture were the following:

Ben Rinaldo - writer	Herbert Biberman - writer
Carlton Moss - writer	Robert Rossen - writer
John Garfield - actor	Larry Adler - actor
Gale Sondergaard - actor	Paul Draper - dancer

In the local City primary elections, the P.C.A. endorsed all candidates supported by the combined Communist front groups. It did not, however, endorse the openly known Communist candidates such as LaRue McCormick and Elise Monjar, for obvious reasons, caution being uppermost.

On March 17, 1947, the P.C.A. held a meeting at which Dr. Harlow Shapley, Professor at Harvard University, was the principal speaker. This meeting followed the Communist Party line on foreign and local affairs. In addition to Dr. Shapley, Robert W. Kenny and Peter de Lima appeared.

P.C.A. is preparing a propaganda campaign to publish Henry Wallace's speeches and other radio programs along the same lines and are now raising the sum of $15,000 by open appeal for the purpose. Telegrams sent out signed by Bert Witt for the P.C.A. Board of Directors so state.

The national organization of P.C.A. is now publishing a monthly organ called "The Progressive Citizen." This paper is being circulated by the Hollywood Chapter. Hollywood is represented on the staff of the publication by the following:

Herman Shumlin
Norman Corwin - radio commentator
John Cromwell - writer
Lillian Hellman - writer
Gene Kelly - actor
Frederick March - actor
Robert W. Kenny - Ex-State Attorney Ge
Paul Robeson - Negro, singer and actor.

[redacted]

On March 14, 1947, the P.C.A. sent out a circular to all members asking them to write or wire their Senators demanding they oppose President Truman's plan for aid to Greece and Turkey. The plea is signed by Robert W. [redacted], chairman. On March 31, 1947, the P.C.A. took a full-page display advertisement in the Daily Variety, Hollywood Trade Publication, asking for $15,000 to keep Henry Wallace on the air and asking at the same time everyone demand that President Truman cease his war mongering.

From the foregoing list of activities it can be seen that the Hollywood P.C.A. is the spearhead of Communist pressure tactics in the Southern California area.

* * *

HOLLYWOOD WRITERS MOBILIZATION

Confidential Informant [redacted] advised that the activities of this organization at the present time are mainly in three directions:

1. Sponsoring and supporting other Communist front organizations such as the HICCASP, Mobilization for Democracy, Conference of Studio Unions, Civil Rights Congress, etc. Organizationally and by the individual acts of its members, it lends what might be called moral support to such groups.

2. Support and pressure efforts for the granting of a radio license for the establishment of a radio station at Gardena, California. This application for such license is made in the name of the "Hollywood Community Radio," a group of Communists and sympathizers connected with the Hollywood film industry for the most part. Hearings on this application have been heard within the last sixty days. The application is still under consideration by the Federal Communications Commission. The Communist character of this application and the records of those interested in the venture was thoroughly exposed by Senator Jack B. Tenney, Chairman of the California Legislative Committee on Un-American Activities, at the hearings.

3. The principal activity of the Hollywood Writers Mobilization is, at this time, the holding of a series of "forums" which it publicizes as "Counter Attack." These so-called forums -- in reality, sounding boards for the Communist Party line -- are held at the El Patio Theater in Hollywood, the latest on January 13, 1947. The list of the speakers for the various meetings are given as:

John Howard Lawson	Dore Schary	Millen Brand
Dalton Trumbo	Franklin Fearing	Peter De Lima

[redacted]

Frances Eisenberg	Howard Koch	W. E. Oliver
Leon Feuchtwanger	Emmett Lavery	Harold Orr
Harry Hoijer	Kenneth MacGowan	William N. Robinson (Robson)
John B. Hughes	Arch Oboler	Paul Stewart

The above individuals have reportedly been affiliated with the Communist movement either directly or through its front organizations.

The last meeting or "forum" was held on January 13, 1947. The subject for discussion was titled "The Attacks on Hollywood." It was described as an "expose of the Rankin-Wood-Tenney smear campaign against the forward-looking picture-makers in Hollywood." The speakers at this meeting were: John Howard Lawson, Ex-Attorney General Robert W. Kenny, and Irving Pichel.

John Howard Lawson's remarks were to the effect that all investigating committees were a curse; that when the Tenney Committee branded the Hollywood Writers Mobilization a "clearing house for Communist propaganda" it was a downright lie. He proposed that the Hollywood Writers Mobilization set up a committee to investigate the investigators, and that all witnesses before any such investigating committee as Tenney, Rankin, or Wood should also be summoned before the Hollywood Writers Mobilization so that they could be thoroughly exposed.

Robert W. Kenny agreed with Lawson, stating that the Hollywood Writers Mobilization should insist upon the right to investigate the investigators. He then went to the legal side of the rights and privileges of "investigating Committees" practically knocking the whole structure over as unconstitutional and un-democratic, etc.

Irving Pichel likewise made an attack on investigating committees, stating that they were for the purpose of preventing Hollywood from making forward-looking pictures that teach and instruct; that these committees were seeking to influence the industry in their direction in order to control the thinking of the American people. He stated that the way for the Hollywood Writers Mobilization and its objectives to succeed would be to influence people to stay away from the theaters in millions and let the producers know why. Mr. Pichel is a director at Twentieth Century-Fox Studios.

The California Eagle for November 7, 1946, under the heading "Hollywood Writers Hit Injunction Against Chases" stated that an encouraging increase in the number of protests against the spread of restrictive covenants in Los Angeles was noted by the Civil Rights Congress as it released to the press a statement signed by the entire Executive Board of the Hollywood Writers Mobilization condemning the use of the injunction against Lillian Chase, well known sports and theatrical figures. The article stated, "In behalf of the Hollywood

Writers Mobilization we, the undersigned officers, protest the restrictive covenant injunction which is preventing Jack and Lillian Chase from living in the house they bought and own at 3527 West Adams Street, Los Angeles." The signers of the statement were the following:

Howard Koch, writer - chairman;
Professor Franklin Fearing, U.C.L.A. Professor - 1st vice president;
Sam Moore, writer - 2d vice president;
Abraham Polansky, writer - secretary;
Chuck Jones - treasurer;
Irene M. Bargeman - acting executive secretary.

The California Eagle for November 28, 1946, under the heading "Counter-Offensive against local National Witch Hunters" stated in part that a full fledged offensive against the witch hunting and book burning assault on the basic freedom of the American people has been organized in Hollywood under the direction of the Hollywood Writers Mobilization.

It stated that many of the nations most distinguished writers, editors, educators, critics and film and radio producers are spear-heading this move against the Rankin, Bilbo, Tenney, Gerald L. K Smith "Fear-Smear technic of thought control."

It further stated that under the general heading "Counter-Attack," the first of a series of forums dedicated to protecting freedom of expression will be held at the El Patio Theater. This forum will identify and analyze the acts of the conspirators against the free exercise of the American Bill of Rights in the film, radio, education and publication fields. Subjects for subsequent forums were listed as follows:

You Can't Teach That;
The Attack on Hollywood;
What is Behind the Rankin-Wood-Tenney Smear Campaign;
Who Owns the Air;
The Story Behind the Blue Book Report of the Federal Communications Commission;
The Book Burners;
The Hurst-Inspired Campaign to Control the Freedom of Literary Expression;
You Can't Hear That;
Thought Control Via the Air Waves;
America's Iron Curtain;
The Restrictions on the Freedom of International Communications;
You Can't Print That: The Suppression of the News;
The Writer Under Attack: The Drive to Control the Written Word.

This article stated that the speakers against the "dangerous thoughts" credo being forced on the American people would be the following persons:

[redacted] Brand, Millen, novelist;
De Lima, Peter, radio commentator;
Eisenberg, Frances R., Teacher at Comosa Park High School;
Fearing, Professor Franklin, professor of psychology, UCLA;
Feuchtwenger, Lion, novelist;
Hoijer, Harry, professor of anthropology, UCLA;
Hughes, John B., radio commentator;
Koch, Howard, screen writer and chairman of the Hollywood Writers Mobilization;
Lavery, Emmett, screen writer and president, S.W.G.;
Lawson, John Howard, screen writer;
MacGowan, Kenneth William, producer and educator;
Obler, Arch, radio writer and film director;
Oliser, W. E., film critic;
Orr, Harold, president, Local 430, American Federation of Teachers;
Robson, William N., radio writer and producer;
Sharey, Dore, writer and motion picture producer;
Stuart, Paul, film and radio director;
Trumbo, Dalton, novelist and screen writer.

The article stated that the Hollywood Creative Talent Club has issued the following statement: "It is a challenge to every American when the Rankin-Wood Committee proposes a radio censorship law gagging news analysis, or questions the right of the theater to present a play dealing honestly with race relations. It is a threat of our heritage of democracy when the freedom of the press is distorted into the freedom to suppress vital news, or when responsible editors are irresponsibly attacked."

The article stated further: "Our right to speak and think as free Americans is at stake. The Hollywood Writers Mobilization has organized this series of forums to expose the plot against our democratic heritage. The Counter-attack forum series will present to the public the result of expert research concerning the effort to subordinate and enslave the minds of the many for the benefit of the few Parts of the forums will be recorded and made available for producing in other areas of the nation."

W R. Wilkerson stated editorially in the Hollywood Reporter for December 4, 1946, that if the turn-out for the Hollywood Writers Mobilization forum in the El Patio Theater was "any indication of the interest in this set up, then the whole thing is a 'bust', as they were less than 200 people in the 700 seat auditorium who listened to a lot of 'clap-trap' that was right down to Party line.

"The discussion was supposed to tie into 'a Counter-Attack'against the plot to control America's thinking." But from that night's forum the idea seems to be an effort to control America's thinking for Sovietism and put the [redacted] of these United States under the finger of Moscow.

The article stated that John B. Hughes, who presided at the meeting confined himself to "Don't believe what you read in the Hurst papers, Col. McCormick's Chicago Tribune, The New York Daily News and the Hollywood Reporter." These publications were termed the "enemies of society." It so happened that these papers are but a few of those in this country that have been attacking the "Commies", which to all evidence, are so dear to the heart of the Writers Mobilization. "The first speaker was Frances Eisenberg, the head of the journalism class and supervisor of the Canova Park High School of this city, who was called before the recent Tenney Committee session here. She ranted and raved about the state of the nation, its down-fall, and while without mentioning it, seemed to give the impression that we should Sovietize this country.

"Richard Collins read Millen Brand's speech because he supposedly is ill. It wasn't so hot but when Howard Koch grabbed the 'mike' things warmed up. Along with Hughes, he warned against the condition of the press, The Reporter, Hurst, McCormick and Patterson attempting to make America Fascist. Koch went into detail about his having been assigned to script Joe Davies' 'Mission to Moscow'; he read and reread the book; then he went into extensive research aside from the book, but declared that the Warners would not let his script, especially as to dialogue, go through in its entirety.

"Peter De Lima talked about the commentators who had been kicked off the airlanes and urged the 200 who were present to attend the Averill Berman hearing before the Rankin-Wood Committee yesterday, 'to get down there and shout.' "

The Hollywood Reporter for December 6, 1946, under the heading "'Counter-Attack' on plot to Control U. S. Thinking Launched," stated that the Hollywood Writers Mobilization unleashed the first of their "Counter-Attacks" against the plot to control American thinking.

The first "Counter-Attack" forum was entitled "The Conspirators" and was aimed to expose the conspiracy to suppress freedom of expression It was held at the El Patio Theater.

The speakers on the forum included Howard Koch, chairman of the Mobilization; Frances Eisenberg, public school teacher; Peter De Lima, a news commentator; John B. Hughes, broadcaster, and Richard Collins. Koch named the press and radio lords as Hurst, McCormick and Patterson.

AMERICAN AUTHORS AUTHORITY

[redacted] Special Agents of the Los Angeles Field Division were able to obtain the personal papers of Lionel Berman of the Cultural Section of the Communist Party in New York City while he was visiting on the West Coast. Among these papers there was obtained a copy of a document setting forth the Communist cultural policy, which read in part as follows: "That the development of culture is possible only within the most complete freedom, that the mission of intellects is to be heralds and calling for a struggle to establish the writers' control over scripts, for the creation of means of working without falling under the axe of the trusts who control production."

The Joint Fact-Finding Committee of the Un-American Activities in California, Volume 28, pages 750 and 751, reflect that the Communists' objective to exercise control and influence was quite well expressed by John Howard Lawson, screen writer and leader of the Communist movement in the motion picture industry, when he stated that "The best bet is to communize the writers and the producers in Hollywood and eventually control every picture and story produced in Hollywood and perhaps one day (control) every new article in the United States." Admittedly the A.A.A. seeks strong control over all scripts, whether for radio, the theater, the motion pictures or magazines, and it is obviously an excellent apparatus through which the Communists could obtain their objective; however, both Communists and non-Communists who support the A.A.A. deny that it would ever be used for such a purpose and point out that it was originated by James A. Cain, prominent writer, who has never been identified in Communist front activities. It is true that Cain has been widely accredited with originating the A.A.A., but Emmet Lavery testified before the State Committee on Un-American Activities that Cain was erroneously accredited with originating the A.A.A. In response to a direct question as to who started the A.A.A., Lavery testified, "Answer. Oh, that was on the agenda of the Screen Writers Board for a long time. I think, without taking any credit away from Jim Cain, I really kicked the ball off in an article in the Screen Writers called 'Time For Decision,' which was an explanation of the licensing board. But we had a subcommittee which had been considering this project for some time."

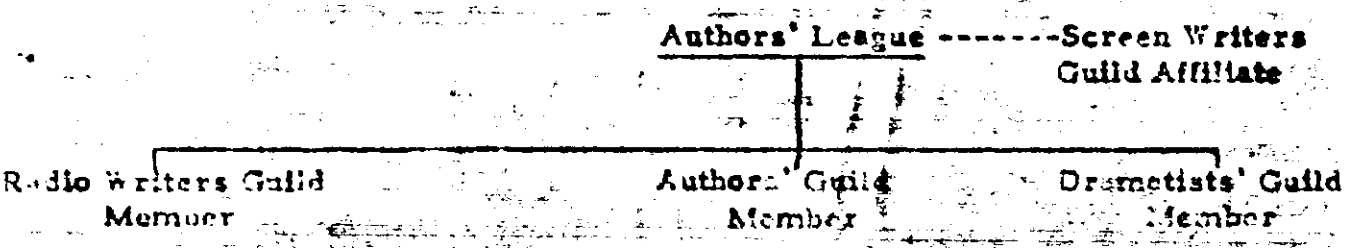
The committee to which Lavery referred was apparently the Original Material Committee of the Screen Writers Guild, for in the August, 1946, issue of the Screen Writers, there appears a note on page 37 which states that Ring Lardner, Jr., who has been identified through the records of Elizabeth Benson, membership director of the Northwest Section, Los Angeles County Communist Party, as a member of the Communist Party, addressed a meeting of the Screen Writers on July 29 and told of the inception of the A.A.A. plan through the Screen Writers Guild Original Material Committee.

[redacted]

It has been ascertained that the members of this committee, which met for the first time in January, 1945, are as follows:

Rian Lavery, Jr., Chairman, Communist
Howard Estabrook, identified in Communist front activities
James N. Cain
F. H. Herbert, identified in Communist front activities
Boris Ingster, identified in Communist front activities and the League of American Writers
Arthur Schwartz, identified in Communist front activities
Everett Freeman
Albert Mannheimer

The article to which Lavery referred in his testimony was one that he wrote for the May, 1946, issue of the Screen Writer and it pointed out that the Executive Council of the Authors' League of America had recently endorsed in principle the concept of licensing written material and he called upon the Authors' League to assist the Screen Writers Guild in securing such rights for screen writers. Lavery pointed out that the Screen Writers' Guild was in itself nearly powerless to enforce any licensing ideas, inasmuch as the Guild negotiates with the producers only for conditions of employment and the agreements under which the Guild operates do not apply to material sold to the studios for the screen. The relationship of the Screen Writers' Guild to the Authors' League and to the other guilds can best be reported by the following diagram:



Following Lavery's article there appeared an article in the July, 1946, issue of the Screen Writers written by James N. Cain which set forth the proposal known as the A.A.A. In brief, Cain proposed to set up an authority which would control and coordinate the work of four writer guilds - those of the authors (magazine and feature story writers, etc.), the screen writers, the radio writers, and the dramatists. This Authority would copyright in its own name all material produced by writers and would act in an advisory and legal capacity to lease out the various rights, i.e., radio reprint rights, etc., for each writer who submitted material through the Authority. When Cain first proposed the plan he pointed out that writers all over the U. S. would be forced to join one of the four guilds; however, it is understood that this provision has been withdrawn, due to tremendous opposition which came from writers who are not identified with any union. The

Authority would finance itself by a service charge of one per cent of the total take on all transactions and later on another per cent would be levied against purchasers of written material, all of which would be placed into a pool for the benefit of member writers. The outright sale of material would be banned. Obviously this plan proposes great economic benefit for writers but there is also the objection that the material, since it is to be leased and not sold, cannot be changed by a producer or an editor.

Mary McCall, a prominent screen writer, commented upon this provision of the Authority in the August issue of the Screen Writers and stated that if there were an A.A.A. the writer could then say "no to an ad libbing actor and 'behave yourself' to a pencil happy producer."

Under the present set-up in the motion picture industry producers and directors are able to delete any offensive material from scripts but if the A.A.A. were established the complete control over the script would remain with the writer.

Immediately following the proposal of the A.A.A., there was widespread criticism in the press and among a number of prominent writers who labeled the A.A.A. as an apparatus for "thought control." A group of prominent writers such as John Erskine, Eugene Lyons, Dorothy Thompson, etc. formed an organization known as the American Writers Association to compete with the A.A.A.

The Saturday Review of Literature, which is considered one of the most authoritative magazines for writers, describes the A.A.A. as a "blue sky proposal" and states, "This glamorous proposal is written with all the enthusiasm and the confidence of a wild-cat oil prospectus. It is obvious that any all-embracin authority of this nature, owning the copyrights to the works of a majority of American writers, advising them and perhaps controlling their contacts, could, without much difficulty, strangle free speech and free literary enterprise."

Those who objected so vigorously to the A.A.A. did so because they felt that there might very well be discrimination against the writer or the material that he wrote, and it is interesting to note that there has been a "no discrimination" amendment passed by the Screen Writers Guild which reads, "...that there be no discrimination in the rights or treatment accorded by A.A.A. to any piece of written material by reason of its content." It is interesting to point out that this amendment was first proposed by Edwin Bloom, who has been identified in Communist front activities, and it was seconded by John Rexley, who, according to the records of Elizabeth Benson, membership director of the Northwest Section, Los Angeles County Communist Party, is a member of the Communist Party.

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At a membership meeting of the Screen Writers Guild, the proposal for the establishment of the A.A.A. was introduced in principle, and the Screen Writers Guild sent its executive secretary, William Pomerance, who, according to Elizabeth Bentley's records, has been identified as a member of the Communist Party, to New York to confer with representatives of the Authors' League of America.

Meanwhile the Screen Writers Guild has set up a so-called overall committee to promote the A.A.A., the membership of which is as follows:

Emmet Lavery - Chairman
Ring Lardner, Jr. - Vice Chairman, Communist

Organization:

James Cain
Ring Lardner, Jr. - Communist
Morris Cohen - identified in Communist front activities
Mary McCall - identified in Communist front activities
Arthur Schwartz - identified in Communist front activities
Arch Oboler
William Pomerance - executive secretary of Screen Writers Guild Communist
Audrey Finn - Communist

Relations with Other Guilds:

Samuel Moore - president of Radio Writers Guild, Communist
True Boardman - Radio Writers Guild, identified in Communist front activities
Albert Maltz - Screen Writer (Communist)
Philip Dunne
Frances Goodrich
Edwin Belvin
Arthur Arthur

Public Relations:

Everett Freeman
Alva Bessie - Communist
F. Hugh Herbert - identified in Communist front activities
Allen Rivkin - identified in Communist front activities
Adel St. John Rogers.

Since the A.A.A. was first proposed, it has been vigorously promoted by the official publication of the Screen Writers Guild, which is entitled the "Screen Writer." The editorial committee of the Screen Writer is presently composed of the following individuals:

Dalton Trumbo, editor (Communist)
Gordon Kahn, managing editor (Communist)
Stephen Morehouse Avery
Harris Gable
F. Hugh Herbert, identified in Communist front activities
Ring Lardner, Jr. (Communist)
Isabel Lennart, (Communist)
Sonya Levien
Theodore Strauss (Communist)
Paul Trivers (Communist)
Harold Salesmon, director of publication (Communist)

In the December 24, 1946, issue of both the Hollywood Reporter and Variety, there appeared an article stating that the Authors' League of America, while introducing in principle the concept of licensing written material, turned down Cain's proposal for an American Authors Authority. Variety reported the committee of the Authors' League of America as stating that "we recognize many objectionable features in the Authority plan for compulsory membership, assignment of copyrights, and other provisions of complete legality." The report went on to state that they wanted some guarantee which would preclude the possibility of any editorial control over written material or of a dictatorship of a few men over all American writing. The article concluded by pointing out that presidents of the Screen Writers Guild, the Radio Writers Guild, the Dramatists, and the Authors Guild would meet sometime in the next few weeks to determine the steps which must be taken to build upon acceptable plan for leasing rather than outright sale of written material.

Confidential Informant [redacted] who is unusually well acquainted with the Communist infiltration into the motion picture industry, summed up his opinion by stating, "An understanding of the Communist Party line and the tactics used in influencing the entire literary field in the United States and the further fact that the proposal comes from definite Communist sources in Hollywood should show conclusively that the American Authors Authority is meant to be another Communist instrument in the United States."

The individuals listed above in this section as Communists have been identified as such either through reliable informants by the Los Angeles Office

[redacted]

[redacted]

PEOPLE'S EDUCATIONAL CENTER

The Los Angeles Office has advised that the following individuals connected with the People's Educational Center are Communists. The Communist membership of these individuals is known to that office either as a result of information obtained [redacted] by a report received from a reliable confidential informant.

People's Educational Center

Board of Directors:
Maurice Howard, business agent, Screen Cartoonists Guild
John Howard Lawson, Screen Writer

Advisory Board:
Helmer Bergman, Film Technicians' Local, employed at Paramount
Sandra Gilroy, Screen Writer
Robert Lees, Screen Writer
Frank Tuttle, Director

Instructors:
Carlton Moss (Negro), Screen Writer
Frank Tuttle, Director
Herbert Biberman, Director
Edward Dmytryk, Director
Robert Lees, Screen Writer
Howard Dimsdale, Screen Writer
Val Burton, Screen Writer
Hugo Butler, Screen Writer
Guy Endore, Screen Writer

Confidential Informant [redacted] of the Los Angeles Office reported that the Communist School, the People's Educational Center, is now conducting its spring classes. He stated that the subjects are the usual ones of theory and tactics in such schools throughout the country. The current teachers are:

Milton Gottlieb, Screen Publicists Guild
Maurice Howard, Screen Cartoonists Guild, Business Agent
Helmer Bergman, 1937 Local 40, Studio Union
Lloyd Van Dyke, United Electrical Workers, Local 1421
Sidney Davison, Director of the school
Wallace Stark, free lance artist and teacher
George Keller - Accountant, auditor and business manager
Neil Enochs, Chinese-American Bureau of Research; Editor of Los Angeles Chinese Review
Carleton Moss, Negro, author of "The Negro Soldier."
Jacob Akow, local head of World Zionist Movement - lecturer
Dr. Leo Sigelman, M.D. Lecturer on social, economic, and political questions

Dr. Frank C. Davis, formerly director of P.E.C., consulting psychologists
Mrs. Lory Titelmann, Writer
[redacted]urra, Adowitz, M.D.
Dr. Frederick Reynolds, Retired M.D.
Irvin[illegible] Pichel
Herbert Biberman, Writer
Edward Dmytryk, Director
Robert Lees, Writer
William Blowitz, Writer
Nat James, Writer
Guy Endore, Writer
John B. Sanford, Screen Writer
Charles R. Millholland, Writer
Elena Agins, Russian Refugee
Freda Minowitz
and many others lesser known.

In addition to the foregoing, this school is showing a series of propaganda films at the Union Hall of the Screen Cartoonists Guild, 6272 Yucca Street, Hollywood, under the direction of the following Hollywood personages:

Herbert Biberman, Writer
Edward Dmytryk, Writer and Director
Fritz Lang, Director
Kenneth MacGowan, Writer
Hadley Nichols, Writer.

[redacted]

THE AMERICAN-RUSSIAN INSTITUTE

Confidential Informant [redacted] reported that the American-Russian Institute has now opened an office at 6607 Hollywood Boulevard. He stated that the following individuals are in control of the organization:

Mrs. Belle Duonoff	Executive Secretary
Dr. Francis K. Pottenger	Director - Sanitariums Operator
Dr. David Appleman	Director
Alvah Bessie	Writer
Edmund [illegible] Cooke	Director, Ex-Secretary to Mayor Bowron
Dr. George [illegible]. Day	Professor at Occidental College
Dr. Clyde K. Emery	Professor at Occidental College
Thomas L. Harris	Head of National Council of American Soviet Relations

Constantin C. Korneff	Russian Relief
Dr. E. Wilson Lyon	
Jerome W. McNair	
Lewis Milestone	Motion Picture Director
Corrinne A. Seeds	Teacher at U.C.L.A.
Dr. Harold U. Svercrup	Teacher at U.C.L.A.
Clara R. Walden	Russian-American Institute
Michael A. Walden	Russian-American Institute

[redacted]

THE CIVIL RIGHTS CONGRESS

Confidential Informant [redacted] reported during March of 1947 that among a list of 50 names signed to a petition "gotten" out by the Civil Rights Congress in New York protesting against what it calls "the shameful persecution of the German anti-Fascist refugee, Gerhart Eisler," the names of the following persons connected with the Hollywood motion picture industry appear:

Thomas Mann	A refugee from Germany who received his citizenship about one year ago.
Carey McWilliams	Professional Communist front sponsor.
Dorothy Parker	Newspaper columnist.
Garson Kanin	Writer (now back in Hollywood).
Dashiell Hammett	Writer.
Rockwell Kent	Artist.
Ellis O. Patterson	Ex-Congressman.
Stella Adler	Actress.
John Howard Larson	Screen writer and Communist functionary

The Los Angeles Office further reported with regard to this organization that Ring Lardner, Jr., who is a member of the National Board of the Civil Rights Congress, is a Communist.

[redacted]

THE SOUTHERN CONFERENCE FOR HUMAN WELFARE

This same informant of the Los Angeles Office reported that Melvyn Douglas, the movie actor, during March of 1947, was acting as the Hollywood representative for money-raising purposes of the Southern Conference for Human Welfare. He reportedly mailed out under his own signature letters soliciting funds for the organization. [redacted]

AMERICAN ARTS COMMITTEE FOR PALESTINE

According to Informant [redacted] this is a new organization formed, nation-wide in scope, for the purpose of pressuring the immigration of displaced Jews into Palestine. From the list of those active in the organization in Hollywood,

it would appear to be under control of the Communist Party. Some of the individuals are the following:

[redacted] D. Andrews - writer
George Biddle - artist
William Blowitz - writer
Vera Caspary - writer
Harold Clurman - director
John Cromwell - writer
Phillip Dunne - writer
William J. Fadiman - RKO producer
Sheridan Gibney - producer
Albert Hackett - writer
Don Hartman - producer
Lillian Hellman - writer
James Wong Howe - camera man
Sam Jaffee - actor's agent
Carson Kanin - producer with Universal-International
Canada Lee - Negro, actor
Sonya Levien - writer
Groucho Marx - actor
Paul Muni - actor
Arch Oboler - writer
Irving Pichel - director
Robert Riskin - writer
Edward G. Robinson - actor
Dore Schary - director
Herman Shumlin - producer
Leonard Spigelgass - writer
Irving Stone - writer
Frank Tuttle - writer and director
Franz Waxman - musician
William Wyler - director
Laslo Benedek - writer
Henry Blankfort - writer
Irving Brecher - writer
Jerome Chodorov - writer
Norman Corwin - radio writer
Jules Dassin - director
Howard Estabrook - writer
John Garfield - actor
Frances Goodrich - writer
E. Y. Harburg - writer of music
Rita Hayworth - actress
Paul Henreid - actor
John Huston - actor
Nunnally Johnson - writer
Gene Kelly - actor
Emmett Lavery - writer
Sol Lesser - producer
Bela Lugosi - actor
Lewis Milestone - director
Dudley Nichols - writer
Nat Perrin - writer
Anne Revere - actress
Allen Rivkin - writer
Robert Rossen - writer
Allan Scott - writer
Frank Sinatra - singer
Donald Ogden Stewart - writer
Joseph Szigeti - concert violinist
Walter Wanger - producer
Cornel Wilde - actor
Fred Zinneman - producer [redacted]

"THE NEGRO'S STATUS IN SCREEN"

The "Daily Worker" for March 30, 1947, in an article entitled "Facts About Discrimination Against Negroes in the Arts" under the section captioned "The Negro's Status in Screen", reflects the following information:

"L. J. Reddick, curator of the Schomburg collection of the New York Public Library, checked over 100 films with Negro themes of Negro characters of 'more than passing significance.' Of that 100, he found 75 must be classified as anti-Negro, 13 as neutral, with the Negro presented both

"favorably and unfavorably in about equal proportions, and only 12 which could be classified as pro-Negro.

[redacted] "The stereotype is hardly mitigated by the few - the very few - pictures in which Negroes were decently presented. In 'Arrowsmith', years ago, there was a Negro doctor with dignity and devotion to duty. In 'They Won't Forget', there was a Negro janitor facing a third degree in a lynch-mad town. Negro participants in the war against fascism were shown with dignity and courage in 'Sahara' and 'Bataan' and 'Lifeboat.'

"Hollywood's stereotypes do have an effect. 'Birth of a Nation' was followed by a resurgence of the Ku Klux Klan. The modern and subtler 'Birth of a Nation' we know as 'Gone With the Wind' contributed to obstructing the growing sentiment for a federal anti-lynching bill.

"There are no Negro technicians in Hollywood, no Negro cameramen, no Negro carpenters, no writers or film cutters or laboratory technicians.

"As for the Negro actor, he's 'lucky' even to get a job caricaturing himself. Gunga Din was played by a white actor.

"One out of every ten Americans is a Negro and Negroes do not appear in crowd scenes, on the streets, in night clubs and theatres.

"There are theatres the Negro does not enter - not because he cannot, or dare not, but because of the very atmosphere of the place, the attitudes of the staff and of the white patrons. In the South, when Negroes are even permitted to pay their way into a motion picture theater, and it is never one of the best, they are relegated to distinctly inferior Jimcrow sections.

"In film theatres Negroes rarely are hired for anything except menial jobs - porters, janitors, washroom attendants. Ticket sellers, ushers, doormen, managers, projectionists - white."

THE MOTION PICTURE ALLIANCE FOR THE PRESERVATION OF AMERICAN IDEALS

Confidential Informant [redacted] of the Los Angeles Office has informed that this anti-Communist organization which has been quiet for some year or so has now come to life with a program to oppose Communist activities in the Hollywood motion picture industry. It has arranged for a series of lectures by certain nationally known "social democrats." The first of the series took place on the evening of February 11, 1947, at the Knell Club in Los Angeles when Eugene Lyons, author of the Red Decade spoke.

later on the following will be speakers:

Sidney Hook, Professor at Columbia University, New York; [redacted] William Henry Chamberlain, writer and columnist; and Reuben H. Markham, foreign correspondent and authority on the Balkan States.

The "Daily Variety," trade paper of the motion picture business, for April 10, 1947, under the heading "20th To Do Anti-Red Picture", stated in part that "The Iron Curtain," an anti-Communist film inspired by J. Edgar Hoover's speech before the House Committee on Un-American Activities, March 26, 1947, will go into production at 20th Century Fox this Summer. This announcement was made by Darryl Zanuck April 9, 1947, and he also stated that the project is already under way as Jerom Joy, studio contact man, and Anthony Muto, chief of Washington Movietone News Bureau, are now doing preliminary work on the subject in the Nation's Capital. They will be joined by Martin Beckeley, who will write the screen play.

It is stated that the picture will be based on findings of Royal Canadian Commission report of June 27, 1946, detailing facts relating to communications by public officials and others of confidential information to agents of a foreign power, with particular reference to the atom bomb. Zanuck stated, "Russia will definitely be portrayed as that foreign power." Zanuck further stated, "The studio will seek cooperation of the Canadian Government and Mr. Hoover." He also stated that he had not discussed the matter with either the State Department or Motion Picture Producers Association. Zanuck stated he thought it doubtful if State Department approval would be required. He stated: "The film will have no romantic angle."

[redacted]

In addition to the above facts which have been set out to currently reflect the activities of the various organizations referred to, the Los Angeles Office submitted a report reflecting the names of known Communists within various organizations which have been infiltrated by the Communists in the motion picture industry. In order that this memorandum will reflect these known Communists in these various groups, the organization and the known Communists within it are to be listed hereinafter. It should be pointed out that the membership of these individuals has been ascertained by the Los Angeles Office [redacted] through a reliable confidential informant [redacted]

National Negro Congress
Executive Board:
John Howard Lawson, Screen Writer
Carlton Moss (Negro), Screen Writer

Committee for Motion Picture Strikers

Sidney Buchman, Producer
Lou Harris, Producer
Rex Ingram, Actor
John Howard Lawson, Screen Writer
Albert Maltz, Screen Writer
Samuel Moore, Screen and Radio Writer
Sam Ornitz, Screen Writer
Earl Robinson, Composer
Dalton Trumbo, Screen Writer
Frank Tuttle, Director

Hollywood Community Radio Group, Incorporated

Board of Directors

H. F. Kraft, Screen Writer
Sam Moore, Screen and Radio Writer
William Pomerance, Executive Secretary of Screen Writers' Guild
Abraham L. Polonsky, Screen Writer

Stock Holders:

Paul Jarrico, Screen Writer
Anne E. Revere, Actress

Actors' Laboratory, Incorporated

Arthur Smith, Actor
Jacobina Caro, Actress
Morris Carnovsky, Actor
Phoebe Carnovsky
Roman Bohnen, Actor
Mary Turcai, Actress

Jewish Black Book Committee of Los Angeles

Committee Members:

John Berry, Director
Henry Blackfort, Director
Jay Gorney, Screen Writer
Paul Jarrico, Screen Writer
Robert Rossen, Screen Writer

The Hollywood Forum

Moderator - Saluo Salt, Screen Writer

Speakers' panel:

Alva Bessie, Screen Writer
John Howard Lawson, Screen Writer
Albert Maltz, Screen Writer
Carlton Moss, Screen Writer
W. L. River, Screen Writer
Dalton Trumbo, Screen Writer

American Youth for Democracy

Financial Contributors:

John Howard Lawson, Screen Writer
[redacted]
Sidney Buchman, Producer
Jack Moss, Producer
Frank Tuttle, Director
Henry Blankfort, Director
Henry Myers, Screen Writer
Paul Trevers, Screen Writer
Ring Lardner, Jr., Screen Writer
John Wexley, Screen Writer
Herbert Biberman, Director
Jewels Dassin, Director
[redacted]

II. PROGRESSIVE CITIZENS OF AMERICA
(April 22, 1947 - May 24, 1947)

The Los Angeles Office, by report dated May 12, 1947, advised that the Progressive Citizens of America in Hollywood were sponsoring a mass meeting in honor of Henry A. Wallace at the Gilmore Stadium on the evening of May 19, 1947. This meeting was originally scheduled to be held at the Hollywood Bowl. The Directors of the Bowl cancelled the meeting on the grounds that it would be a controversial one. The Gilmore Stadium was then obtained.

Notices were sent out by the Progressive Citizens of America under the signature of Bonnie Claire, coordinator for the Wallace Meeting. Miss Claire has a considerable record of Communist affiliations. In addition to the mailing out from its headquarters of innumerable pieces of literature supporting the stand of Mr. Wallace, the P.C.A. is also backing Mr. Wallace in his attack on the foreign policy of the United States, particularly in the matter of aid to Greece and Turkey.

On April 18, 1947, the P.C.A. sponsored a meeting at which Elliott Roosevelt was the main speaker. On this occasion, he took the same political stand as the Progressive Citizens of America on all matters and most vehemently defended Henry A. Wallace and his political utterances all of which coincided with the position of the Communist Party in the United States.

In addition, Rollin McNitt, Chairman of the Los Angeles Democratic Central Committee; Robert W. Kenny, Chairman of the P.C.A. and formerly State Attorney General; and Bert Witt, Executive Secretary of the P.C.A., addressed this meeting.

The Hollywood Chapter of the Progressive Citizens of America was one of the sponsors of a CIO mass meeting held on the steps of the Los Angeles City Hall on the morning of April 26, 1947, to protest certain labor legislation. The list of organizations sponsoring this meeting were:

American Youth for Democracy
American Veterans Committee
International Workers Order
National Negro Congress
United Negro and Allied Veterans of America
National Association for Advancement of Colored People
Veterans of Foreign Wars (several posts)

Speakers at this meeting which was attended by approximately 6,000 people, were the following:

Phillip M. Connelly, Secretary Treasurer, L.A.I.U.C.
Morris Zussman, President of the State CIO

[redacted] Irvin de Shetler, Regional Director of the CIO
Albert Lunceford, Chairman, President, L.A.I.U.C.
George B. Roberts, Director of the N.C.P.A.C.
Herbert K. Sorrell, Communist leader of C.S.U.
Carl B. Read, Labor leader
Robert W. Kenny, Attorney and formerly State Attorney General
Dr. H. Claude Hudson, Negro Dentist, F.E.P.C.
Father George H. Dunne, Loyola University teacher
Dan Marshall, Catholic Interracial Group
Michael Fanning, Postmaster of Los Angeles (sat on platform)
Helen Gehagan Douglas, Congresswoman, sent a telegram of sympathy with the objectives of the mass meeting.

Confidential Informant [redacted] of the Los Angeles Office reported that the Hollywood Progressive Citizens of America joined with the Mobilization for Democracy and the Civil Rights Congress in protesting against the refusal of the City authorities of Peoria, Illinois, and Albany, New York, to permit Paul Robeson to speak in the Public Schools. This protest was sent on April 29, 1947.

The Hollywood Progressive Citizens of America sponsored a "Youth Pilgrimage" to the City of Sacramento to protest the activities of the Joint Legislative Committee on Un-American Activities in the State of California (Tenney Committee) in its investigation of Communists. Other organizations sponsoring and taking part in this demonstration were the following:

American Youth for Democracy
Junior Hadassah (Jewish Youth Group)
Hillell Young Progressives of America (Jewish organization)
American Veterans Committee
Los Angeles Youth Council
Fellowship Church
CIO UOPWA
CIO Marine Cooks and Stewards

On May 9, 1947, the Hollywood Progressive Citizens of America issued an ultimatum printed in the Daily Variety, Hollywood trade publication, protesting the investigation by the House Committee on Un-American Activities and defending the rights of the Communist Party in the United States. In addition, they protested any censure of the following persons, which censorship they termed as a "gag" on free speech:

Henry A. Wallace
Paul Robeson
William L. Shirer
Norman Corwin
Dr. Harlow Shapley

This ultimatum was signed by the following people:

Robert W. Kenny, Chairman
Mrs. William Dieterle, Secretary
Robert S. Morris, Jr., Treasurer
John Cromwell, Writer, Vice Chairman
Edward Mosk, Attorney, Vice Chairman
Howard Koch, Writer, Vice Chairman
Dr. Linus Pauling, Professor at Cal-Tech (worked on Atomic Bomb) Vice Chairman
Lena Horne, Negress singer and actress, Vice Chairman
Daniel Ostrow, Manufacturer (Seeley Mattress Co.), Vice Chairman
Gene Kelly, Actor, Vice Chairman.

MOTION PICTURE ALLIANCE

Confidential Informant [redacted] of the Los Angeles Office related that this anti-Communist organization held a meeting on April 29, 1947, at which time Dr. John R. Lechner, the recently selected Executive Director of the organization, mentioned a list of pictures in which there was Communist propaganda. Dr. Lechner also suggested a boycott on pictures of this type in which Communists were employed. This statement, according to this source, raised a storm of protest and the producers, speaking through Samuel Goldwyn, took violent issue through the press with the Motion Picture Alliance and the Chairman of its Executive Board, Ralph Clare, stating that this organization was irresponsible as were Mr. Lechner and Mr. Clare. This tirade was published in the Hollywood Reporter on May 7. It is entirely possible, in view of the fact that most of the members of this organization are highly paid writers, directors, etc. who work for the producers, that this dispute may develop into the death knell of the Motion Picture Alliance. The ten motion pictures which Lechner asserted contained propaganda are the following:

The Best Years of Our Lives
Boomerang
Margie
The Strange Love of Martha Ivers
A Medal for Benny
The Searching Wind
Watch on the Rhine
Pride of the Marines
North Star
Mission to Moscow

Lechner further stated that the Screen Writers' Guild contained a large number of Communists and fellow travellers. He named John Howard Lawson as having Come to Los Angeles to show how to inject Red propaganda into motion pictures. Lechner introduced William H. Chamberlin, foreign correspondent who has resided for twelve years in the Soviet Union. Chamberlin told at the meeting that he advocated a policy of close cooperation between the United States and the States not yet under Soviet influence or control.

III. COMMUNIST PARTY MEMBERSHIP IN HOLLYWOOD [redacted]

According to documents obtained from confidential sources, the Northwest Section of the Communist Party in Hollywood, California, contains in its membership the Communists within the Hollywood movie industry. Reliable confidential sources have advised that as of December 31, 1943, the Northwest Section had a total of 545 members. The membership of the Party in Los Angeles County as of that date was 2634. It is reported that the Northwest Section is the largest in Los Angeles County and contains approximately 1/5 of the total Communist membership. The various Branches, together with their Membership and Composition in the Northwest Section are as follows:

Branch	Composition	Membership
A-1	Motion Picture Writers	20
A-2	Motion Picture Writers	26
A-3	Motion Picture Writers	29
B	Hollywood Neighborhood	34
C	Industry Workers and Wives	26
D	Radio Announcers, Actors and Writers	15
E	Cartoonists and Artists	21
F	Actors and Actors Laboratory Personnel	44
Sunset (G-H)	Movie Industry Personnel Residing in Sunset Boulevard Area	55
I	Movie Industry Personnel Residing in Fairfax Avenue - Wilshire Boulevard Area	24
K	Movie Industry Personnel - North Hollywood	25
N-1	Members of Screen Office Employees Guild	19
N-2	Members of Screen Office Employees Guild	15
O	Musicians	42
Hollywood	Industry, Crafts and General Community People	49
S	American-Soviet Friendship and Russian War Relief Members	15
57-AD	Community Membership - Not Movie Industry Personnel	116
Y	Paper Branch of Members not Currently Active	32

The Executive Committee of the Northwest Section is composed of the following: John Howard Lawson, a motion picture writer; Elizabeth Leach, paid organizer of the Communist Party; Waldo Salt, a motion picture writer; Margaret Bennett Wills, Secretary at MGM Studio; Mischa Altman, member of the American Federation of Musicians, Local 47; Louis Harris, free lance motion picture writer;

M. W. (Bill) Pomerance, Business Representative of Screen Cartoonists Guild; [redacted] Ruthven, motion picture writer; and John Weber, occupation unknown.

The officers of the Northwest Section are: [redacted] Organizer, also known as Elizabeth Leach; Membership Director, Marjorie J. Potts, also known as Marjorie Fiske and Marjorie J. MacGregor; Organizational Secretary, Marjorie J. Potts; Financial and Dues Secretary, Naomi Robison; Educational Director, Frank I. Rinaldo; People's World Drive Director, Paul Perlin. Of the above individuals, Benson and Potts are salaried functionaries of the Party. The occupation of Robison is unknown. Frank I. Rinaldo is a screen writer for Paramount Studios and Paul Perlin is a gripman for Universal Studios.

[redacted]

The known branch functionaries of the Northwest Section are as follows:

BRANCH A-1: Group Captain and Organizational Secretary - Robert Lees, free lance motion picture writer.
Group Membership Director - Maurice Rapf, free lance motion picture writer.
Group Financial Director - Margaret Englander, occupation unknown.
Group Press Director - Guy Endore, free lance motion picture writer.

BRANCH A-2: Branch Organizer and Group Captain - Waldo Salt, free lance motion picture writer, presently attached to the U.S. Army Signal Corps.
Group Membership Director - Herman Boxer, free lance motion picture writer.
Group Financial Director - Albert Maltz, free lance motion picture writer.
Branch Press Director - Sandra Babb, free lance motion picture writer and wife of Cameraman James Wong Howe.

BRANCH A-3: Group Captain - Alvah Bessie, motion picture writer with Warner Brothers.
Membership Director - Glenda Sullivan, occupation unknown.
Group Financial Director - Brian Marlow, occupation unknown.
Educational and Press Director - Paul Trivers, free lance motion picture writer.

BRANCH B: This branch was reorganized in October, 1943 and its officers were all transferred to other branches. The present officers of the branch are unknown.

BRANCH C: Organizer - Goldie Bromberg, motion picture actress.
Membership and Financial Director - Sue Rossen, occupation unknown.
Press and Literature Director - Bobby McVeigh, occupation unknown.

BRANCH D: Organizer - Francis Nicholson, occupation unknown.
Membership Director - Robin Short ,, occupation unknown.

Financial Director - Naomi Robison, occupation unknown.
Educational Director - Harmon (Hy) Alexander, occupation unknown.

[redacted]: Organizer Ed Biberman, screen cartoonist, employed at Walt Disney Studios.
Membership Director - Edwina Pomerance, occupation unknown.
Educational Director - Claudia Hubley, occupation unknown.
Literary Director - Dave Hilberman, Vice President, Cartoonists Guild and employee of Walt Disney Studios.

BRANCH F: Organizer - Elliott Sullivan, occupation unknown.
Membership Director - Gerry Schlein, also known as Gerry Chanin, occupation unknown.
Financial Director - Helen Levitt, also known as Helen Slote, occupation unknown.
Educational Director - Dorothy Uris, also known as Dorothy Tree, free lance motion picture actress.
Press Director - Paul McVeigh, also known as Paul McVey, occupation unknown.

SUNSET BRANCH: (BRANCH G-H) Organizer - Dan James, free lance motion picture writer.
Membership Director - Henry Blankfort, motion picture writer with Universal Studios.
Educational Director - Lillian Skadron, occupation unknown.
Finance Director - George Hallgren, Credit Manager for Loan Association at Twentieth Century Fox Studios.
Educational Director - Nora Hallgren, free lance motion picture writer.
Educational Director - Lilith James, occupation unknown.
Press Director - Sylvia Blankfort, occupation unknown.

BRANCH I: Organizer - Margaret Maltz, also known as Margaret Larkin, occupation unknown.
Membership Director - Henriette Endore, occupation unknown.
Financial Director - Ruth Roth, alias Gerry Mentor, occupation unknown.
Educational Director - Sadie Ornitz, occupation unknown.

BRANCH K: Organizer - Vera Harris, occupation unknown.
Membership and Finance Director - Sue Lawson, believed to be the wife of John Howard Lawson, occupation unknown.
Educational Director - Leo Bigelman, occupation unknown.

BRANCH N-1: Group Captain - Ruth Weber, occupation unknown.
Membership Director - Pearl Kamm.
Finance Director - Helen Jasper, occupation unknown.
Press Director - Bonnie Claire, occupation unknown.
Educational Director - Bea Winters, also known as Bea Solomon, occupation unknown.

BRANCH N-2: Organizer - Herta Uerkvitz, studio employee.
[redacted]
Group Captain - Ruth Birnkrant, occupation unknown.
Educational Director - Dorothy Schuler, occupation unknown.
Membership Director - Eunice Green, also known as Eunice Mindlin, occupation unknown.

BRANCH O: Organizer - Carroll Hollister, accompanist of John Charles Thomas and member of Local 47 of the Musicians Union.
Membership Director - Samuel Albert, occupation unknown, member Local 47, Musicians Union.
Financial Director - Anita Short, alias Ann Price, occupation unknown.
Educational Director - Henry Roth, alias Lawrence Foster, occupation unknown.
Press and Peoples World Drive Director - Esther Roth, alias Loretta Savage, occupation unknown.

HOLLYWOOD BRANCH: Organizer - Ralph Smith, occupation unknown.
Educational Director - Edward Smith, also known as Edward Small, occupation unknown.
Press Director - Tassia Freed, occupation unknown.
Literature Director - Evelyn Shaffer, occupation unknown.
Chairman Pro Tem - Paul Perlin, gripman at Universal Studios.

BRANCH S: Organizer - Helen Leonard, occupation unknown.
Membership Director - Tatiana Tuttle, believed to be wife of Director Frank Tuttle, occupation unknown.
Financial Director - Ethel Polletz, occupation unknown.
Educational Director - Marie Rinaldo, occupation unknown.

BRANCH 57: Organizer - William Levine, occupation unknown.
Membership Director - Rose Finkle, occupation unknown.
Legislative Director - Charlotte McClelland, occupation unknown.
Literature Director - Gail Jordan, occupation unknown.
Financial Secretary - Clara Kerchevsky, occupation unknown.

BRANCH Y: As stated above, this is a "paper" branch composed of Communist members of the Northwest Section who are on leave of absence or who for other reasons are inactive. The names of the officers of this branch are not known and it is believed that it has no official list of officers due to the nature of the branch.

Communist Writers at Various Studios

The following writers have been reported as being under contract at Metro Goldwyn-Mayer Studios:

George Beck, member of Branch A-3.
Martin Berkeley, member of Branch K

[redacted] Allan Boretz, Membership and Financial Director of Branch A-1.
Richard Collins, Chairman of Branch A-3.
Frank Tarloff, Branch A-3.
Dalton Trumbo, Branch A-3.
John Wexley, Branch A-2.

Under contract with Twentieth Century Fox Studios are the following members of the Communist Party:

Ring Lardner, Jr., Branch A-1.
Melvin Levy, Branch A-3.
Robert Meltzer, Branch A-3.

Under contract with Paramount Pictures, Inc., are the following Communist Party members:

Maurice Clark, Branch A-3.
Lester Cole, Branch A-2.
Robert Lees, Branch A-1.
Frank Rinaldo, Educational Director, Northwest Section.
Waldo Salt, Northwest Section Executive Committee.
Adrain Scott, Branch A-2.
Frank Tuttle, Branch A-3.
John Wexley, Branch A-2.
Herman Boxer, Branch A-2.
Albert Maltz, Branch A-2.
Bess Taffel, Chairman of Branch A-2.

The Communist Party members employed under contract with Warner Brothers are as follows:

Alvah Cecil Bessie, prominent in the Veterans of the Abraham Lincoln Brigade, Branch A-3.
Robert Rossen, member of Branch A-1.
George Sklar, member of Branch A-2.

The RKO Studios have under contract Morton Grant, a member of Branch A-3.

Columbia have under contract:

John Howard Lawson, Northwest Section Executive Committee member.
Paul Trivers, Educational Director of Branch A-3.

[redacted]

Communist Political Association

[redacted] During the period December 11-15, 1944, John Williamson, national secretary of the Communist Political Association, visited Los Angeles, California and there conferred with officials, functionaries, and members of the Communist Political Association in the Los Angeles area. During his stay in Los Angeles he spoke before and gave instructions to a number of committees of the Communist Political Association in the Los Angeles area. From information available it was clear he dictated the Communist line as it then existed. On December 14, 1944, he addressed a regular weekly meeting of the Los Angeles County Communist Political Association Organizational - Education Committee. Among other things he referred to the "set-up" of the Hollywood motion picture Communists, saying that they are very important and should be emphasized. Williamson also stated that certain people in Hollywood should not be attached to any community club, even in a paper community club. He said that the experiment of the Communist leadership has shown that these people cannot be fused into these clubs but that they should be given guidance in their special activity in which they can be effective.

Williamson cited as an example the Cultural Section in New York City with which writers, radio artists, and similarly allied cultural people were affiliated. He stated he knew these people would never have come into community clubs; however, in connection with their membership record, he said that all Communists should be attached to a club from a technical standpoint in order that there would be no double bookkeeping.

Williamson then went on to say that his remarks concerning New York City also applied to professional people in Hollywood.

[redacted]

COMMUNIST PARTY MEMBERS IN HOLLYWOOD

A review of the Communist Party charts as submitted by the Los Angeles Field Division for September 1, 1946, reflects that the Hollywood Section is under the leadership of the following individuals:

John Stapp, Section Organizer
Charles Glenn, Organizational Secretary
Naomi Robinson, Recording Financial Secretary
David Robinson, Finance Director
Adolph Heller, Educational Director
Jack Flier, Literature Director
Waldo Salt, Press Director.

In line with the present program of the Communist Party the former large clubs in the Hollywood area have been broken down into twenty-three small-community and industrial clubs. These clubs are set out as follows:

Harry Potenkin Club
Charles Flam Club
David Quest Club
Norman Bethune Club
John Brown Club
Hollywood S.S. Club
Elizabeth G. Flynn Club
Ira Eldridge Club
Ralph Fox Club
Holly-Smolan Club
Art Young Club
Jack London Club
Lincoln Club
Sam Adams Club
Bob Meltzer Club
Joe Hecht Club
Carver Special Club
Merry Club
Rose Pastor Stokes Club
John Reed Club
Dick Fiske Club
Hollywood "S" Club
Special Professional Club

It was noted in the Los Angeles Times for October 1, 1946, under the heading, "Hollywood Had Two Reds Charged," which stated in part that a Matthew

Woll, Vice-President of the International Photo Engineers Union, as well as of the AFL, it was charged that many Hollywood stars and script writers were supporting Communist front organizations. He warned that unless they cease, the public may picket film houses on a nationwide basis. The article stated that the threat was made in a signed editorial in the "American Photo Engraver," a Trade Unions publication. It stated, "A few years ago, the League of Decency was formed as part of a nationwide protest against immoral movies" but he said, "Motion picture houses in a score of cities were picketed, box office receipts dropped and the Hays Office stepped in to clean up a disagreeable situation."

Woll wrote that unless the film industry takes immediate steps, a similar public reaction may this time be directed "against many high-salaried stars and script writers who are part of the Communist Fifth Column in America."

Woll further charged that Hollywood today is "the third largest Communist center in the United States." He also said that "playing at revolution seems to justify the possession of a swimming pool and improves the taste of astrakhan, caviar and the feel of Russian sables."

Woll urged that Eric Johnson, Chairman of the Motion Picture Producers Association, take steps "to root out all Fifth Columnists and fellow travellers from the capital of America."

[redacted]

(November 14, 1946, through February 14, 1947)

[redacted]

According to [redacted] confidential informant of the Los Angeles Field Division, the last 90 days has indicated a noticeable change taking place in the tactical lines and methods of all operations of the Communist Party and Communists in the United States. He indicated that apparently because of the wave of exposures of individual Communists, Party line followers in governmental and other circles, the broad campaign of attack on Communism, the work of Communists in the press, other means of public information, and anticipating and recognizing the results the Communist Party is changing its method of operations and tactics to meet these conditions. Some of the former out-spoken leaders of the Communists and Communist sympathizers, according to [redacted] have been drawn back to less important positions and have less to say openly in Communist affairs while those who have not been so active or so well known are being forced to the front to carry on the programs, not as Communists but camouflaged as "liberals" and "progressives."

[redacted] indicated these Communists and trusted sympathizers are even "boring within" the Anti-Communist movement with the object in view of taking over that movement and directing it to the less harmful channels. The result is that Communists are attacking themselves but not sufficiently vigorous enough to be basically harmful to themselves or their movements. He has advised that these tactics which permit Communists to attack themselves to a limited extent, are laid down in the Leninist School of "Strategy and Tactics."

[redacted] states that as this new line is adopted the Communists in the Hollywood Motion Picture Industry are entrenching more and more into the Industry in high positions. Instant Communists and sympathizers are being elevated to positions where they can wield influence on content of pictures and employment of individuals. These parties are put into these positions with the knowledge of their previous activities and they are put into these positions by the top producers themselves.

[redacted] also related that it is becoming more and more apparent that the Communists are using permanent sympathizers in the motion picture industry to further the policies of the Communist Party. He stated that by using persons of high standing and influence it hoped to cover up their real Communist connections [redacted] indicated that the following top producers have over a period of years not only employed Communists, some of which were notoriously known Communists, but have protected them whenever their names or reputations have been exposed to public notice:

Walter Wanger
David Selznick
Samuel Goldwyn
Charles Chaplain
Warner Brothers

[redacted] indicated that the foregoing producers, of course, exercise a tremendous influence on the trend of the motion picture industry. In addition, [redacted] stated that there are several outside organizations financed by large contributions from the Hollywood motion picture industry which cooperates in this support and protection. Those organizations are:

Southland Jewish Organization
B'Nai B'rith
International Workers Order
Jewish Labor Council
Mobilization for Democracy
Los Angeles County Democratic Central Committee
Beverly-Westwood Democratic Committee

He stated that there are also other small groups of the same nature which are controlled by the same type of individuals. This combination of the inside of the motion picture industry with these outside influences, both of like character, according to [redacted] is most successful in protecting the work of the Communists in the film industry and the use of that industry's prestige and influence for their purposes.

He related that the evils of this situation are becoming so apparent that comment thereon is becoming noticeable even within the industry itself by those who are opposed thereto. Evidence of this is a recent editorial, December 3, 1946, appearing in the "Hollywood Reporter," a daily publication and trade paper. Excerpts from this editorial are as follows:

> "We don't think that any one of you would accuse any of our studio heads or their direct executive assistants of being 'Commies.' Still, on the other hand, they are not only employing but actually pampering 'Commies' in their studios, particularly those writers who are out-and-out members, party-liners or fellow travellers. They are entrusting to those writers the creation of their scripts, KNOWING that those babies will do ANYTHING at ANY TIME to put over a point in their creations to further the cause of Moscow in this country or any other place where our pictures are shown - meaning the whole world...
>
> "Why are our studios hiring so many 'Commies' who are known party members? We asked a prominent studio head that question today and this was his reply: 'We need writers, good writers. I don't care if the fellow is a "Commie" or not; if he can write, if he can do the job we want, I'll hire him. If I don't, some other studio will grab him and give him an assignment.'"

In referring to this article quoted above, in particular the statement of the unknown studio head, [redacted] stated that he believes that the statement is most questionable relating that the fact is there are many capable writers

in Hollywood who are not given an opportunity because they are not a part of the Communist combine or because they have opposed Communist influence. The Screen Writers Guild is completely dominated by Communists and Communist sympathizers and to a large extent determines who works when and where; and the motion picture producers are not only aware of this situation, but do not oppose it.

The whole situation boils down to this: The producers of motion pictures in Hollywood could clean up these conditions whenever they see fit. They just do not do so. There is no recorded instance where the Hollywood motion picture industry or any of its top influential individuals have ever denounced Communism or Communists. Basically, they are "internationalists." Because of this, according to [redacted] the activities of the Communists and their sympathizers who do the real work for the cause, increase day by day with added influence in all departments of the motion picture industry.

[redacted] reported that the following individuals have heretofore been extremely active in Communist circles and front activities but are now being slipped into the background in line with the program. He related some of them are: John Howard Lawson, Helmer Bergman, Robert Rossen, Lester Cole, Harold Buchman, Edward Mussa, Frances Millington, and Herbert Biberman. Herbert K. Sorrell, the Communist leader of the Conference of Studio Unions, is still in that position as shaking his power with an unknown name at this writing.

[redacted]

As a result of a specific request made of the Los Angeles Field Division to furnish the Bureau with an up-to-date report on the Communists active within the motion picture industry, the following information was obtained, which information was secured by the Los Angeles Field Division through confidential informants [redacted]

[redacted]

I. COMMUNIST ORGANIZATION IN THE MOTION PICTURE INDUSTRY

Prior to the dissolution of the CP-USA nearly all of the Communists who were employed in the motion picture industry (as well as the radio industry) were members of what was known as the Northwest Section of the Los Angeles County Communist Party, which for the most part was organized on a craft or industrial basis. Thus, employment determined the branch to which a particular Communist was assigned. However, provision was made for the wives and husbands of those employed in the radio or film industry to be included in the Northwest Section and thus the total membership of the Northwest Section did not at all times accurately measure the Communist infiltration into the motion picture industry.

Although the Northwest Section was reorganized at various times the branches within the section together with a short description of them are as follows:

Branch A	Writers' branch	This was divided into A1, A2, and A3 to accomodate writers in three different geographical areas.
Branch B	Community branch (Hollywood vicinity)	There were at first several directors in this branch; however, they were later transferred to Branch A.
Branch C	Commuters branch	Beverly Hills and Westwood area.
Branch D	Radio branch	Composed of actors, directors, etc. employed in the radio industry.
Branch E	Cartoonists, designers,	
Branch F	Actors and actresses	
Branch G	Community branches	
Branch I	Community branch	
Branch K	Community branch	
Branch L	Writers' branch	Composed of those Communists who are employed in the motion picture studios, as screen story analysts.
Branch M		This was composed chiefly of members of the Screen Office Employees Guild which was organized to bargain collectively for secretaries, stenographers, etc. in the studios and which has since been succeeded by the Office Employees' International Union.

Branch O	Musicians Hollywood branch	(Community branch) This branch was composed of people who had been active in the Russian War Relief and other Russian groups.
Branch ?		
Branch		This branch is the so-called "paper" branch which was composed of Communists in the motion picture industry who were either out of town or unavailable or unwilling to risk membership in other branches. This contained numerous prominent directors and producers, and unlike other branches did not have regular meetings and did not have delegates and officers sent to such affairs as the County Convention.

In December 1944 the Northwest Section was dissolved and a number of Cultural Groups in what was then the CPA were set up. These groups were known as:

Wilshire-Fairfax Cultural Group
Beverly-Franklin Cultural Group
Hollywood Cultural Group
59th A.D. Cultural Group
Westwood Cultural Group
East Hollywood Cultural Group
North Hollywood Cultural Group
63th A.D. Cultural Group
Special Hollywood Miscellaneous Cultural Group
59th A.D. Miscellaneous Cultural Group
North Hollywood Miscellaneous Cultural Group
Miscellaneous (which corresponded to Branch ? in the old Northwest Section)

There were also a number of Communists in the motion picture industry who during the days of the CPA were assigned to the Ben Franklin Group, which was organized in the 16th Congressional District, which is the Beverly Hills, Westwood, and Brentwood district.

These groups were also known by number and thus the Wilshire-Fairfax Cultural Group was known as Group Number 1, etc.

When the CP, USA, was reorganized the Party apparatus in the LA Field Division consisted of 10 sections, one of which was the Hollywood Section. For a few months following the reorganization of the CP, USA, the Communists

in the motion picture industry were not identified with this Section, inasmuch as it was a Community Section and the Communists in the motion picture industry were organized into various groups such as the Duclos Club, the Davis Club, etc.

However, in October 1945 for "security and efficiency of operation in furthering the Party progress" all Communists in the Hollywood area, regardless of where they worked, together with all Communists employed in the motion picture and radio industry, regardless of where they lived, were organized into one over-all Section known as the Hollywood Section. Apparently the risk of exposure became too great because in July 1946 the Hollywood Section was again reorganized for the purpose of security and is presently in three sub-sections; Community, Industrial, and Cultural Sub Sections. The Community Sub Section is composed of Communists residing in the Hollywood area but who are not employed in the motion picture industry. The Industrial Sub Section is composed of those employed in the motion picture industry in a craft or trade. The Cultural Sub Section is made up of those Communists in the Hollywood Section who are creative. These are known as the cultural workers in the Communist Party.

On October 30, 1946 the entire Hollywood Section had 723 members and inasmuch as there were approximately 350 members in the Community Sub Section there are thus approximately 375 Communists who are identified in the motion picture and radio industries.

The Hollywood Section is broken down into 24 groups, 5 of which are in the Community Sub Section, 4 of which are in the Industrial Sub Section (there are 3 industrial or industry-wide groups and 5 shop units at various studios), and 15 Cultural Groups. For security reasons there is no over-all Section Council but there is a Hollywood Section Committee composed of members of the three sub sections and each sub section has in turn a sub section Chairmen's Council which meets bimonthly. Thus there is only a limited amount of association between the members of the various sub sections.

Recently a confidential source who had access to the records of the Communist Party made available a diagram of the Party structure in the Hollywood area, which is reproduced as follows:

COUNTY ORGANIZATION

LIAISON

The Hollywood Section Organizer - JOHN STAPP

HOLLYWOOD SECTION COMMITTEE
Composed of the organizer and organizational secretary of each sub section - 6 members

Community Sub Section			Industrial Sub Section			Cultural Sub Section		
clubs	clubs	clubs	clubs	clubs	clubs	clubs	clubs	clubs

The Community Sub Section is largely made up of people residing in the Hollywood area and has a membership of approximately 350. The Industrial Sub Section of the Party is open for membership to the craft groups (painters, electricians, etc., cutters, cameramen, property men, union functionaries in Hollywood unions, analysts, publicists, assistant directors, office workers, musicians, and cartoonists.)

The basic structure of the Cultural Sub Section is the Craft Branch. There is a Radio Branch, an Actors' Branch, four geographical sub divisions of a Writer-Director-Producer Branch, and a branch for entertainers and their wives or husbands of Communists employed in the motion picture industry which are handled on an "individual basis, first upon their interests and secondly upon their work." There is to be no mechanical placement. Therefore, even the Cultural Sub Section of the Party has some members in it who are not employed in the motion picture industry. Many of the lesser people in the motion picture industry have been transferred into the various Community Groups wherever they reside and some still meet as a separate group attached to the Community Branch in the neighborhood in which they live. It is believed that there are approximately 350 members in the Industrial and Cultural Sub Sections. Thus far the Communists have been able to establish shop units at Universal, Paramount, MGM, RKO, and Columbia Studios.

II. IDENTITY AND EMPLOYMENT OF [illegible] TO COMMUNISTS IN THE MOTION PICTURE INDUSTRY.

The following list of Communists is limited to those directly employed in the motion picture industry and does not include the husband or wife of one so employed, Communists in the radio industry, Communist labor leaders in Hollywood, and industry publicists, agents, business managers, etc., most of whom, although not directly employed in the motion picture industry, are members of either the Industrial or Cultural Sub Section of the Hollywood Section of the Hollywood Communist Party.

However probable it may be that actors such as Charles Chaplin and John Garfield, with alias Jacob Garfinkel, and writers such as Clifford Odets and Ben Hecht may be members of the Communist Party, they have not been identified as such in this report, inasmuch as there is no documentary evidence to support the identification. It should be emphasized that for each person identified in this section as a Communist the identification is based upon documentary evidence which is highly reliable, although probably inadmissible, or the identification is based on the word of a reliable informant.

It is difficult to list accurately the employer of each Communist in the motion picture industry, since most of the Cultural workers in the industry change from studio to studio, and it is not at all uncommon for an actor

to be employed by three or four different studios in one year.

[redacted] It should be noted that the branch affiliation of each Communist is not being set forth, inasmuch as paid informant [redacted] has recently advised that the names of the various branches have been changed and although the LA office is in possession of a complete list of these branches the exact branch of each Communist in the motion picture industry is not immediately available.

[redacted] agents of the Los Angeles Field Division provided the records of Elizabeth Benson, Membership Director of the Northwest Section of the Los Angeles County Communist Party. Through this technique an analysis has been made available of the occupations of the Communists within the motion picture industry. It is believed that this analysis was nearly complete at the time the source made it available and it reflects an occupational breakdown as follows:

Producers - 5
Directors and Assistant Directors - 10
Writers - 82
Actors and Entertainers - 44
Musicians - 31
Story Analysts - 5
Film Cutters - 4
Miscelleneous Professional and Crafts (painters, electricians, office workers, etc.) - 40

Set forth in the following alphabetical list as obtained through a highly confidential technique or a reliable confidential informant are:

Producers - 5
Directors and Assistant Directors - 11
Writers - 119
Actors - 71
Musicians - 37
Analysts - 12
Artists - 7
Publicists - 6
Film Editors - 2
Cameramen - 2
Miscellaneous professional and crafts (painters, electricians, office workers, etc.) - 16

NAME	OCCUPATION	EMPLOYER
ADLER, Lulla, aka Lulla Rosenfeld	Actress	Free lance
ALBERT, Doris	Musician	Free lance
ALBERT, Sam	Musician	MGM
ALEXANDER, Muriel	Writer	Free lance
ALLEN, Dede	Film Editor	Columbia

ALTMAN, Mischa	Musician	Twentieth Century Fox
ATLAS, Dorothy	Writer	Free lance
ATLAS, Leopold	Writer	Free lance
AUSTRY, Will	Actor	Free lance
BABB, Dorothy	Writer	Free lance
BABB, Sondra	Writer	Free lance
BACKUS, Georgia, aka Mrs. Herman Alexander	Actress	Free lance
BARZMAN, Ben	Writer	MGM
BARZMAN, Norma	Writer	Free lance
BAUMFELD, Frances	Writer	Free lance
BEARD, Cecil	Artist	Walt Disney Studios
BECK, George	Writer	Columbia
BELA, Nicholas	Writer	Free lance
BENGAL, BEN	Writer	Monogram
BENOFF, Mike	Writer	Free lance
BERCOVICI, Frances	Writer	Free lance
BERCOVICI, Leonardo	Writer	Free lance
BERGMAN, Helmar	Electrical worker	Paramount
BERKELEY, Martin	Writer	Free lance
BURESON, George	Actor	Free lance
BERRY, Gladys	Actress	Free lance
BERRY, Jack	Director	Paramount
BESSIE, Alvah	Writer	Warner Brothers
BESSIE, Helen	Writer	Free lance
BEVERLY, Helen, aka Helen Cobb	Actress	Free lance
BIBERMAN, Edward	Artist	Free lance
BIBERMAN, Herbert	Director	RKO
BIBERTAL, Virginia	Writer	Free lance
BIRNKRANT, Arthur	Writer	Columbia
BIRQUIST, Lillian	Writer	Free lance
BLANCHARD, Robert	Artist	Walt Disney Studios
BLANKFORT, Henry	Writer	Universal
BLOCH, Kalmen	Musician	Twentieth Century Fox
BLAWITZ, Bill	Publicist	United Artist
BOHNEN, Roman	Actor	MGM
BOWDOIN, Asa	Writer	Free lance
BOWITZ, Allen	Writer	RKO
BOXER, Herman	Writer	Free lance
BRAND, Phoebe, aka Phoebe Cornowsky	Actress	Free lance
BRAUN, Irwin	Writer	Free lance
BRIDGES, Dorothy	Actress	Free lance
BRIDGES, Lloyd	Actor	Free lance
BROMBERG, Joseph	Actor	Free lance
BRONSON, Walter	Writer	Free lance
BROWDA, Maurice	Musician	MGM
BROWN, Virginia	Artist	Free lance

BUCHMAN, Harold	Writer	Twentieth Century Fox
BUCHMAN, Sidney	Producer	Buchman Productions, Columbia Studios
BURNS, James	Story analyst	MGM
BURROWS, Abraham	Screen and radio writer	Paramount & Blank Shore Progress
BURTON, Frank	Publicist	Twentieth Century Fox
BURTON, Val	Writer	Paramount
BUTLER, Hugo	Writer	Paramount
BUTLER, Jean	Actress	Free lance
CARMOVSKI, Morris	Actor	Columbia
CARO, Jacobina	Actress	Free lance
CARTER, George	Writer	Free lance
CHAMBERLAIN, Howard	Actor	Free lance
CHANIN, Gerry, aka Gerry Schlein	Actress	Free lance
CHAPMAN, Clarise	Story analyst	Free lance
CHAPMAN, Thomas	Story analyst	Warner Brothers
CHRISTLIEB, Don	Musician	Twentieth Century Fox
CLARK, Maurice	Writer	Free lance
COBB, Helen	Actress	Free lance
COBB, Lee	Actor	Twentieth Century Fox
COLE, Lester	Writer	MGM
COLES, Nat	Musician	Free lance
COLLINS, LINDA	Actress	Free lance
COLLINS, Richard	Writer	MGM
COLLIS, James	Musician	Free lance
COMINGORE, Dorothy	Actress	RKO
COMPINSKY, Dorothy	Musician	Free lance
COMPINSKY, Manuel	Musician	Free lance
COREY, George	Writer	Columbia
DAGGETT, Charles	Publicist	Columbia
D'AGLE, Alfred	Electrician	MGM
DA SILVA, Howard	Actor	Paramount
DASSIN, Jules	Director	Mark Hellinger Productions
DAVIS, Mark	Writer	Free lance
DI FIORE, Lina	Musician	Free lance
DI SDALE, Howard	Writer	RKO
DMYTRYK, Edward	Director	RKO
ELISCU, Edward	Writer	Free lance
ELLIOTT, Faith	Secretary	Republic
ELLIS, Mary Jo	Actress	Free lance
ENDORE, Guy	Writer	Free lance

[illegible], Cyril	Director	Mary Pickford-Buddy [illegible] Corporation
[illegible], Margaret	Writer	[illegible]
[illegible], Jean Van	Actress	Free lance
EICK, Peter Van	Actor	Free lance
FARADON, Elizabeth	Writer	Free lance
FARMER, Virginia	Actress	Free lance
FEHER, Milton	Musician	Republic
FIELDSMAN, Steve	Writer	Free lance
FLETCHER, Blair	Writer	Free lance
FLEURY, Roger	Artist	Walt Disney Studios
FORKY, June	Actress	Free lance
FRANK, Anne Ray	Writer	Free lance
FROELICH, Anne, aka Mrs. Philip Taylor	Writer	Free lance
FULLER, Lester	Director	Paramount
GIBSON, Julie	Actress	Free lance
GILBERT, Jody	Actress	Free lance
GLASS, Red	Actor	Free lance
GOFF, Lloyd	Actor	John Garfield Productions
GOLDBERG, Martha	Musician	Free lance
GOLDBLATT, Harriet	Musician	Free lance
GORDON, Bernard	Publicist	Paramount
GORDON, Don	Analyst	Paramount
GORNEY, Jay	Writer-producer	Columbia
GORNEY, Sandra	Writer	Free lance
GRAFF, Freddy	Actor	Free lance
GRANT, David	Writer	Free lance
GRANT, Morton	Writer	MGM
GRAU, Gilbert	Musician	Free lance
GREEN, Ann, aka Ann Koch	Writer	Free lance
GREENARD, Elliot	Writer	Free lance
GRUWES, Albert	Laborer	Paramount
GULFORD, Jack	Actor	Free lance
HAMMER, Al	Actor	Free lance
HAMMER, Dee	Actress	Free lance
HARPER, Annette	Analyst	Universal
HARRIS, LOUIS	Producer	Paramount
HOLLAND, Tom	Actor	Free lance
HOMER, Victoria	Actress	Free lance
HOVEY, Constance	Musician	Free lance
HOVEY, Serge	Musician	Free lance
HOVEY, Tamara	Musician	Free lance
HUBLEY, Claudia	Artist	Free lance

LEWIS, Ramis	Musician	Free lance
LINDAU, Rex	Actor	Columbia
JACKSON, John	Musician	Free lance
JAPPS, Ben	Writer	Free lance
JAPPS, Lillith	Writer	Free lance
JARRICO, Paul	Writer	RKO
JASPER, Helen	Art Department	MGM
KADISH, Ben	Assistant Director	Free lance
KAHN, Gordon	Writer	RKO
KATZ, Helen	Actress	Free lance
KERWIN, Jeanne	Actress	Free lance
KILLIAN, Victor	Actor	Free lance
KING, Don	Publicist	Selznick International
KRAFT, Hyman	Writer	Free lance
LAMAR, Truman	Electrician	RKO
LANG, David	Writer	RKO
LARDNER, Ring Jr.	Writer	Twentieth Century Fox
LAWSON, John Howard	Writer	Free lance
LAWRENCE, Marc	Actor	Universal
LEE, Canada	Actor	Free lance
LEES, Robert	Writer	Columbia
LENNERT, Isabel	Writer	MGM
LESSER, Herbert	Musician	RKO
LEVY, Melvin	Writer	Columbia
LEWIS, Herbert Clyde	Writer	RKO
LEYDA, Jay	Writer	Paramount
LLOYD, Norman	Actor	Free lance
LOGAN, Humphrey	Actor	Free lance
McHUGH, Kitty	Actress	Free lance
McNEIL, Allan D.	Analyst	Universal
McVEIGH, Paul	Actor	Free lance
MAES, Simone	Analyst	Paramount
MAILER, Lillie	Musician	Free lance
MALTZ, Albert	Writer	Warner Brothers
MANOFF, Arnold	Writer	Paramount
MARLOWE, Brian	Writer	Twentieth Century Fox
MASON, Esta	Actress	Free lance
MATTISON, Mathew	Analyst	Warner Brothers
MAYER, Roy	Actor	Free lance
MEADOW, Leon	Writer	Free lance
MELTZER, Saul Louis	Writer	Paramount
MERLIN, Milton	Writer	Free lance
MILLER, John	Actor	Free lance
MILLER, Patricia	Actress	Free lance

MILHOLLAND, Charles	Writer	Free lance
MISCHEL, Florence	Analyst	Paramount
MISCHEL, Joseph	Writer	RKO
MORGAN, Joe	Electrician	Twentieth Century Fox
MOSS, Irving	Writer	Free lance
MOSLEY, Karen aka Karen Vicor	Actress	Free lance
MOSS, Jack	Producer	Columbia
MYERS, Al	Cameraman	Paramount
MYERS, Barbara	Secretary	Universal
MYERS, Henry	Writer	RKO
NELSON, Ruth	Actress	Warner Brothers
NICHOLAS, Geraldine	Actress	Free lance
OFFNER, Herbert	Musician	Free lance
OWITZ, Sam	Writer	Free lance
PALEY, Stanley	Writer	Free lance
PARKS, Larry	Actor	Columbia
PERLIN, Paul	Laborer	Universal
PHILIPS, Peggy	Writer	Free lance
PINE, Lee	Writer	Free lance
POLONSKY, Abraham	Writer	Universal
PRAGER, Stanley	Actor	Twentieth Century Fox
PRIVEL, Lucien	Actor	Free lance
RAPF, Maurice	Writer	Warner Brothers
RAVITCH, Irving	Writer	MGM
REID, Arnold	Writer	Free lance
REVERE, Anne	Actress	MGM
REYNOLDS, Jack	Technician	Technicolor Studios
RICHARDS, Robert L.	Writer	Free lance
RICHARDSON, Carolyn	Musician	Free lance
RICHARDSON, Melonie	Actress	Free lance
RICHARDSON, William L.	Actress	Free lance
RINALDO, Frederic	Writer	Paramount
RIPPS, Harry	Technician	Technicolor Studios
RIVER, Joerney	Writer	Free lance
RIVER, R. L.	Writer	Columbia
ROBINSON, Earl	Composer & musician	MGM
ROBINSON, Jerry	Cameraman	Columbia
ROBSON, David	Analyst	RKO
ROLFE, Ed	Writer	Free lance
ROMERO, Amelia	Actress	Free lance
ROTH, Esther	Musician	Free lance
ROTH, Henry	Musician	Twentieth Century Fox
ROSSEN, Robert	Writer	John Garfield Productions
ROTSTEIN, Herman	Director	Columbia

RUDNICK, Stella	Secretary	MGM
RUSKIN, Shimen	Actor	Free lance
SALT, Waldo	Writer	RKO
SAMUELS, Murray	Writer	Free lance
SANDELL, Bea	Musician	Free lance
SANDELL, George	Musician	Free lance
Sanford, John	Writer	Free lance
Sanford, Marguerite	Writer	MGM
Saul, Oscar	Writer	Columbia
SCHAFFEL, George	Writer	Free lance
SCHOENFELD, Bernard	Writer	Twentieth Century Fox
SCHUELLER, Virginia	Writer	Free lance
SCOTT, Adrian	Producer	RKO
SELIC, Leonard	Musician	Free lance
SELLERS, Kay	Secretary	Universal
SELVIN, Min	Secretary	Universal
SHAW, Ben	Assistant Director	Free lance
SHORE, Wilma	Writer	Free lance
SHORT, Robin	Actor	Free lance
SIEGEL, Sam	Musician	Free lance
SKLAR, George	Writer	Free lance
SMITH, Art	Actor	Free lance
SMITH, Scoremno	Analyst	RKO
SMITH, Edward, was Israel Malensky	Technician	Technicolor Studios
SMITH, Harold	Writer	Free lance
SMITH, Milton	Writer	MGM
SOLOMON, Louis	Writer	Columbia
SONDERGAARD, Gale aka Mrs. Herbert Biberman	Actress	Twentieth Century
SPENCER, Helen M.	Secretary	Republic
SPENCER, Ray	Writer	Free lance
STEELE, Dorothy	Writer	Free lance
STEVENSON, Philip	Writer	Producers Releasing Corporati
STRAUSS, Theodore	Writer	Paramount
SULLIVAN, Glenda	Writer	Free lance
TAPPEL, Bess	Writer	Paramount
TARKER, Harry	Musician	Free lance
TARCAI, Mary	Actress	Free lance
TARLOFF, Frank	Writer	RKO
THERY, Jacques	Writer	Free lance
THOMAS, George F.	Publicist	James Cagney Productions
TOMBIN, Cyril	Musician	Free lance
TOWNSEND, Leo	Writer	Universal
TRAGUE, Marion	Writer	Free lance
TREE, Dorothy	Actress	Free lance
TRIESS, Paul	Writer	Free lance

TRUMBO, Dalton	Writer	[redacted]
TUTTLE, Frank	Director	Mark Hellinger Productions
TUTTLE, Karen	Musician	Free lance
URIS, Michael	Writer	Warner Brothers
VILLARD, Paul	Musician	Free lance
VINCENT, Mark	Actor	Free lance
VIRGO, Joan	Actress	Free lance
VIRGO, Peter	Actor	Free lance
WALDON, Alexander	Musician	Free lance
WALKER, Norman	Musician	Free lance
WARE, Eugene	Actor	Free lance
WASHINGTON, Norma	Writer	Free lance
WATTS, William	Assistant Director	Free lance
WEBER, John, Mrs.	Analyst	RKO
WEIL, Richard	Writer	Free lance
WEINER, Herman	Writer	Free lance
WEXLEY, John	Writer	Warner Brothers
WHITMAN, Ernest	Actor	Free lance
WHITNEY, Lynn	Actress	Free lance
WILCOX, Pamela	Writer	Free lance
WINCHELL, [illegible]ISS	Writer	Free lance
WINTERS, Bea	Analyst	Paramount
YARIS, Buddy	Actor	Free lance
YARDEN, Clay	Actor	Free lance

In March of 1947, informant [redacted] reported that the general trend in the tactical line of the Communist Party in the United States, which began in July, 1945, when the Communist Political Association was dissolved and the Communist Party, U.S.A. was re-established continues, and according to informant [redacted] this tactical line directs that all Communist Party functionaries and publicly known Communist Party members come forth publicly as the representatives of Communism in this country and all Communist sympathizers, fellow travellers, and followers of the Communist Party line concentrate their activities in so-called "liberal" organizations, camouflaged as "progressives." This source further states that they are permitted to slightly denounce Communism and pretend at the same time to stand for a progressive United States seeking to cooperate with the Soviet Union. In short, their position is to a slight extent anti-Communist, but always pro-Russia.

They are instructed to work within all organizations to help create race and class divisions by sponsoring the so-called "minority groups", to make demands which practically amount to special privileges; to work within labor unions to bring about strikes and unreasonable wage demands; to support candidates for public office who favor the Communist program. In fact, to do everything possible to bring about confusion and cross purposes in all walks of life.

Confidential informant [redacted] of the Los Angeles office between April 9 and 11, 1947, reported that the activities of the Communists and sympathizers in the Hollywood motion picture industry have not been dampened to any noticeable extent by the nationwide attacks and exposures of the Communist Party and Communism and its international connections in the press, over the radio and by other means. The only noticeable effect is that those involved are more careful in their operations and more vehement in their denials of any connections with the Communist movement. However, there is no diminution of "front" activities all of which they cloak behind the terms "democratic" and "progressive."

With one slight exception, so far there has been no statement made, or stand taken, by the heads of the industry, the producers themselves, on this controversial question which now rages all over the United States. The one exception was a statement made by Eric Johnston, representing the motion picture industry, made before the House Un-American Committee in which he stated that Hollywood had defeated the Reds and that, by implication, there was nothing serious about the Communist penetration of the film industry.

Informant [redacted] further revealed that while the Communists have lost ground to some extent within the trade unions because of the failure of the strike of the Conference of Studio Unions, they have more than made up for this by having many of their sympathizers placed in higher executive positions, as directors, writers, actors and in some executive positions. The latter type of penetration is more insidious, however, because of the reputations and influence gained by those elevated in this manner. One outstanding example is the appointment of Dore Schary to be director of all production at M-G-M studios. Mr. Schary has followed the political line of the Communist Party for many years, has engaged in, and supported, a multitude of Communist fronts and has been an influential tool of the Communists for years. His important position at the present time affords him complete protection against any charge by anyone that he has been so involved. This pattern is being followed closely at the present time, extending all through the industry and tending to make it as a whole somewhat sacred from any criticism of a definite or specific nature.

Other individuals of this type, according to Informant [redacted] have been recently elevated to key positions in the industry. They are, in part, the following:

MacDougall, Ranald, made producer by Warner Bros.

Marquis, Harry, Associate Producer with Mary Pickford and Lester Cowan

Manin, Carson, producer with Universal-International

Caspary, Vera, long-term writer with Eagle-Lion

Sparling, Milton, producer, Warner Bros.

Kazan, Elia, director, signed by Darryl Zanick, Twentieth Century-Fox

Traube, Shepard, signed as director for RKO

Rossen, Robert, director RKO

Herbert, F. Hugh, Director Twentieth Century-Fox

Koenig, Lester, Producer, Liberty Films, William Wyler Productions

Kelly, Gene, MGM Studios announced that he will soon be made a director for that firm.

IX. COMMUNIST INFLUENCE IN CURRENT MOTION PICTURES

The entire purpose of the Communist penetration of the motion picture industry has been directed to the control of the ultimate product, that is, the motion picture which is produced. The Communist Party has indicated as its opinion that to control the motion picture would be to control a splendid propaganda outlet. With the change in the Communist Party line at the time of the invasion of Russia by the Nazis in June, 1941, there commenced an unprecedented period of Communist influence in the motion pictures themselves. This may be accounted for in part by the fact that the aims of the Communist Party through circumstance are coincidental with the aims of the United Nations. Therefore, under the guise of patriotism the Communist Party is able to inject its views into the motion picture field. Examples of motion pictures which are reported to be subject to Communist Party influence or to reflect Communist Party or Soviet propaganda are set out below.

Mission to Moscow

This picture was released by Warner Brothers in May, 1943. The producer was Robert H. Buckner. During 1934 and 1935 Buckner was located in Moscow, Russia, as a correspondent for the London Daily Mail. He was brought to Hollywood by Warner Brothers in 1935 as a screen writer. Buckner personally selected Jay Leyda to act as Technical Director for "Mission to Moscow." Leyda had been in Moscow at the same time as Buckner, where he had been connected with the Bureau of Revolutionary Literature and the Soviet Motion Picture Industry. Leyda is known to be a member of the Communist Party of the U.S.A. and confidential sources have furnished a copy of the transfer paper transferring Leyda from New York City to the Los Angeles, California, organization of the Party. Leyda is active in the League of American Writers and lectures at the Hollywood Writers School mentioned above. The actual writer of the screen play "Mission to Moscow," was Erskine Caldwell. Caldwell has been a member of the League of American Writers for many years and has made several trips to the Soviet Union. Caldwell has been an associate editor of "Soviet Russia Today," published by the Friends of the Soviet Union, a Communist controlled organization. Prior to August 23, 1939, Caldwell was in favor of collective security. During the life of the Hitler-Stalin Non-Aggression Pact, Caldwell supported the program of the American Peace Mobilization and opposed openly the Lend-Lease Act and the Selective Service Act. After June 22, 1941, Caldwell called for all-out aid to Britain, the Soviet Union and China. The picture is based upon the book, "Mission to Moscow" written by Mr. Joseph Davies, former U. S. Ambassador to Russia. It is said that the picture contains pro-Soviet propaganda and numerous newspapers have criticized the picture severely on these grounds, stating that many of the incidents related are so highly colored as not to represent a true picture of the facts. [redacted]

Action in the North Atlantic

This picture was also released by Warner Brothers and deals with [redacted]tivities of the Merchant Marine on the Murmansk run. It is reported that the picture is very favorable to the National Maritime Union of America, CIO, a Communist controlled union. According to David Platt, Communist motion picture reviewer for "The Worker" for July 4, 1943, "Action in the North Atlantic" is being used as a training film in the Merchant Marine Training Schools of the War Shipping Administration. The screen play was by John Howard Lawson, member of Branch K, Northwest Section, Communist Party. Lawson received technical assistance and advice from James Drake, Port Agent of the National Maritime Union, San Pedro, California, a known member of the Communist Party.

Keeper of the Flame

This picture is an MGM production, adapted from a popular novel by I. A. R. Wylie. The novel was adapted to the screen by Donald Odgen Stewart, a reported member of the Communist Party and husband of Ella Winter, a Communist Party member of long standing. The picture is said to have varied from the book in that the book was made in the nature of a mystery story, whereas Stewart in the screen version emphasized the content of the picture as anti-Fascist.

Hangmen Also Die

This picture is a United Artists production released approximately April 1, 1943. It is a war melodrama dealing with present-day conditions in Czechoslovakia under Nazi rule and the hangings by Heydrick, the hangman, and the German Gestapo. The picture was directed by Fritz Lang, who is reported to be active in numerous Communist front organizations. Included in the cast were Lionel Stander, member of the Communist Party, and Virginia Farmer, also said to be closely affiliated with Communist groups. The screen play was by John Wexley, a member of Branch C. of the Northwest Section of the Communist Party.

Our Russian Front

This picture was made originally in Russia as a documentary film. It was reassembled in Hollywood under the auspices of Russia War Relief, Inc., and it was adapted to American audiences by use of a commentary delivered by a narrator, who in this instance was Walter Huston. The commentary was written by Elliot Paul, a member of the League of American Writers, a contributor to numerous Communist Party publications and an active member of recognized Communist front groups. Assisting in the production were Lewis Milestone, Director; Joris Ivens and Dimitri Tiomkin. Both Milestone and Ivens have been identified with numerous Communist Party front organizations.

Edge of Darkness

This is a Warner Brothers production released in April, 1943, dealing with a situation in Norway under Nazi occupation. It is the usual war drama about Nazis and fascist liars. The screen play was written by Robert Rossen, past president of the League of American Writers and a member of Branch C of the Northwest Section of the Communist Party. The Director was Lewis Milestone, a native of Russia who has long been active in numerous Communist front organizations. The cast included Walter Huston, Helmut Dantine, Roman Bohnen and Morris Carnovsky, all of whom are reportedly closely associated with Communist Party members in the Hollywood area.

[redacted]

This Land is Mine

This is an RKO production released June 10, 1943. It is a war drama dealing with conditions in occupied territories under Nazi rule and the reaction of different types of citizens under oppression. The screen play was written by Dudley Nichols, who was co-producer with one Jean Renoir, a French motion picture director. Nichols has been a member of the League of American Writers since its inception and was a member of the John Reed Club in Hollywood, a Communist front organization which included in its membership such known Communist Party functionaries as Dr. V. A. K. Tashjian, Nora Hellgren, John Howard Lawson and Mayer Baylin. Nichols was also an endorser of the American Peace Mobilization, a Communist Party front.

[redacted]

The City that Stopped Hitler

This is a documentary film released by Paramount. It was assembled in the United States from film shot in the Soviet Union. The English narration given with the picture was written in Hollywood by John Huxley, member of Branch C of the Northwest Section of the Communist Party in Hollywood. The picture was produced by Artkino, Russian picture organization in the United States, and was edited by one Leonid Varlamov, a member of the Artkino concern. The picture is highly recommended by the Communist press.

[redacted]

Black Sea Fighters

This picture was made from Russian news reel shots assembled in the United States and released in North and South America by Artkino, Soviet motion picture organization in the United States. The commentary in the United States was written in Hollywood by Clifford Odets, who is known to be a member of the Communist Party. The narration is given by Frederick March, Hollywood screen actor and member of the Communist Party.

[redacted]

North Star

This picture was produced by Samuel Goldwyn productions. The Director was Lewis Milestone, who was born in Russia and has been sponsor of and active in a great number of Communist front organizations. The writer of

the script was Lillian Hellman, known Communist Party member and active in numerous Communist front organizations. Jay Leyda was technical director of this picture. He is a Communist Party member assigned to Branch A, Northwest Section, Communist Party of Los Angeles. The film deals with life in a small town in Soviet Russia prior to the time of the Nazi invasion and subsequent to that invasion. The picture has been severely criticised by some newspapers as being Communist or Soviet propaganda in that it presents a picture of life in the Soviet Union, which is not consistent with the facts.

Watch on the Rhine

This is a Warner Brothers production released in the fall of 1943. The producer is Herman Shumlin, a member of numerous Communist Party front organizations. Dashiell Hammett, writer of the screen play, is president of the League of American Writers and is described as a fanatical Communist by informants. The original play from which the screen play was taken was by Lillian Hellman, Communist Party member and active in numerous Communist front organizations. This picture dealt with the activities of anti-Fascist refugees in resisting Fascist oppression. It received glowing commendation from the Communist Party press.

Hostages

This picture was produced by Paramount Studios and is a war melodrama. The Director of the picture is Frank Tuttle, who is a member of Branch E of the Communist Party, Northwest Section, Hollywood, California. One of the writers of the screen play was Lester Cole, a member of the Sunset Branch of the Communist Party, Northwest Section, Hollywood, California. Among the actors in the picture is Luise Rainer, formerly the wife of Clifford Odets, Communist Party member. Other actors included Arturo de Cordova, Spanish actor; Katina Paxinou, Greek refugee actress, and Oscar Homolka, Russian actor who has been a guest of the Russian Embassy. The picture has been described as a propaganda picture in every sense of the word.

Sahara

This picture was produced by Columbia. It was directed by Zoltan Korda, a brother of Alexander Korda, English motion picture producer. Zoltan Korda is reported to show strong favoritism for persons of Communist sympathies. John Howard Lawson, member of Branch A-3 of the Communist Party in Los Angeles, is the writer of this screen play. The picture is adapted from the Soviet photoplay "The Thirteen." Among the actors are Humphrey Bogart, Rex Ingram, a Negro, and J. Carol Naish, all of whom are reported to have been affiliated with Communist front groups in the past.

[redacted] has further informed that Sherman made several trips to Russia, and at one time referred to the United States as the "middle-class crazy world." He directed "Waiting for Lefty" and "Paradise Lost", both of which were written by Clifford Odets. He signed "the letter of 350", justifying the Moscow purges in 1937. He protested against the release of "Tennessee Johnson" picture. He is also a lecturer at the Hollywood Writers School run by the Hollywood Writers Mobilization.

Don Hartman is an Associate Producer, and according to [redacted] he was a member of the League of American Writers, and is presently active in the Hollywood Writers Mobilization, the successor to the League, both of which are Communist controlled. This informant has advised that Hartman has also been active in the Hollywood Democratic Committee which is also a Communist controlled group.

David Hempstead. According to [redacted] Hempstead is a former screen director who has followed the line of the Communist fraction in the Screen Directors' Guild. [redacted] describes Hempstead as a sympathizer with the Communist movement and advises, however, that he has no evidence of actual membership on the part of Hempstead in the Communist Political Association. The informant could not advise of any organization under Communist control in which Hempstead has been active.

Nunnally Johnson. According to [redacted] Johnson was active in the Contemporary Theater during the years 1936 and 1937, which the informant has stated was organized and controlled by the Communist Party. He believes also that Johnson was active in the New Theater League also under the domination of Communists. [redacted] termed Johnson as one who, by his activities, has shown sympathy for the Communist movement, but described Johnson as having a "spotty" record, i.e., active only occasionally.

William Cameron Menzies. [redacted] has advised that Menzies was a former instructor at the League of American Writers' School for Writers in Hollywood, and is presently teaching at the People's Educational Center, Hollywood Extension, which is the successor to the School sponsored by the League of American Writers. Both groups have been described as being under Communist control. The informant does not know whether Menzies has been a member of the Communist Political Association.

Henry Myers and Jay Gorney, writers of the original play and known Communist Party members also worked on the script. The producer and director is E. [redacted] Harburg who has been identified as a sponsor and member of numerous Communist Party front organizations including the League of American Writers. The star of the picture is Lucille Ball who has been a registered Communist Party member since 1935. In that year, she was also a member of the Central Committee of the Communist Party for the State of California. [redacted]

Government Girl

This is an R. K. O. release, produced and directed by Dudley Nichols, an active member of the League of American Writers, the American Peoples Mobilization and numerous other Communist front organizations. The writer of the picture is Budd Wilson Schulberg, a former member of the Young Communist League. Schulberg is said to have a long record of Communist activities following a trip to the Soviet Union in 1934. The star of the picture is Olivia de Havilland, who is reportedly associated with Communist front organizations including the Joint Anti-Fascist Refugee Committee and various Russian relief groups. [redacted]

Destination Tokyo

This is a Warner Brothers production written by Albert Maltz, a member of the Northwest section of the Communist Party in Hollywood. It was produced by Jerry Wald and directed by Delmer Daves, both of whom are reported to have shown sympathy for Communist causes. The stars of the picture are Cary Grant and John Garfield (Jacob Garfinkel) both of whom are said to circulate in Communist Party circles in Hollywood. [redacted]

Three Russian Girls

This is a Gregor Rabinowich production for United Artists. The screen play was written by Lon James, a known Communist Party member assisted by Aben Kandel, who is reported to be a member of numerous Communist front groups. Maurice Clark and Victor Trivas made the adaptation from the original story. Both Clark and Trivas are said to be active in Communist front groups. [redacted]

Tender Comrade

This is an R. K. O. production, written by Dalton Trumbo, a member of the Northwest section of the Communist Party in Hollywood. It was produced by [redacted] and directed by Edward Dmytryk, both of whom are said to be members of Communist front groups.

The star of the picture is Ginger Rogers. During production, it is reported that Mrs. Lela Rogers, mother of the star, objected to certain alleged propaganda lines to be spoken by her daughter and refused to let the star deliver these lines. Mrs. Rogers complained of the Communist propaganda type of line

[redacted] writer, Dalton Trumbo. Trumbo allegedly arranged the permit to [redacted] another girl in the cast. [redacted]

[redacted]

This is a Universal production, produced and directed by William [redacted] an alleged member from Hollywood [redacted] numerous Communist front activities [redacted] Communist Party, formally, [redacted] front groups including [redacted] Hollywood Writers Mobilization. [redacted]

[redacted]

[redacted] type of picture [redacted] is not limited solely to injecting Communism into pictures but is also directed toward preventing all that the Party might consider objectionable to its Party line. It is reported that in several instances, the Communist element is actually preventing the making of certain types of pictures. Among these is the picture, "Uncle Tom's Cabin" from the book by Harriet Beecher Stowe. The production of this picture was bitterly attacked [redacted] as being [redacted] pro-Negro. [redacted] picture did not reflect a number of things in the South. [redacted]

[redacted]

As of May, 1944, another picture, "The Life of Eddie Rickenbacker", was met similar pressure. Although Rickenbacker is a national figure and a hero of the First World War, the Communist Party objects to him because of his expressed political opinions regarding labor. He has been labeled a fascist, a capitalist, a reactionary and an isolationist. [redacted] [redacted] [redacted] [redacted] [redacted]

[redacted]

[redacted] of May, 1944, Jerome Davis [redacted] Production [redacted] [redacted] [redacted] [redacted]

[redacted] The Lonely Heart

This is an R. K. O. production directed by Clifford Odets, a known [redacted] Communist Party member who also wrote the screen play from the original book of [redacted]. The picture is produced by David Hempstead, said to be a member of [redacted] Communist Front groups. The male star is Cary Grant, who is said to be [redacted] Russian sympathy and Communist feeling for [redacted] Soviet Union. [redacted] entered the film also interested in "Russian to screen."

[redacted] The Master Race

This is an R. K. O. production written and directed by Herbert Biberman. Biberman was a national officer of the American [redacted] Communist party front group and is reliably the subject [redacted] of the picture is this effort to [redacted] Communists in the United States.

As of August, 1944, informants have advised that there have been no pictures released for general public presentation within the last thirty days which could be classed as propaganda for the Communist cause, either directly or indirectly, or which could be said to be pictures following the Communist Party line. It was reported that the entire industry has become acutely sensitive to criticism in this respect because the issue has been raised publicly in several directions.

However, as noted in Section II under the subhead "Hollywood Writers' Mobilization," a program was effected whereby the WMC would cooperate with the Office of War Information in producing a number of documentary films. The Hollywood "Daily Variety" for August 7, 1944, reported that the following pictures are planned for early production:

It's Murder

This picture will be produced at Columbia Studios from a script by Henry Blankfort for the Security Branch of the United States Army, Navy, and FBI. Blankfort is a known member of the Northwest Section of the Los Angeles County Communist Political Association.

The Story with Two Endings

The "Daily Variety" article states this picture is for the prevention of postwar inflation. It is to be written by Harold Buchman and Lou Solomon; both Buchman and Solomon are members of the Northwest Section, Los Angeles County Communist Political Association.

[redacted]

Best Copy Available

When We Comes Home

This picture reportedly is to be made by Darryl F. Zanuck, working with the screen writer Paul Trivers. Trivers was a member of the Los Angeles Communist Party, U.S.A., in 1943 and held 1943 Communist Party book #36264. The film is said to treat the problems of returning wounded soldiers.

So Far So Good

This film allegedly will describe the nation's progress to date on international relations. It is also written by Henry Blankfort described above as a member of the Communist Political Association.

Air Transport Command

This film allegedly deals with military transport forces and is to be written by Oscar Saul, presently a member of the Northwest Section, Los Angeles County Communist Political Association.

World Peace Through World Trade

This film reportedly will be written by Edward Eliscu who was a member of the Northwest Section of the Communist Party in Los Angeles in 1943 and held 1943 Communist Party book #25115. [redacted]

During the latter part of August and early September, no pictures with propaganda content have been released. The following two pictures are planned for early release:

The Seventh Cross

This film, written by Anna Seghers, a Communist propagandist now in Mexico, reportedly will be released for public showing almost immediately.

Citizen Tom Paine

This picture has not been produced heretofore due to its alleged "revolutionary content;" however, Walter Wanger, Hollywood producer, has now purchased the story and it reportedly will be produced in the near future. Informants advised that Communists are already hailing Mr. Wanger's courage in making this type of picture and it is noted that Wanger has showed considerable sympathy for the work of Hollywood Communists in attacking the Motion Picture Alliance. [redacted]

"Tomorrow, the World"

The Worker for November 26, 1944, on page 6 of the Magazine Section, carried a considerable sized spread on this film which, according to the article, raises the question "in popular forum", what to do about Germany after the war. It is stated that this film was produced by Lester Colton from a screen play by Ring Lardner, Jr., and Leopold Atlas. It might be noted that Ring Lardner, Jr., is a known Communist. The three adult principals are Frederick March, Agnes Moorehead and Betty Field. March is known for his affiliation with a number of Communist controlled groups.

In January, 1945, the Hollywood Writers Mobilization was responsible for a closed showing of this motion picture which was written by Ring Lardner, Jr. and Leopold Atlas. Both have been members of the Communist Party. At the private showing there was a discussion by one Dr. James T. Shotwell who was introduced as a State Department Consultant to the Office of War Information. Shotwell spoke at the meeting and stated the motion picture was more powerful than the radio or printed word in "moving the spirit of mankind." Other speakers at the showing included Albert Maltz, Ruth McKenney, Vladimir Pozner, Dr. Thomas Mann, a German refugee writer, Dr. Franklin Fearing, Albert Lewis, actor and California State Assemblyman; Lou Harris and Everett Lavery. Of the above, the known Communists are Albert Maltz, Ruth McKenney, and Lou Harris. Pozner, Lavery and Dr. Mann and Fearing are known for their close cooperation with Communists in the past.

"Counter-Attack"

The "Daily Worker" for May 17, 1945, characterizes this picture as "one of the very best of war films as well as a significant contribution to American-Soviet friendship on a par with 'The North Star', 'Battle of Russia', and 'Song of Russia.'" The "Daily Worker" article continues, "Deeply moving and sincere, 'Counter-Attack' rings bells for an anti-fascism and dynamic Soviet strategy against the fascist curse. For this give thanks to the brilliant Columbia team of John Howard Lawson, screen writer, Zoltan Korda, director, James Wong Howe, photographer, Louis Gruenberg, composer and Paul Muni who plays Kulkov, the part Harris Carnovsky created in the stage play."

Of these individuals, Lawson is the leading Communist in Hollywood; Korda is reported to show strong favoritism for persons of Communist sympathies; and Howe, an instructor in the People's Educational Center, currently lives with Sonora Babb known to have held 1944 CPA membership book 46324.

"The Town I Live In"

"The Worker" for June 3, 1945, announced that a featurette length movie by this title was being made on a non-profit basis by MGM Studios.

Mr. Tolson
Mr. E. A. Tamm
Mr. Clegg
Mr. Coffey
Mr. Glavin
Mr. Ladd
Mr. Nichols
Mr. Rosen
Mr. Tracy
Mr. Carson
Mr. Egan
Mr. Hendon
Mr. Pennington
Mr. Quinn Tamm
Mr. Mease
Miss Gandy

The film was produced by Frank Ross, directed by Mervyn LeRoy, written by [illegible] and starred Frank Sinatra. Albert Maltz is a [illegible] who figures in the two previous cases.

According to an account in the Los Angeles "Daily News", Frank Ross proposed a dramatization of the problems of religious tolerance and then Maltz agreed to write the script. The action takes place in a stage door alley where Sinatra, after having appeared on the stage comes out for a smoke and is confronted by a frightened youngster who has run into the alley to escape his tormentors. As the gang comes after the youngster, Sinatra takes charge and talks sensibly to these boys, concluding the picture by singing Earl Robinson's "The House I Live In", from which the short subject has been named.

Earl Robinson on the occasion of an anniversary meeting on October 29 1944 of the American Youth for Democracy, successor organization to the Young Communist League, lent his name to the group as a sponsor for use in publicizing the rally.

(November 14, 1946 through February 14, 1947)

[redacted] a confidential informant of the Los Angeles Field Division, compiled a list of motion pictures made by the Hollywood motion picture industry between October 1, 1945, and November 1, 1946, in which there is a possibility of propaganda of a subversive nature. [redacted] indicated that he cannot definitely state there is Communist propaganda in all the pictures listed below but he has endeavored to list those pictures which have been produced, directed and written by persons whose connections with the Communist movement have been established by reliable and dependable records. In all the pictures listed below [redacted] has stated that the persons mentioned as writers, producers and directors of these pictures have been shown to have been connected in the past or at the present time with the Communist Party or its front organizations in the Hollywood area, and for this reason it is probable that they would not hesitate to take advantage of their positions to inject propaganda sequences or suggestions into the pictures.

The list confidential informant [redacted] has prepared is as follows:

1. "The Crimson Canary," Drama, Universal Release

Henry Blankfort, Associate Producer
writer of Screenplay

No other persons connected with this picture have known connections with the Hollywood Communist movement.

2. "Confidential Agent," Melodrama, Warner Brothers Release

Robert Buckner, Associate Producer
Herman Shumlin, Director
Robert Buckner, Screenplay
James Wong Howe, Cameraman
Franz Waxman, Musical Director

Charles Boyer, member of cast
Lauren Becall, member of cast
Katina Paxinou, member of cast
George Coulouris, member of cast

3. "Cornered," Melodrama, RKO Release

Adrian Scott, Producer
Edward Dmytryk, Director

John Huston, Story and Adaptation

Morris Carnovsky, member of cast
Esther Adler, member of cast
Oliver Blake, member of cast

4. "Scarlet Street," Drama, Universal Release

Walter Wanger, Producer
Fritz Lang, Director
Dudley Nichols, Screenplay

Edward G. Robinson, member of cast
Joan Bennett, member of cast
Vladimir Sokoloff, member of cast

5. "Abilene Town," Western,

Herbert Biberman, Director
Harold Shumate, Screenplay

Lloyd Bridges, member of cast

6. "Tomorrow is Forever," Drama, RKO Release, International Production

Irving Pichel, Director
Lenore Coffee, Screenplay
Max Steiner, Music

Orson Welles, (Star), member of cast

7. "Three Strangers," Melodrama, Warner Brothers Release

Jean Negulesco, Director
Howard Koch and John Huston, Screenplay
Adolph Deutsch, Music

Sydney Greenstreet (Star), member of cast
Peter Lorre, member of cast

8. "Diary of a Chambermaid," Drama, United Artists Release

Jean Renoir, Production and Director
Burgess Meredith, Producer and Screenplay

Paulette Goddard, member of cast
Burgess Meredith, member of cast
Francis Lederer, member of cast

9. "Deadline at Dawn," Melodrama, RKO Release

Sig Rogell, Producer (Executive)
Adrian Scott, Associate Producer
Harold Clurman, Director
Clifford Odets, Screenplay
Hans Eisler, Music

Susan Hayward, member of cast
Paul Lukas, member of cast
Osa Massen, member of cast
Roman Bohnen, member of cast

10. "Strange Love of Martha Ivers," Drama, Paramount Release

Lewis Milestone, Director
Robert Rossen, Screenplay
Hans Drier, Art Director (Dreier)
Miklos Rozsa, Music

Roman Bohnen, member of cast

11. "Her Kind of Man," Melodrama, Warner Brothers Release

Gordon Kahn and Leopold Atlas, Screenplay
Arthur Schwartz, Songs
Jean Rencir, Lyrics

Dane Clark, member of cast
Faye Emerson, member of cast
George Tobias, member of cast

12. "The Searching Wind," Drama, Paramount Release

William Dieterle, Director
Lillian Hellman, Screenplay
Hans Dreier, Music

Sylvia Sydney, member of cast
Dudley Digges, member of cast

13. "O.S.S.," Paramount Release

Irving Pichel, Director
Hans Dreier, Music
OSS Technical Consultants:
Commander John M. Shaheen, USNR
Lieutenant Raphael Boughton, AUS

14. "The Stranger," Melodrama, International Production, RKO Release

Sam Spiegel, Producer
Orson Welles, Director
Anthony Veiller, Screenplay
Victor Trivas, Story

Edward G. Robinson, member of cast
Orson Welles, member of cast
Phillip Merivales, member of cast
Konstantin Shayne, member of cast

15. "Two Smart People," Comedy, MGM Release

Jules Dassin, Director
George Bassman, Music

Lucille Ball, member of cast
John Hodiak, member of Cast
Vladimir Sokoloff, member of cast
Clarence Muse, member of cast

16. "Till the End of Time," Drama, RKO Release

Dore Schary, Producer
Edward Dmytryk, Director
Allen Rivkin, Screenplay
Niven Busch, Story

Ruth Nelson, member of cast
Selena Royle, member of cast

17. "A Boy, a Girl and a Dog," Comedy-Drama, Film Classics Release

Herbert Kline, Director
Maurice Clark and Irving Fineman, Screenplay
Leopold Atlas, Story
Herbert Kline, Adaptation

Lionel Stander, member of cast

18. "Cloak and Dagger," Melodrama, Warner Brothers Release

Milton Sperling, Producer
Fritz Lang, Director
Albert Maltz & Ring Lardner, Jr., Screenplay
Boris Ingster & John Larkin, Original Story
Max Steiner, Music

Vladimir Sokoloff, member of cast

"FREEDOM ROAD" FILMS

This is a new organization incorporated in the State of New York [redacted] production of independent pictures in Hollywood. The first picture to be made is stated to be "Freedom Road." This picture will be adapted from a book of the same name written by Howard Fast who has a long record of Communist activity. He is an associate editor of "New Masses," special writer for the "Daily Worker" and "Peoples Daily World" and many other Communist publications.

The picture "Freedom Road" will undoubtedly carry the Communist Party line. Others composing this group, incorporators of the company, are:

Paul Robeson, actor
Leo Hurwitz
Waldo Salt, writer
Joe Gould

Paul Robeson is to be the star of the picture. The finances for the venture have been raised by Mrs. Leo Spitz, wife of Leo Spitz, one of the major producers in Hollywood. Mrs. Spitz supports Communist front groups.

"KANIN PRODUCTIONS"

According to confidential informant [redacted] the foregoing is the name of a newly formed organization to produce motion pictures in the independent field. No announcement of program has been made but the following persons with Communist records compose the organization:

Garson Kanin
Ruth Gordon (wife of Garson Kanin)
Donald Ogden Stewart - writer
Michael Kanin - writer

Arrangements have been made to release any production through Universal-International Pictures affiliated with the J. Arthur Rank interests outside the United States. [redacted]

NEGRO PICTURES

David Hanna in the Los Angeles Daily News for August 22, 1945, stated in part that from New York comes an announcement of the formation of a new firm,

Harold Pictures, which is expected to have an important influence on the production and distribution of all Negro pictures.

Hanna stated in substance that a company headed by Jack Goldberg, an old hand in the Negro field, will turn out twelve pictures a year at the rate of one per month. The first is to be "Boy! What a Girl!", which will be distributed by Arthur Leonard. Some $50,000 will be spent on the film.

[redacted]

V. SOVIET ACTIVITY IN HOLLYWOOD

The chief Soviet activity in Hollywood at the present time centers around the representative of Artkino, the Soviet film concern. The Soviet film industry maintains an official representative in Hollywood in the person of Mikhail Kalatozov.

Mikhail Kalatozov

This man arrived in Hollywood in August, 1943. According to press items his duties were to be comparable to that of an Ambassador in diplomatic circles with the additional function of advising on the purchase of American films. Among his announced aims were to "strengthen the artistic and commercial ties between the cinema people of the United States and those of the Soviet Union." Kalatozov has been in contact with known Communist elements in Hollywood and shortly after his arrival a reception for him was sponsored by the National Council of American Soviet Friendship, a Communist controlled group. Charlie Chaplin, Hollywood actor, acted as master of ceremonies at the reception and introduced Kalatozov. Kalatozov's duties are said to operate in conjunction with the Soviet Committee, the special representative of which is Leonid A. Antonov, whose headquarters are in New York City.

Leonid A. Antonov

Antonov is one of the largest film producers in Russia and reportedly was sent to the United States to act as liaison agent to get Russian pictures released in this country. He is also charged with the duty of reading scripts of films produced in the United States to see that they are favorable to Russia, and it is said that whenever any Russian film is desired for stock shots, the picture must necessarily not be anti-Communist. It is said that it is not necessary for the picture to be Communist to obtain the Russian films, but that the picture must be at least neutral on the subject of Communism. The local representative for Antonov in Hollywood is Ben Goldstein, with whom all arrangements must be made for the purchase or use of Russian films. Goldstein is American born and works at Technicolor Laboratory in Hollywood.

Soviet Films

Several films depicting Russian activities have been made in Hollywood through the assistance of Artkino. Among these are: "Russia," which will soon be released through Metro Goldwyn-Mayer Studios. Jay Leyda, Communist Party member, was technical director for this picture and stock shots taken in Russia are utilized as background and were purchased from

Artkino. V. V. Pastoev, Soviet Vice Consul at Los Angeles appeared on the MGM lot at least three times to observe the shooting of this picture. "The Russian People" is being made by 20th Century Fox. The producers are Boris Morros and his business associate Sam Spiegle, alias S. P. Eagle. This film also uses stock shots of Russian backgrounds purchased through contact with Artkino. It is based on a play by the Soviet writer Siminov and was adapted to the screen by Clifford Odets, Communist Party member.

Boris Morros

Morros, who is associated with the film, "The Russian People," is a naturalized Russian who at the present time is a musical director in the Hollywood motion picture colony. Morros has been contacted by Vasilli Zubilin, reportedly the head of the NKVD for the Western Hemisphere and was given a brief case containing unknown documents by Zubilin. According to an unidentified informant, Morros acts as an agent of Zubilin in transferring information to German espionage agents. Morros is a close contact of members of the Soviet Consulate staff in Los Angeles, California.

Although Morros has been and still is the subject of vigorous investigative attention in connection with the Comrap case, no additional information identifying him as an active Soviet agent has been developed as of the present time.

Awards to Persons Prominent in the Motion Picture Industry

The Los Angeles Herald for June 9, 1944 stated that Charles Chaplin and John Ford have been accoladed in the past by the Soviet Film Committee. It further stated that Louis Milestone will be honored by the Soviet Union Film Committee in July, 1944 when four of his pictures will be shown at the Cinema Theater Building in Moscow. The subjects selected as being most expressive of Milestone's technique are reported to be: "The Front Page," "Of Mice and Men," "The Purple Heart," and "North Star."

Selection of American Films by Kalatozov

Among the films which have been purchased by Mikhail Kalatozov, a Soviet motion picture representative on the West Coast, and showing in Russia as representative of United States films are "The Little Foxes" and "The Earl of Chicago." The first of these pictures depicts a degenerate Southern family and the latter is the story of a Chicago gangster in England. Informants have reported that it is particularly unusual that Kalatozov should have selected "The Earl of Chicago" since this picture was never particularly successful in the United States and is several years old. It has been suggested that it may be part of Kalatozov's plan or propaganda technique to obtain such pictures in order to exhibit American life at its worst to the Soviet people.

[redacted]

Russian-American Club

In August, 1944, this club reportedly was created in the Hollywood district with the announced purpose of raising money for the people of the Soviet Union through the Russian-American Society for Medical Aid to Russia. The Russian Vice Consul, V. V. Pastoev, attended the opening session as one of the principal speakers. Included among those active in the affairs of the club are Leonia Kinsky, an associate of the Russian Consul, and Michael Walden who is also reported to be connected with the Russian Consul. Included among known Communist Party members active in this club are Frank Tuttle and his wife Tatiana Tuttle, Michael Walden, and Dr. Murray Abowitz. Olivia DeHavilland, Louis Milestone and George M. Day are also active in the organization.

Mikhail Kalatozov [redacted]

Kalatozov and his associates reportedly have continued to contact known Communist elements in Hollywood and to have visited nearly all the major studios, allegedly to seek desirable films for purchase by the Soviet Government. It is reported that he has presented to the State Department a proposal whereby the Soviet Union will confer decorations on the following prominent personages: Jack Warner, Sam Goldwyn, Edward G. Robinson, Walter Huston, Oscar Homolka, Victor Francen, Jay Leyda, Mannart Kippert, and Joris Ivens. These awards reportedly are being made to the listed individuals for their participation in the films "Mission to Moscow" and "North Star."

It is reported that Kalatozov has had numerous meetings with Gregori Khcifets, principal suspect in the COMRAP investigation, when the latter has been in Los Angeles.

Exchange of Films with Soviet Representatives

[redacted]The Hollywood Reporter, a trade paper, on August 2, 1944, stated that plans are being formulated for cultural exchange of motion pictures between the United States and the Soviet Union and Britain and the Soviet Union. It was reported that the USSR Film Committee has approved certain plans and recommended them for acceptance of United States Ambassador Harriman and the British Ambassador at Moscow. The original plan was to have one theatre in Moscow to show only American and British films, but this did not materialize as no suitable theatre was available. The present proposal is that two American and two British films each month be presented for closed showings to cinema clubs, actors, composers, writers, and scientific organizations, and the showing would be for one day only in screening rooms accommodating between 300 and 500 persons. The Russians reportedly would expect similar arrangements to be made in the United States and Britain for the showing of their films. It is reported the State Department and OWI will recommend acceptance of the plan by the Hollywood industry.

[redacted]

"RKO Soyuzintorkino Deal"

The October 9, 1944, issue of "News Week" (page 24), carried the following item:

> "In Hollywood's current scramble for the post-war foreign film market, RKO has out-sprinted the other studios by signing a two year contract with Soyuzintorkino (Soviet Movie Trust). Under the deal, RKO will distribute, in the United States and elsewhere as agreed upon by the trust, a yearly minimum of five Soviet films purchased at $50,000. In return for every Russian picture the U. S. studio handles, Soyuzintorkino will purchase an RKO movie at the same price for distribution with the U.S.S.R. To facilitate these business deals, a new corporation soon will be set up with RKO and the Russian film trust, each holding a 50% interest. The Soviet Union's determination to cut its own slice of the world film market is seen in the trust's refusal to name RKO as sole global distributor of Russian films."

The following reply was received from the Department in May, 1945.

> "The story concerning a contract between these organizations, which appeared in News Week, appears to have been premature. Tentative proposals along the general lines reported in this news story were made by RKO, and were sent, in the form of a draft contract, to the Soviet Union for ratification. Mr. Knapp, of the Foreign Agents Registration Section, has been informed by Mr. Charles Recht, attorney for Soviet organizations in this country, and by Mr. John Whitaker, of RKO, that the Soviet film industry

authorities have not accepted the NKVD proposals, or made any counter-proposals. Both sources imply that, although the Soviet authorities have definitely terminated negotiations, they did not expect them to lead to an agreement along the lines first discussed and thereafter embodied in the draft agreement, a copy of which is contained in Division of Records file 14-19/C. If any further information is received by this Division, it will be transmitted to the Bureau."

[redacted]

[redacted]

[redacted]

CED:bm

[redacted]

Soviet Propaganda in the Motion Picture Industry

Information is being compiled by the Los Angeles office [illegible] whether through propaganda agents or otherwise, the Soviet Union is attempting to place Russian propaganda in documentary war films made by Government agencies for exhibition by the Armed Forces, or whether through influencing local writers, technicians, directors and producers Soviet propaganda is being incorporated in films made for general release to the public.

In this connection the inquiry has disclosed that several official Soviet representatives have acquired contacts in Hollywood, which might enable them to influence American produced moving pictures along Soviet propaganda lines.

Mikhail Konstantin Kalatozov was the first representative of the Soviet Government assigned to the motion picture industry in Los Angeles. He arrived in Los Angeles in August, 1943, and departed for Russia on November 11, 1944. The duties of Kalatozov, a prominent Russian motion picture producer and director, during his stay in the United States were to encourage cultural relationships between this country and the Soviet Union, and to act as an advisor for the Soviet Cinema Committee on the purchase of American films for distribution in Russia. He maintained close contacts with the Soviet Vice Consulate in Los Angeles and with Gregori Kheifets, the Soviet Vice Consul in San Francisco and a prominent subject in the Gorin case.

Kalatozov's social and business associates in the movie industry were predominantly among persons of left wing tendencies. He was given a reception by the National Council of American-Soviet Friendship sponsored by such persons as Herman Cowen, George Cukor, John Garfield, Lillian Hellman, James Wong Howe, Lewis Milestone, Paul Robeson, Franchot Tone, Frank Tuttle and Orson Welles. These individuals were typical of Kalatozov's contacts in Hollywood.

[illegible] activities were felt in the industry and were [illegible] by numerous items appearing in motion picture trade journals, local newspapers and national magazines. Anti-Communist spokesmen attempted to expose his propaganda efforts and "Time" magazine described him as "an enigmatic, uncommunicative Soviet official, (who) went about his business with aplomb and solemn placidity, abetted by the fact that he spoke no English when he arrived."

Information was received that Kalatozov's functions were to be taken over by the Soviet Vice Consul in Los Angeles when he departed and no successor was appointed. Investigation of the Soviet Vice Consul since that time reflects that the Consulate has been relatively inactive in the motion picture industry. The present Vice Consul, Eugene P. Tumentsev, has few contacts in the Hollywood movie colony. Contacts maintained by the Vice Consulate with the Motion Picture Arts and Sciences Academy, the organization closest to the members of the Consulate as far as motion picture interests are concerned, are largely confined to inquiries regarding pictures being made or released. Business conducted by the Russian Government in the motion picture industry including purchases of American films for release in Russia are handled by the Soviet Government Purchasing Commission in Washington, D. C.

The West Coast representative for Artkino Pictures, Inc., the U. S. Soviet Film Agency, is Benjamin Bernard Goldstein who resides in Los Angeles. Goldstein handles the assignment, booking and showing of Russian pictures on the West Coast, and is also employed by Technicolor Pictures, Inc. as a film reviewer. Goldstein reportedly is a member of the Communist Party and is said to have been expelled from the Academy of Motion Picture Arts and Sciences several years ago for agitation against America's participation in the war. He has been in frequent and close contact with the Soviet Vice Consulate in Los Angeles over a long period of time.

In May, 1944, Gregory L. Ivsky, formerly of Artkino Trading Corporation, together with Leonid Kosmatov, a film cameraman, and [illegible] Tolstoppenov, a film technician, arrived in the United States from the Soviet Union on a commission to study scientific techniques on behalf of the Soviet Government, to arrange for the purchase of cinematographic equipment and to negotiate for technicolor assistance in the motion picture field. From confidential sources, it was learned also that Ivsky was charged by the Soviet Government with the organization of public opinion in Hollywood, and the finding of technical assistance for the establishment in Russia of film studios destroyed in the war.

Ivsky carried letters from a leading Russian motion picture director to Walter Wanger and Charlie Chaplin. Ivsky and his friends were entertained at parties by Solomon Lessing, an employee of 20th Century Fox and a close

friend of Kalatozov, and by William Dieterle, a left wing motion picture director, at whose party Gregori Kheifets, Soviet Vice Consul at San Francisco, was also present. Irsky was a frequent contact of Benjamin Goldstein, identified above. It has been reported that Irsky at a function held at the Russian Consulate in Los Angeles in September, 1941, broached the plan of obtaining prints of Russian films, such as had just been presented on the program of the Consulate function that evening, for distribution free of charge to American schools and colleges.

Visit of Konstantin Simonov to the United States

On May 23, 1946, from a technical surveillance maintained on John Howard Lawson, it was learned that he telephonically communicated with Bert Bargeman, a Communist employed as a secretary by the Hollywood Writers Mobilisation. During the course of this discussion, Lawson stated that he had written most of Konstantin Simonov's speeches that he had delivered in Los Angeles. As you will recall, Konstantin Simonov is a noted Russian writer who visited Los Angeles in May of this year. Bargeman told Lawson that she felt that Simonov's possibilities had not been fully exploited and that many of Simonov's speeches had "watered down" to a mere drivel of "Russian and the United States should be friends." Bargeman felt that this was a "milk toast" attitude and that it should be stopped. Also, that the Communists start fighting Fascism which she claimed flourished most successfully in the United States. To this Lawson agreed but cautioned that it would be necessary to start off very gradually in changing the peoples' beliefs and that he felt the "best bet is by Communizing the writers and producers" in Hollywood and eventually controlling every picture and fiction story produced in Hollywood. He also stated that perhaps one day every news article in the United States might also be controlled.

The Los Angeles Herald for May 28, 1946, under the heading "Probe Russ Ship Parties as Chaplin and Garfield Fated," stated in part that Actor John Garfield and wife, Charlie Chaplin and wife, Lewis Milestone, Russian born film director, and Mr. and Mrs. C. Pumantze were entertained aboard a Russian ship anchored in the Los Angeles harbor. This article further stated State Senator Tenney, chairman of the Un-American Activities Committee, announced that he was sending two investigators to get the facts to report to the committee at its next meeting. It is reported that the guests were on board this ship at the invitation of Simonov.

The Los Angeles Herald for May 31, 1946, under the heading, "Russ Writer Lists Chaplin, Bette Davis as Soviet Friends," stated in part that Konstantin Simonov, Russian journalist, reported from New York that Bette Davis, Charlie Chaplin and Hollywood writers speak, "in deep contempt of the slanderous campaign raised by the reactionary press — particularly the Hearst press — against the Soviet Union." Simonov described Miss Davis as an actress

"whom our film goers know from the 'Little Foxes'", and said he was amazed to find Chaplin rehearsing five rolls for a forthcoming picture. Simonov further stated he visited the "Actors Lab" in Hollywood where a great interest in the Soviet Union was displayed. At the Writers' Association Simonov said, "The American writers displayed a sincere and profound interest in Soviet culture." He also stated the friendly attitude of the progressive American intellectual workers is a guarantee for broad cultural relations between our two countries.

The article in the Los Angeles Herald for May 28, 1946, which referred to Mr. and Mrs. John Garfield, Mr. and Mrs. Charlie Chaplin, Mr. and Mrs. Pumantze and Lewis Milestone, Russian born film director, being the guests of Konstantin Simonov, Russian journalist, on a Russian ship anchored in the Los Angeles harbor, also contained information that State Senator Tenney, Chairman of the Un-American Activities Committee, had sent two investigators to get the facts to report to the Committee at its next meeting concerning this gathering. Then he stated that he was interested in learning more about Milestone and his Russian connections and to question John Garfield. Tenney also stated that he intended to summon Chaplin, who is not a citizen, as well as Garfield and Milestone, along with a score of others. He also indicated that the Committee would like to know Milestone's and Garfield's names at birth. The article stated, "The elaborate banquet served to the guests — while millions are starving in Europe — provided an ironic touch to the celebration honoring the proletariat."

It was stated that the Soviet film viewed by the party aboard the Russian ship was "The Bear" in which the decadence of the Czarists was pointed out by their predilection for champagne parties. Its climax is a scene in which hundreds of bottles of the sparkling wine are smashed. The article stated that Alexander P. Orochev, representative of the Soviet Purchasing Commission in the United States, arranged the banquet preceding the showing of the picture.

This article also reflected that John Garfield said, "We felt it was an honor to be invited aboard as a guest of Simonov because he is here on invitation of the State Department and because he is the author of the best seller 'Days and Nights.' We had been showing him around Hollywood and he felt he ought to return the entertainment and buy a drink in the Russian manner."

Charlie Chaplin, another Hollywood guest at the party, repeatedly referred to the United States Customs men as the "American Gestapo."

SOVIET ACTIVITY IN HOLLYWOOD
(July 23 through November 14, 1946)

[redacted]

In connection with the visit of Konstantin Simonov, the Russian writer, to this country, there appeared in the June issue of the Screen Writer, which is the official publication of the Screen Writers Guild, an edited transcript of an informal discussion held under the auspices of the Hollywood Writers Mobilization between Simonov and members of the Screen Writers Guild. This forum was presided over by Screen Writer, Dalton Trumbo and was interpreted by Bernard Koten. This discussion was in question and answer form and the following were some of the more important questions, with answers, given by Simonov.

"Q: I want to know about such things as the Motion Picture Institute in the Soviet Union and similar institutions.

A: The Film Institute works under the Ministry of Cinematography, situated in Moscow, and it has the following sections: a school for directors, one for film actors, script writers, stage set designers and a section on the history of the film. Students are accepted into the Institute on the same basis as other institutes of higher learning, but for entrance into the actors' division, directors', script writers' and set designers' divisions there are additional tests of the applicants' creative abilities. The Institute itself gives a general education in the humanities. The specialized work in the acting, writing and directing fields is conducted through small groups and work shops, which are led by well-known, important people in the field. The course is a five-year one, and on completion the students take the regular state final examinations in addition to special examinations. The set designers,

for instance, in their final year produce a film. If the sets are considered good, they pass their final test. For the actors this final test is playing an important featured role in a film. For the director this final test consists of either a short which he will direct by himself or working under another director as a creative assistant on a full-length film. For the script writers it is a full-length feature script accepted for production. That describes in general the organisational work of the Institute . For instance, a film just finished, a full-length color film based on a Ural folk tale, had in its case a young girl who played the feature role, who was playing this role as her diploma project for the term; the sets were designed by a young set designer who was also offering this as his diploma project.

Q: From a practical point of view, is it so that this writers' organisation mostly determines what subjects shall be filmed for the coming year? (Note: This organization is discussed in a previous answer by SIMONOV and was described as a writers' organization responsible for approximately 75% of the scripts written and used by studios in Russia.)

A: The Council at the head of the script writers' studio prepares the yearly plans which are presented to the council attached to the Ministry of Cinematography. About half the members of the council are attached to the Ministry of Cinematography. In addition, there are many other members of this latter council—about twenty-one members. They are the most important figures in their fields in the country. This council approves and widens the script writers' plan. In such cases as an argument over whether or not a script which the writers' studio thinks is good and is not wanted by any of the film studios, or arguments over construction of the script, the final decision rests with the council attached to the Ministry of Cinematography. That only happens in very serious cases. The main work of the council attached to the Ministry, which meets weekly, is the discussion of films already produced or being produced. About ninety percent of any of the script problems or questions are decided upon by the script writers' studio....

Q: What about rights of the writer in other use of his material? Does he sell only the film rights? Can he sell the film again as a novel or short story?

A: (Note: In this connection, there is presently a strong move under way within the Screen Writers Guild to license rather than sell screen plays, and this move has been promoted by Communists within the Guild presumably in order that they may then exercise complete control over the script.) He sells only the right for screening.

right for publishing remains his. But sometimes they make the condition in the contract that the author does not have the right to have it printed or published until the film has been screened or issued. That happens very rarely. Most of the studios are not much concerned whether or not the script is published.

Q: How do writers get paid; by salary or percentage?

A: The script writer is paid for each film. He does it by contract. He gets from forty to eighty thousand rubles for a film.

Q: I am interested in the compensation of people employed by the studios--the actor, director, writer and cameraman; what is the comparative pay?

A: The director gets a monthly salary. There are four categories of directors (Simonov then goes on to explain these categories.) There are two types of acting personnel. The first is the so-called staff actors who get a regular salary. They are required to work a maximum number of days a year, let us say, perhaps ten shooting days a month. For all work beyond that they get overtime. But most of the important actors work in the theatre, too, the greatest number, and they work on contract.....

Q: These technicians, cameramen, etc.; who sets their salaries and what can they do about it if they consider their salaries unfair?

A: They get a two-week testing out period. After this period they are told they will be hired at such and such a salary. If they agree, they stay on; if not, they go to another place. With the set designers, the artists, their qualifications and art ability decide their salaries and that is decided upon by the various art organizations.

Q: What about trade unions as they exist in America which set working conditions and wage scales?

A: The principle is the same. I will explain from the point of view as it is worked out in the theatre. In the theatre there is a well defined norm for the actors' salaries. In a given theatre, ten actors could be of the highest category, fifteen of the next, twenty of the next, forty of the lowest category. And on this basis theatres accept actors for any openings. And if all ten places in the highest category are filled, for instance, and some important actor of the highest category asks to be taken into the group, he will be told, 'We would like to have you, but there is no opening, only one in the next category.' The actor must decide this himself. If it is

especially good theatre, and the actor wants to come to the theatre just to work there, he will come despite this. These categories are not static; they continually change; an actor can promote himself from one to another. In the case of any misunderstanding or quarrel, say, when an actor might consider that he should be promoted to a higher category but is not being promoted, he has two ways out. He might apply to the trade union for help. The trade union would have to appoint a qualified commission to examine the whole question. Into this commission would go representatives of the theatre, representatives of the whole director force of the theatres and representatives of the actors' social organizations. This decision will be a compulsory one for the theatre because if the theatre does not follow the decision made by the trade union, the union takes the theatre to court.

But that is rarely necessary. The actor has another avenue of complaint. There is a union, a theatrical society which is purely an arts organization and not a trade union. At its head are the most important directors and actors. If the actor thinks he has been treated unjustly, he can apply to this organization of theatrical workers, asking them to comment upon his treatment. If the organization decides to defend the actor, its authority is so high that usually it will be listened to.

Q: What is the procedure in the event of dissatisfaction with wages? For instance, take the actors in the lowest category; suppose they are dissatisfied with the rate. What appeal do they have?

A: Take the theatre, for instance. At the head are two people — the Administrative Director and the Arts Director. In deciding any hotly-contested questions, the last word remains with the Arts Director, since in these positions, usually, there are the most important actors, etc., and if there is any argument, certainly the Administrative Director must accept the decision the Arts Director makes. So, if an actor in this lower category considers his salary too low, he will apply first of all to the Arts Director and if the Arts Director decides that his salary should be increased, and if it is possible to increase it, in that theatre, then it is raised. However, if they don't come to an agreement, the actor can then apply to the trade union and if the union agrees, the actor should get a higher salary, they then take the Arts Director to court. But those cases are rare because the life of the theatre depends on agreement.

Q: I am still trying to tackle the problem of a group action. Suppose not one, but all of the stagehands became dissatisfied. What is their approach toward reaching a higher wage?

In cases where it would be generally conceded that a whole group is being underpaid this question would be raised in government circles and they would raise the salaries on government decision. To take a concrete example: the writers decided their fees for work in magazines and books were not high enough. They continued discussions on that for two years in the trade unions. The Union of Soviet Writers, on its decision that the salaries were too low, together with the publishers, appealed to the government for raising of their salaries and fees. A commission was established by the government with representatives from these fields and the decision was to double the fees. You will excuse me if I say something that is quite primitive, but I must say it.

The whole state budget is organized in the interests of the entire population of the country. Therefore, we cannot always give people the salaries that their work might deserve, and we cannot always give people the salaries which would secure good life for them. This, of course, is regrettable, but it does not provoke any opposition among the people because no one is putting their money into hisppockets. At this given moment the government is not able to pay more. It is more important to build and restore at present. For this a tremendous amount of money is needed in capital. Therefore, in the interest of the government's needs, the people reconcile themselves to the conditions. The question of raising salaries is very often put, and if you were to examine Soviet newspapers, you would notice often decrees calling for raising of salaries in tens of different categories, but the question is NEVER categorically put: 'Either you raise my salary or I won't work.'

Q: Do you get many American films in the Soviet Union?

A: There are the films that are received to acquaint the small circle of people in the arts with American films, and then the films that are received to be distributed throughout the country.

Q: Then is there that separation?

A: The smaller circle of people decides which films ought to be bought and distributed. In recent times there were a greater number of American films on the screens in the Soviet Union. Unfortunately, now we have adopted the system of dubbing in voices. I don't like this system. I prefer sub-titles. This dubbing in holds up distribution for a long time; it usually takes six-to

eight months to dub in a film because the attitude toward dubbing is quite a serious one and great actors are hired to dub in the voices. They do a very good job but take a very long time at it. I think that the number of American films on our screens will be greatly increased; the whole tendency is to take on more and more of them.

Q: What is the basis for a selection now?

A: The question of the creative worth of a film, the question of business relations between ourselves and Hollywood. Often when it is felt that there is a great desire for comedies by the Soviet audiences, comedies are bought and put on the screen. Much depends on our own production. It is important to intelligently establish a proportion between the type we are doing and the type we put on the screen from other countries.

C: I am interested in the exchange of people in larger numbers than is now taking place and would like to know what hurdles have to be overcome.

A: I am very happy this matter has come up. I have talked with several people already and I think it would be very desirable to have some sort of American-Russian Film Committee established, which would concern itself with these exchanges. I think such a committee should consist of people from all the fields—cameramen, writers, actors, directors, producers—so it could deal with all questions concerned with cultural and administrative problems and the creative arts. If such a committee were established I think that we would then be able to turn from these fruitless discussions of exchange to practical exchanges. We could concern ourselves with the exchanges of workers, with trips, with the exchange of information, sending over apprentices both here and there. It would make possible the organizing of Periodical-film festivals and in addition aid in the more intelligent and more rapid exchange of good films between both countries. I am going to insist on such a committee when I get back to Moscow."

[redacted] Paramount Studios, advised an Agent of our Los Angeles Office that no contact has been made by personnel of the Soviet Vice Consulate in Los Angeles with Paramount Studios during the past six months. He stated that it was entirely possible that unofficial contacts had been made but that nothing had passed through his office which would indicate any attempt on the part of Soviet diplomatic officials to contact this studio.

[redacted] This interview, which was conducted on August 13, 1946, also provided information that the Paramount Studios had recently discharged several writers who had Communist inclinations. [redacted] indicated that although Communists and Russians were an active minority in the motion picture industry, he did not believe that they would ever have any real influence in the industry until they learned how to make pictures properly and stop trying to convey a social message. He indicated that he did not think the average American theatre-goer was interested in this sort of picture.

[redacted] also advised that he recently returned from a four months tour of Europe which took him to Finland, Norway, England, Italy and occupied Germany. He advised that he visited the Russian zone while in Berlin and learned that the Russians were at that time producing twelve pictures, using the facilities of a German film organization and German actors. He stated that these films were all Communist propaganda and were being prepared for release to Central Europe. He indicated that there was no doubt in his mind that the Russians were extremely motion picture conscious. He recalled one incident when one American studio had several prints in a warehouse in the Russian controlled zone. Efforts to get these prints back have been negative and the Russians have claimed that they were destroyed by fire. However, he stated that affidavits are available to the effect that the Russians stole the prints and are using them in the production of their own pictures.

[redacted] also stated in this interview that the Johnston office was aware of the Soviet and Communist attempts to infiltrate the motion picture industry and is taking measures to combat propaganda of this type.

[redacted] of the MGM Studios, stated on August 15, when interviewed by a representative of this Bureau, that officials of the Soviet Union had been very inactive and that no contact had been made with his studio by the Soviet Vice Consulate in Los Angeles since May 15, 1945.

[redacted] Universal International Studios, advised that on August 8, 1946, a party of seven Russian engineers, including an interpreter, visited Universal International Studios. The interpreter's name, according to [redacted] was Alexander Arkator, of 156 North Arden Boulevard, Universal City, Los Angeles, California.

The activities of this group of Russian engineers were followed by this Bureau in the case entitled "Igov Nikolaevich Murovin. These individuals

were in this country with the approval of the State Department to inspect municipal facilities such as water plants, gas plants, bridges, railway and streetcar installations. Their tour included the major cities in this country, during which time they gathered information, photographs and blueprints.

They were also interested in production figures and new techniques developed. The visit of these individuals to the studios was the result of a request received from Mr. Albert Kriz, who is a Los Angeles architect, who made the request for the Los Angeles Chamber of Commerce.

[redacted] of Columbia Pictures International Corporation of New York City, advised that Columbia Pictures had no contractual relations with the Soviet Government and that this corporation cannot sell pictures to the Soviet Government as it (the Soviet Government) will not pay for them and that Columbia Pictures has purchased no Russian pictures.

[redacted] of Paramount International Films, Inc., also advised that Paramount had no contractual relations with the Soviet Government. He advised that in 1943 Paramount Studios had purchased "The City that Stopped Hitler" from the Russians for distribution in the United States. This film was a factual war picture concerning the siege of Stalingrad with narration by John Hexley. He stated that approximately one year ago Paramount Studios through Nicola Napoli, of Artkino Pictures, Incorporated, sent prints of the pictures "Hitler Gang" and "The Hostages" to Moscow for the approval of the Soviet Government. He explained that if the Soviet Government approved the pictures then a deal would be made for their purchase. However, he stated that he has tried unsuccessfully to obtain the return of said pictures from the Russians. He stated that since this time Napoli has indicated an interest in the picture "The Searching Wind," which was written by Lillian Hellman, reported as a well-known follower of the Communist line, which depicts the story of diplomacy in Europe leading up to the second World War. However, [redacted] advised Napoli that in view of the fact that any dealings with Artkino and the Russians were far from profitable, he consequently refused to have any further dealings with him, citing the fruitless attempt to regain the prints "Hitler Gang" and "The Hostages" from the Russians.

[redacted] an official of the Metro-Goldwyn-Mayer Pictures in New York City, also advised that his company had no contractual relations with the Soviet Government and that further it did not wish to deal with the Soviet Government, as the Soviet Government would offer to pay only about $5,000 for a picture, which is a very low figure, according to Mr. Spring. It was Mr. [redacted] opinion that the Soviet Government wished to purchase pictures derogatory to the American way of life. For example, the film, "Johnny Eager," which was

a gangster picture. He advised that his company would not permit the sale of such type pictures to the Soviets. Mr. Spring also advised that approximately two years ago, the Soviets attempted to make a deal with his company whereby they would purchase pictures from Metro-Goldwyn-Mayer for showing in Russian theatres if MGM would guarantee certain running time of their pictures, in American theatres. However, he advised this deal was not consummated. He stated that during World War II, the following pictures were sold by MGM to the Soviet Government: "Edison the Man" and "Song of Russia."

[redacted] of Twentieth Century Fox Film Corporation, advised that his company had no contractual relations with the Soviet Government and that he could not remember that his company had sold any pictures to the Soviet Union within recent years. He advised that the Soviets wanted to purchase the film "Grapes of Wrath" and were even willing to pay approximately $150,000 for the picture. However, he stated that this offer was turned down as he believed the Russians wished to show this picture for propaganda purposes. He also stated that "Grapes of Wrath" was not the type of picture typical of our American way of life.

[redacted] of RKO Radio Pictures, Inc., advised that his corporation had no contractual relations with the Soviet Government. He stated that the Soviets had purchased the picture "North Star" and the picture "Bambie," approximately a year and a half ago, "Bambie" being a Walt Disney production and the story of a little deer and other animals. "North Star" is an American picture described as being one of several specific propaganda films tending to show American sympathy to Russia. He also advised that 8 major motion picture companies had arranged to form a motion picture export association and assign their rights to sell pictures in certain foreign areas to this motion picture export association. This was done for the commercial protection of the major companies. These companies are as follows:

RKO RADIO PICTURES
WARNER BROTHERS
PARAMOUNT
METRO-GOLDWYN-MAYER
20th CENTURY FOX
UNIVERSAL
UNITED ARTISTS
COLUMBIA

He explained that under this arrangement if a picture made by one of the major studios was sold to Russia or certain other foreign countries, all the

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major companies would obtain a percentage of the sale price. It was his opinion, as it was the opinion of other motion picture executives, that the Russians had been interested in purchasing American pictures not truly depicting our American way of life and pictures which would show our American way of life in a bad light. He stated this association, which was formed October 4, 1945, is known as the Motion Picture Export Association, Inc., of New York City.

[redacted] of the Motion Picture Export Association, Inc., was interviewed and stated that his association was a Delaware corporation and had no contractual relations with the Soviet Union. He advised that his company distributed pictures of the aforesaid eight major companies in the following 13 foreign countries:

Japan
Korea
Holland
Austria
Bulgaria
Czechoslovakia
Hungary
Netherlands (East Indies)
Poland
Rumania
USSR
Yugoslavia
Germany (probably American Zone)

He stated that the association was also formed to promote harmony in the distribution of these pictures among the various companies. He stated that so far American pictures are being distributed in Japan, Korea and Germany (American Zone). He stated that his association was sending representatives to all thirteen countries in an attempt to sell American pictures. He advised, however, that no dealings with the USSR have been consummated up to this time.

(November 14, 1946, through February 14, 1947)

RUSSIAN FILMS

The Hollywood Reporter for October 28, 1946, under the heading "Reds Admit Their Pictures are Tops" stated in part as follows:

> "Film critics 'can arrive at one conclusion only, that Soviet cinema art ranks first in importance and profoundness,' V. Polporatsky, Correspondent for Izvestia, wrote in a story on 'The Cannes Film Festival,' released here last week by the USSR Embassy. Praising the French films and the 'great craftsmanship of Disney's films,' the Russian writer held that the impressive record of awards to Soviet films was justified by their 'vitality, faith, in the future and the struggle for it.'"

The article stated that the American films tend toward standardization. One critic remarked that films are stamped in Hollywood just like automobile parts in Detroit. "Many of the films shown demonstrated the moral degradation of much of the world's cinema art. The majority of the non-Soviet films which were shown in Cannes were devoted to the decadence of the human mind. Drug addiction, dipsomania, and mysticism under the guise of psychology. Such was their essence." "A direct contrast is supplied by the Soviet films. Even the other contestants admitted the superiority of the Soviet films."

[redacted]

(February 14, 1947 to April 22, 1947)

JOHN HERMAN DIERKES

[redacted]

In connection with this investigation the Los Angeles Office developed information that Dierkes is presently acting as technical advisor for Jay Richard Kennedy, an independent motion picture producer in Hollywood. Dierkes was assigned to Kennedy's picture "Assigned to Treasury" and to a projected follow-up picture tentatively titled "Secret Service."

Investigation of Kennedy reflects that he is a business associate of Sidney Buchman, an alleged Communist figure in the Los Angeles area and a producer at Columbia Studios. Kennedy reportedly came to Los Angeles approximately one and one-half years ago from New York to confer with Sidney Buchman about a screen story which he subsequently sold to Buchman. This story was based on material taken by Kennedy from the confidential files of the Treasury Department and is being made into a picture by a joint production unit of Kennedy and Buchman. This picture is to star Dick Powell and is entitled "Assigned to Treasury."

The Los Angeles Office reports that from a source close to Buchman it ascertained that Kennedy was a member of the Communist Party, although the New York Office was never able to identify him as a member of the Cultural Section. It is reported by the Los Angeles Office that Kennedy's importance in Party circles was evidenced by the fact that his leadership was being reviewed at the same time as was the leadership of John Howard Lawson, a top motion picture alleged Communist figure.

The Los Angeles Office also reported that there are various references in its files to liaison missions carried by Kennedy in contacts with Carl Winter, former Chairman of the Los Angeles County Communist Party in the past few years.

In the latter part of February, 1947, there appeared an article in the Los Angeles "Examiner" stating that the Roosevelt family had abandoned their former policy of refusing to allow a motion picture to be made on the life of the late President and had agreed to a film based on the life of F.D.R. which will be in the charge of writer producer Jay Richard Kennedy. The news item pointed out that James Roosevelt was to be technical advisor on the film and would assist Kennedy in selecting the material and snaring in the financial interests of the picture. James Roosevelt added in this article that Kennedy would soon meet with Mrs. Eleanor Roosevelt and stated that he had obtained her permission for Kennedy to write and produce the film.

A further article appeared in the Los Angeles papers carrying a date line of February 27, 1947, at New York, in which Mrs. Eleanor Roosevelt stated that while her mind was not changed on the subject of pictures of the late President, her son James took the position that since there was no way to stop such pictures, it was better for the family to cooperate and thus obtain as accurate a presentation as possible.

On March 19, 1947, the Los Angeles Office reported that the status of Dierkes with this projected picture was not clear as of that date. They further reported that Dierkes was on a status of leave without pay with the Treasury Department until March 24, 1947, and that he had given no indication as yet as to what his future plans would be. The Los Angeles Office further reported in this connection that Dierkes has had an offer to return to the Treasury Department for active assignment, that his position with Jay Richard Kennedy could be extended at his option and, further, that he received an offer of Liaison Agent in Hollywood for the Jay Arthur Bank, Motion Picture Interests of Great Britain.

[redacted]

COMMUNIST INFILTRATION OF RKO STUDIOS

INTRODUCTION

Under the following designated sections there is incorporated herein the latest information available concerning the above entitled matter:

I. RKO Executive Organization and Staff.
II. RKO Producers
III. RKO Directors
IV. RKO Writers
V. RKO Actors and Actresses
VI. RKO Feature Pictures Containing Communist Propaganda.
VII. RKO Contracts with Soyuzintorgkino (Soviet Movie Trust) for Sales of Films.

As will be noted, much of this memorandum is devoted to digests of information concerning the leanings of persons affiliated with RKO. These descriptions are incorporated according to the categories in which they are employed at RKO Studios.

At the outset it may be stated that RKO ranks sixth in size and importance in the motion picture studio group in Hollywood. Since January 1, 1942, RKO has produced or released approximately ninety full length pictures, and in addition has produced and released many short subjects.

1. RKO Executive Organization and Staff.

RKO Radio Pictures has an executive office in New York City, which is responsible for the financing and management of the national and international aspects of the business. The studios are located in Hollywood, where the active production of the pictures takes place, and in addition, there is a motion picture exchange also located in Los Angeles where all pictures produced are marketed. This summary deals only with the production end of the business.

Mr. Tolson
Mr. E. A. Tamm
Mr. Clegg
Mr. Coffey
Mr. Glavin
Mr. Ladd
Mr. Nichols
Mr. Rosen
Mr. Tracy
Mr. Mohr
Mr. Parsons
Mr. Harbo
Mr. Hamford
Mr. Jones
Mr. Quinn Tamm
Mr. Tease
Miss Gandy

Personages [redacted]

Charles W. Koerner. According to [redacted] a reliable paid informant, Koerner, Executive Vice President in charge of production for RKO, must be aware of the Communist situation in this studio. The informant has advised that Koerner is a member of the Motion Picture Producers Association which has discussed the Communist situation in the motion picture industry on many occasions. [redacted] recalled that Congressman Martin Dies discussed this situation with the Executive Board of the Association some time ago. [redacted] has advised he does not believe that Koerner is sympathetic with the Communist movement, although he cannot be moved to take action against it. [redacted] has pointed out that the chief interest of Koerner, as head of production at RKO, is to release motion pictures with box office appeal in order that RKO may be financially successful, and that he is not interested in fighting Communism.

C. Bakaleinikoff. This person is Musical Director for RKO, and according to [redacted] the informant, Bakaleinikoff is Russian born and is affiliated with the Russian-American Club in Los Angeles, which was reportedly organized by Michael and Clara Walden, who are members of the Northwest Section of the Los Angeles County Communist Political Association. [redacted] has described Bakaleinikoff as a "careful sympathizer," one who is not particularly active in political affairs, but who has provided music for meetings sponsored by such organizations as the Los Angeles Council of American-Soviet Friendship and the Russian-American Club, both Communist groups.

James Crow is the assistant to William Dozier, General Production Aide to Koerner. According to [redacted] Crow was formerly President of the Los Angeles Newspaper Guild. He has advised that prior to the "Hollywood Citizen-News" strike in 1938, Crow cooperated with the Communist fraction in the American Newspaper Guild, although during this strike Crow was critical of the Party program. [redacted] states, however, that Crow still socializes with Communists, and that while Crow will follow the Communist program in some of its aspects he will not follow the Communist line completely.

Mr. Tolson
Mr. E. A. Tamm
Mr. Clegg
Mr. Coffey
Mr. Glavin
Mr. Ladd
Mr. Nichols
Mr. Rosen
Mr. Tracy
Mr. Carson
Mr. Hendon
Mr. Mumford
Mr. Jones
Mr. Quinn Tamm
Mr. Nease
Miss Gandy

William Dozier is the General Production Aide to Charles K. Koerner. [redacted] has advised that Dozier was formerly the head of the Story Department at Paramount Studio. In this capacity he hired such known Communists as [redacted]is, Bernard Gordon and Don Gordon. [redacted] states that there has been an affair between Meta Reis and Dozier of many years standing. Meta Reis, by way of identification, is a member of Club A-3 of the Northwest Section of the Los Angeles County Communist Political Association. The stage and screen magazine "Variety" of July 21, 1944, advises that Dozier had been made Aide to Koerner and that Dozier would act as General Production Supervisor for Koerner, supervising all story purchases as well as being in charge of writers and writers' assignments in addition to producing a number of important pictures. According to [redacted] Dozier, though not known as a Communist Political Association member, has been active in Communist affairs during the past year and one-half. The informant has also advised that Dozier was active in the 1943 Writers' Congress sponsored by the Communist controlled Hollywood Writers Mobilization. At this Congress he was a member of the Advisory Committee, as well as a member of the Feature Film Panel, which was chaired by Richard Collins, known member of the Communist Party. The informant has further reported that Dozier, while at Paramount Studios, elevated Adrian Scott, known Communist, from the rank of writer to the rank of Associate Producer. When Dozier left Paramount and came to RKO Scott followed him and is now with RKO. [redacted] has pointed out that in his capacity as Aide to Koerner, Dozier is the highest executive in the Hollywood RKO Studios, next to Koerner, and that in his capacity as a supervisor of the Writing and Story Departments, Dozier is in a position to pass on all Communist propaganda which might be injected into any film made by RKO, subject to revision only by Charles Koerner.

II. RKO Producers

Prior to setting forth the various people in this category with Communist affiliations at a varying degree, the following observations are made concerning the general capacity of a producer as based upon information of general knowledge and that supplied by [redacted]

The producer in a studio is the official responsible for and in charge of the actual production of a picture. In many cases producers are the heads of production companies or units which are almost independent of studio management, although the completed picture might bear the label of the studio releasing it. This is true with respect to RKO.

Mr. Tolson
Mr. E. A. Tamm
Mr. Clegg
Mr. Coffey
Mr. Glavin
Mr. Ladd
Mr. Nichols
Mr. Rosen
Mr. Tracy
Mr. Carson
Mr. Hendon
Mr. Leonard
Mr. Jones
Mr. Quinn Tamm
Mr. Nease
Miss Gandy

Producers are principally interested in completing a picture for profit and might neither be aware nor interested in any disguised Communist [redacted] injected into a given picture by the writers or directors, so long as the picture as a whole has box office appeal.

The producer is the final arbiter of what the picture is to contain when it is completed. Therefore he is in a position to cut out all Communist propaganda when he recognizes it or when he cares to take this action. Similarly, if a producer desires to inject Communist propaganda into a picture, he being in charge can do so; then the only person who can override the producer is the executive head in charge of production.

As of November 1, 1944, RKO had fifteen producers, fourteen associate producers and one short subject producer. Following are listed those RKO producers who have Communist affiliations or connections indicated:

Niven Busch has been described by [redacted] as one who appears to be sympathetic with the Communist movement and one who is supported by Communists because of his writings. The informant knows of no organization of a Communist character to which Busch has belonged, nor does he recall any specific pictures for which Communists have expressed their likes. He described Busch as a "liberal" writer.

Harold Edgar Clurman is said to be a native-born citizen. He is a director-producer and writer for RKO Studios. His father and mother are said to have been born in Russia. [redacted] states that Clurman claims to have directed twenty-five Broadway successes, including "Men in White", "Awake and Sing", "Gentle People", "Golden Boy", and "Deadline at Dawn."

[redacted] further advised that Clurman is a personal friend and associate of Franchot Tone, John Garfield and Clifford Odets, all of whom are said to be connected in the Communist movement. His wife is Stella Adler, an actress. While there is no definite record available to show Clurman is a member of the Communist Political Association, [redacted] has advised that Clurman has been active in the following Communist influenced or dominated groups:

Group Theater - a leader
Director of Marxist plays
International Union of Revolutionary Writers
Member of New Theater League
Joint Anti-Fascist Refugee Committee - active worker.

Tolson
E. A. Tam
Clegg
Coffey
Glavin
Lead
Nichols
Rosen
Trac
Mohr
Carson
Hendon
Tamm
Jones
Quinn Tam
Nease
Miss Gandy

[redacted] has further informed that Clurman made several trips to Russia, and at one time referred to the United States as the "middle class [redacted] world." He directed "Waiting for Lefty" and "Paradise Lost", both of which were written by Clifford Odets. He signed "the Letter of 150", justifying the Moscow purges in 1937. He protested against the release of "Tennessee Johnson" picture. He is also a lecturer at the Hollywood Writers School run by the Hollywood Writers Mobilization.

Don Hartman is an Associate Producer, and according to [redacted] he was a member of the League of American Writers, and is presently active in the Hollywood Writers Mobilization, the successor to the League, both of which are Communist controlled. This informant has advised that [redacted] has also been active in the Hollywood Democratic Committee which is also a Communist controlled group.

David Hempstead. According to [redacted] Hempstead is a former screen director who has followed the line of the Communist fraction in the Screen Directors' Guild. [redacted] describes Hempstead as a sympathizer with the Communist movement and advises, however, that he has no evidence of actual membership on the part of Hempstead in the Communist Political Association. The informant could not advise of any organization under Communist control in which Hempstead has been active.

Nunnally Johnson. According to [redacted] Johnson was active in the Contemporary Theater during the years 1936 and 1937, which the informant has stated was organized and controlled by the Communist Party. He believes also that Johnson was active in the New Theater League also under the domination of Communists. [redacted] termed Johnson as one who, by his activities, has shown sympathy for the Communist movement, but described Johnson as having a "spotty" record, i.e., active only occasionally.

William Cameron Menzies. [redacted] has advised that Menzies was a former instructor at the League of American Writers' School for Writers in Hollywood, and is presently teaching at the People's Educational Center, Hollywood Extension, which is the successor to the School sponsored by the League of American Writers. Both groups have been described as being under Communist control. The informant does not know whether Menzies has been a member of the Communist Political Association.

Tolson
Mr. E. A. Tamm
Mr. Clegg
Mr. Coffey
Mr. Glavin
Mr. Ladd
Mr. Nichols
Mr. Rosen
Mr. Tracy
Mr. Vohr
Mr. Carson
Mr. Nease
Mr. Sizoo
Mr. Stanford
Mr. Jones
Mr. Quinn Tamm
Mr. Nease
Miss Gandy

Dudley Nichols is said by [redacted] to have been born in Ohio and educated at Oxford University, England. [redacted] has reported that Nichols came to Hollywood in 1933, and soon became a member of the John Reed Club, [redacted] writers club, and that in 1934 he was associated with John Howard Lawson, John Wexley, Robert Tasker and others, in organizing the Hollywood Motion Picture Writers Union, which is now known as the Screen Actors Guild. In 1936 the Communist gained complete control of this Guild. In addition, Nichols was very active in the following alleged Communist and Communist front organizations:

Screen Writers Guild
League of American Writers
Hollywood Writers School - teacher
American Peace Mobilization
North American Aviation, Inc. Wildcat Strike - June 1941 - supporter.
A chief speaker at Writers' Congress at UCLA, October, 1943.
Active in American League for Peace and Democracy, 1938-1939.
Sponsor of and active in Hollywood Anti-Nazi League. (Elected member of this group after culmination of "Stalin-Hitler Pact").
Supporter of "The Yanks are Not Coming" program.
Contemporary Theater.
New Theater League
International Union of Revolutionary Theaters - Moscow, 1932.
Signed protests against investigation of Moscow trials requested by John Dewey in 1937.
Supported Loyalist cause in Spain in 1937.
Member of reception committee for Andre Malraux - French Communist at time of visit in Hollywood, August 16, 1937.
Member of Sleepy Lagoon Defense Committee
Sponsor of Los Angeles Council of American Soviet Friendship.
Member of Citizens Committee for Harry Bridges.
Member of Screen Writers Guild
Member of Hollywood Writers' Mobilization.

Tolson
E. A. Tamm
Clegg
Coffey
Glavin
Ladd
Nichols
Rosen
Tracy
Carson
Hendon
Harford
Jones
Quinn Tamm
Pease
Sandy

Adrian Scott was formerly a writer at Paramount Studios and was [redacted] to the rank of producer at Paramount by William Dozier, described hereinbefore. Scott was subsequently made producer at RKO. According to available records pertaining to the membership list of the Northwest Section of the Los Angeles County Communist Party of 1944, Scott was a member of Club A-1. These same records reflect Scott is presently a member of Club A-1, Northwest Section of the Los Angeles County Communist Political Association holding 1944 Communist Political Association Book Number 46832. Pearl Kann, the secretary of Scott, according to the same records, has acted as group membership director, as well as labor chairman in two clubs of the Northwest Section of the Communist Party, Los Angeles.

Orson Welles was born in the State of Wisconsin in 1915. He has been a director, actor and writer, and was formerly employed by RKO as a director. Positive proof of his affiliation with the Communist Political Association is not available. However, [redacted] has reported Welles has been affiliated over a period of time with the following organizations, either Communist controlled or influenced:

New Theater Alliance
League of American Writers
Attended 4th Writers' Congress -
University of California, Los
Angeles, October 1-4, 1943.
Member of Bridges Defense Committee
Member of American Peace Mobilization
Member of Theater Arts Committee "TAC"
Sponsor of Rescue Ship Mission to Spain
Member of and active in Joint Anti-
Fascist Refugee Committee.
Sponsor of Los Angeles Council of
American Soviet Friendship.
Member of Hollywood Democratic Committee.

III. RKO Directors

Prior to listing the various directors, the following observations are made as based upon information of general knowledge and that supplied by [redacted]

The director of a motion picture is in charge of the actual making and filming of the picture. He is in turn directly responsible to the producer. He has complete charge of the set, the actors, cameramen and other employees on the lot. He is in a position to inject Communist lines in a motion picture, subject only to revision by the producer.

As of November 1, 1944, there were eighteen directors on the payroll at RKO Studios. Following is a list along with descriptive data of [redacted] who have Communist affiliations:

Herbert Joseph Biberman is presently employed by RKO as a director and writer. According to membership records available of the Northwest Section, Los Angeles County, Communist Political Association, Biberman is presently attached to Club A-3. He was formerly organizer of Branch - B, Northwest Section of the Los Angeles County Communist Party in 1943. He was the former West Coast director of the American Peace Mobilization, renowned Communist front. According to [redacted] Biberman at one time was the leader of Communist activity in the motion picture industry, but since June, 1941, when the Communist line changed to advocating all-out aid for the war effort he has been superseded by John Howard Lawson, movie writer. He has always been active in such groups as American Council on Soviet Relations, League of American Writers, Hollywood Writers Mobilization and Hollywood Democratic Committee.

Frank Borzage. According to [redacted] Borzage is mildly sympathetic to the Communist cause but [redacted] does not know any Communist organizations to which Borzage has belonged. The informant described Borzage as one "who goes along" with the Communist fraction in the Screen Directors League.

Danny Dare is a director of the dance and directs in all studios in Hollywood, according to information available. [redacted] states that Dare was a member of the New Theater League and the Hollywood Theater Alliance, and that he has been a teacher in the Actors Lab, described as a Communist controlled group to train actors and actresses. His last directing job, according to records available, was in "Meet the People", produced by M-G-M.

Edward Dmytryk. According to available records of the Northwest Section membership of the Los Angeles County Communist Party, Dmytryk in June 1944, was a member of Club A-3 (Writers). He is an instructor at the Peoples' Educational Center, a Communist group. According to information received, Dmytryk admitted to Mrs. Lela Rogers, RKO associate producer, that he is a Communist.

Howard Estabrook is not a known Communist membership book holder. [redacted] however, according to [redacted] he is a member of the League of American Writers, a Communist front and was a teacher at the League of American Writers School in Hollywood. He is presently an instructor of motion picture direction at the People's Educational Center, Hollywood Extension, which is the successor to the school sponsored by the League of American Writers. Estabrook has been affiliated with the Hollywood Writers' Mobilization, Communist successor group to the League of American Writers. He has recently been named secretary of the Council of Hollywood Guilds and Unions which, according to [redacted] was set up at the instigation of Communists to combat the Motion Picture Alliance for the Preservation of American Ideals, and anti-Communist organization. Estabrook is a member of the Executive Council of the Hollywood Democratic Committee in which organization he has been active. This organization is indicated to be a Communist controlled group. He is also a California sponsor of American Youth for Democracy, successor to the Young Communist League.

Fritz Lang. According to [redacted] Lang is a German refugee who came to the United States in 1936. He produced "Fury" and became a hero of the former Communist New Theater League as a result of this production. He has been currently active in the Free Germany Movement.

Lewis Milestone, according to [redacted] was born in Russia and claims that he was naturalized in New York City. The informant states that Milestone came to Hollywood in 1919 and that in 1936 he was active in the former Communist groups, the New Theater League and Contemporary Theater. Milestone, according to [redacted] served on the Committee to Honor Andre Malraux, French Communist who came to Hollywood in 1937 to collect funds for the Loyalist cause in Spain. He signed protests against the investigation of the Moscow trials requested by Professor John Dewey in 1937. He is an active member of the Communist Hollywood Democratic Committee and he sponsored the reception for Mikhail Kalatozov, Russian film director at the Mocambo Cafe, Hollywood, on August 12, 1943.

Leonide Moguy. According to [redacted] Moguy is a Russian refugee who mixes socially with Hollywood Communists. The informant knows of no Communist organization to which Moguy belongs, although he has stated that the Communists like Moguy.

Clifford Odets, according to [redacted] is a native-born citizen. He has been a writer and is now characterized as a director and a producer. He recently produced "None But the Lonely Heart" for RKO (described hereinafter). The plays "Waiting for Lefty", and "'Till the Day I Die" are attributed to

his authorship, having been written during the years 1934 and 1935. According [redacted] these two plays are considered Communist propaganda since they glorified the role of the Communist Party in underground work and in trade union work.

[redacted] has advised that Odets has been active in the following Communist fronts and organizations and groups having Communist influence:

Member of the New Theater League - (Member of National Advisory Council of League in 1935 which was then affiliated with the International Union of Revolutionary Theaters with headquarters at Moscow.

Teacher in the New Theater School in New York.

Member of the Theater Arts Committee (TAC) - (Also member of National Advisory Council for organization).

One of the original organizers of the League of American Writers.

Chairman of the Delegation of Young Communists, who reportedly went to Cuba in 1936 to protest arrest of workers. (He is said to have been arrested in Cuba with other members of the group - wrote booklet "Rifle Rule in Cuba" in conjunction with Carl Stone Beals, which work has been described as pure Communist propaganda).

Sponsor of benefit in 1939 for Anti-Nazi Writers and the Abraham Lincoln Brigade.

In attendance at Fourth Writers Congress, New York City, June, 1941. (Then elected member of National Executive Board of the League).

On reception committee Honoring Mikhail Kalatozov, Russian film director - (At Mocambo Cafe, August 21, 1943).

John G. Honeycombe, a former Communist Party member, has stated that he was in attendance at Communist Party meetings with Clifford Odets.

[redacted] Communist [redacted] and later a writer [redacted] Communist groups in the motion picture industry. [redacted] has been active in the Hollywood Writers' Mobilization and was [redacted] of the panel entitled "Humor and the War" in the 1943 Writers' Congress sponsored by the Hollywood Writers' Mobilization, a Communist front. According to [redacted] he collaborated with Howard Koch in the preparation of the [redacted] play "Heavenly Days".

Jean Renoir [redacted] came to the United States sometime during [redacted] 1940 as a refugee from France. He is not a citizen.

[redacted] advised that Renoir directed "Our Native Land" which was written by Dudley Nichols, who is described hereinbefore as having numerous Communist connections. "Our Native Land" has been described as a propaganda picture depicting the middle-class as not being dependable in the defeat of Fascism and that only "the workers" can be trusted. The April 30, 1940 issue of "Peoples World" stated Renoir directed the French movie "People of France" which, according to [redacted] was done in conjunction with the Communist Party of France. Appearing in the picture was Maurice Thorez, the Earl Browder of France, and Marcel Cachin, who is said to have been one of the leaders of the Communist Party in France and editor of "Humanite". [redacted] has also advised that Renoir moves in Communist groups in Hollywood, although he is most careful about his activities, inasmuch as he is not a citizen.

William A. Seiter. According to [redacted] Seiter was active in 1943 in the Writers' Congress held under the auspices of the Hollywood Writers' Mobilization. The informant has stated that Seiter is a newcomer and appears to be developing in the Communist movement. However, he has no information that Seiter is actually a member of the Communist Political Association.

Jacques Tourneur. According to [redacted] Tourneur is a French refugee who socializes with Hollywood Communists.

[redacted] Writers

Prior to listing the various writers the following observations are set forth as based on information of general knowledge and that supplied by [redacted]

There are two types of writers in the studios, the original story writer and the scenario writer. The scenario writer writes dialog from an original story and consequently propaganda might be injected either into the original story or by the scenario writer. It is certain, however, that it is the writer who actually injects Communist propaganda into a picture because it is he who writes the script upon which the production of the picture is based.

It is to be noted that in the motion picture industry in the Los Angeles area, the Communists are the strongest nucleus of the writers' group. From information available as developed in connection with the case entitled "Communist Infiltration of the Motion Picture Industry", there are approximately eighty-five screen writers in the two writers' clubs of the Northwest Section of the Communist Political Association. According to [redacted] Communists have recognized the basic value of the writer in the production of the picture.

As of November 1, 1944, there were fifty-three writers at [redacted] sixteen of whom are contract writers, the remainder being hired only for individual pictures. Following is a list of those writers who have Communist records of affiliations as noted:

Zoe Akins in 1942 acted as an official of the Pasadena Book Panel for Allied Relief which group, according to information developed in the investigation of Communist activities, was organized by known Communists.

Benjamin Frank Barzman was born October 12, 1910 at Toronto, Canada and admitted to citizenship in this country, November 13, 1942, at Los Angeles, California. He has been a free lance writer and, as of June 1944 he was employed at RKO Studios. According to available membership lists of the Communist Party in Los Angeles, Barzman has been a member of Group A-2, Branch A, (Writers' Branch), Northwest Section, Los Angeles County Communist Party. His wife, Norma Barzman, is a writer who has been employed at the Los Angeles Examiner, and who has been a member of Branch A, Northwest Section, Los Angeles County Communist Party.

Vicki Baum who is the novelist, was born, according to [redacted] in Austria. [redacted] has stated she has signed many petitions sponsored by Communist controlled organizations, and has been a follower of the Communist program continually. The informant has no evidence that she is an actual member of the Communist Political Association.

Herbert Biberman. (Biberman was described previously under "RKO Directors").

Allen Boretz. According to Communist Party membership lists available Boretz was recently a member of Club A-1, Northwest Section, Los Angeles County Communist Party, holding 1944 Communist Party Book Number 43621. There is no record of his current activity in the Communist Political Association.

Harold Buchman. According to available Communist membership lists of the Northwest Section, Los Angeles Section, Communist Political Association, Buchman is literature director of Club A-1, Northwest Section, holding 1944 Communist Political Association Book Number 46302. Buchman has been active in the Hollywood Writers' Mobilization and in the Hollywood Democratic Committee. He was a member of the Executive Board of the West Coast American Peace Mobilization during its existence.

Val Burton. According to available membership lists of the Los Angeles Communist Political Association, Burton is a member of Club A-3, Northwest Section, holding 1944 Communist Political Association membership card number 46803. He is active in the Hollywood Democratic Committee and the Hollywood Writers' Mobilization.

Edward Chodorov. According to available membership lists of the Communist Party, Northwest Section, Los Angeles, Chodorov was a member of Branch Y., (composed of people out of the city), and was scheduled to be transferred to the New York Cultural Section of the Communist Party on April 28, 1944.

[redacted] has advised that Chodorov was a member of the League of American Writers. [redacted] further informed that Chodorov signed the call to the Fourth Congress of American Writers in 1941.

Jay Dratler, according to [redacted] was one of the editors of "Communique" published by the Hollywood Writers' Mobilisation in 1942. The [redacted] of this publication followed the Communist Party line. According to [redacted] Dratler has been active in the Hollywood Writers' Mobilisation, the Hollywood Democratic Committee, and the Screen Writers' Guild, all of which are controlled by Communists.

Howard Estabrook. (Described previously under Section "RKO Directors").

John Fante, according to [redacted] is an Italian by birth and is believed to be a naturalised citizen. He was a member of the League of American Writers and is close to Orson Welles, collaborating with him in scenario writing.

Anne Froelich. According to available membership lists of the Northwest Section, Communist Party, Los Angeles, she was a member of Club A-3, having 1944 Communist Party membership book #48673. Her 1944 Communist Political Association membership book is not available, although she was recently observed in attendance at a Communist Political Association meeting (Club A-3) by Bureau Agents.

Oliver H. P. Garrett. According to [redacted] Garrett is a former novelist. [redacted] has advised that Garrett is a member of the League of American Writers, the Hollywood Writers' Mobilization, and has been active in the Hollywood Council of Guilds and Unions which was formed to combat the Motion Picture Alliance for the Preservation of American Ideals, a group organized to combat Communism. According to [redacted], a reliable paid informant until recently in the Communist Political Association, Garrett was one of the principal speakers at a meeting on June 28, 1944, of the Council of Hollywood Guilds and Unions, at which time Garrett gave what the informant described as the most settled Communist speech of the evening before nine hundred people.

Sheridan Gibney. According to [redacted] Gibney was formerly President of the Screen Writers' Guild and is currently active in the Hollywood Writers' Mobilization. He participated in the 1943 Writers' Congress sponsored by the Hollywood Writers' Mobilization. According to [redacted] in 1943 Gibney held a reception at his home for Paul Robeson and Max Yergan, both Negroes, at which the Communist element in Hollywood was well represented. Yergan and Robeson are well known for their Communist affiliations.

Frances Goodrich. According to [redacted] she is very sympathetic with the Communist program. Her husband is Albert Hackett, described hereinafter.

Morton Grant. According to membership records available of the Los Angeles County Communist Party, Grant held 1944 Communist Party membership book #50542 and was a member of Club A-3. According to [redacted] was a member of the League of American Writers and participated in the 1943 Writers' Congress sponsored by the Hollywood Writers' Mobilization, in which group he is also active. His home has been a meeting place for Communists.

Albert Hackett. According to [redacted] Hackett has long been active in the Communist movement in Hollywood and was a member of the League of American Writers. He was elected to the Executive Board of the Screen Writers' Guild in October, 1944. The informant has advised that Hackett was never a leader in any other movements, nor does he have any proof that Hackett is actually a member of the Communist Political Association.

Don Hartman. (Previously described under Section "RKO Producers").

Lillian Hellman. (Mrs. Arthur Kober). This person has a long record as a sympathizer with the Communist movement. According to [redacted] she has been officially connected with the National Headquarters of the Communist Party, New York City. She is the author of "Watch on the Rhine" and she wrote "North Star". Both have been made into pictures which are considered to have a strong propaganda content. The records of the Bureau reflect her to have connections with innumerable known and reported Communists, as well as Communist front groups.

Nunnally Johnson. (Previously described under Section "RKO Producers").

Aven Kandel. [redacted] has described Kandel as a "mild" Communist sympathizer. The informant has stated that Kandel rationalizes a great deal and does not follow the Communist line completley.

Herbert Kline. According to Los Angeles County Communist Party records made available in 1943, Kline was a member of the Newspaper Unit of the Los Angeles County Communist Party in 1938. On July 16, 1944, his car was observed at a "People's World" benefit party at the home of E. Y. Harburg, 191 North Bentley Avenue, West Los Angeles. The "People's World" is the

West Coast Communist news organ. According to [redacted] Kline has been an instructor in the League of American Writers School for Writers, and [redacted]ly teaches at the People's Educational Center, successor to this school.

Harry Kurnitz. According to [redacted] Kurnitz has been a member of the League of American Writers and formerly taught at its Writers School in Hollywood. This informant advised Kurnitz was active in the American Peace Mobilization and is now active in the Hollywood Writers' Mobilization, as well as the People's Educational Center, Hollywood Extension.

Richard Landau. According to [redacted] Landau is the husband of Leanne Zugsmith, a writer at Twentieth Century-Fox Studios. [redacted] has advised that Landau's wife, according to reports he has received, has been a member of the Communist movement for years and a writer for "New Masses". She is further reported to [redacted] as having been a member of the League of American Writers and the American Peace Mobilization. The informant has no information on the specific activities of Landau.

S. K. Lauren. [redacted] advised that Lauren has been active in the Hollywood Writers' Mobilization and in the Hollywood Democratic Committee. The informant further advised that while he did not know whether Lauren was a member of the League of American Writers, he did recall that Lauren was very closely associated with it.

Emmet Lavery was recently elected President of the Screen Writers' Guild and also Chairman of the Hollywood Writers' Mobilization. According to [redacted] Lavery, himself, is not a known Communist, although he is sympathetic with the movement and the Communists are using him as a front because he is not known as a Communist at the studio [redacted] advised Lavery is comparatively new and in his opinion the Communists can use him successfully. Lavery was active in the 1943 Writers' Congress as sponsored by the Hollywood Writers' Mobilization and has been active in the past year in the Council of Hollywood Guilds and Unions, which group it is recalled was established to fight the Motion Picture Alliance for the Preservation of American Ideals - an anti-Communist group. According to technical sources close to John Howard Lawson, who is regarded as the real Communist leader in Hollywood, when Lester Cole, former President of the Screen Writers' Guild, was nominated for reelection, Cole withdrew in order that Lavery would have no opposition. According to the same sources the reason for this move was that the Communists did not want to split the progressive vote and, accordingly, backed Lavery in the election. It is to be noted that he had no opposition since he was the only one nominated for the position.

Arnold Manoff. According to available Communist Party membership records, Manoff was formerly Educational Director of Club A-3, Northwest Section, Los Angeles County Communist Party, holding membership book #10909. [redacted] is known to have been a delegate to the Los Angeles County Communist Party convention held October 31, 1943, at Los Angeles. According to the membership records referred to above, Manoff has also been connected with the following Communists groups: The Western Writers' Congress, League of American Writers, Screen Writers' Guild, and the People's Educational Center. He has also been a subscriber to the "People's World," the "Daily Worker" and has been a regular reader of "The Communist". According to the membership records available, his wife, Ruth Manoff, has been a functionary in the Northwest Section.

Lewis Meltzer, according to 1943 Communist membership records, joined the Party in 1943 under the name of Lewis Callahan, holding 1943 membership book #36025.

Horace McCoy. According to [redacted] McCoy has been a member of the League of American Writers, taught in this organization's school and has been active in the Hollywood Writers Mobilization. No evidence is available that McCoy is actually a Party member.

Josef Mischel, alias Peter Warner, is a writer for RKO Studios according to the most recent information. He was born in Austria and naturalized in Los Angeles, October 10, 1914. Available Los Angeles Communist Party membership lists indicate Mischel joined the Communist Party in Los Angeles in May, 1943, under the name Peter Warner, and was assigned to Branch 1, Northwest Section. He is said to have been a newspaper correspondent before coming to America. In his work with RKO, according to [redacted] he translates American films for foreign consumption. He has been a member of the Hollywood Writers Mobilization, and [redacted] states he has advocated an alliance on the part of that organization with the Society for Cultural Relations with Foreign Countries (VOKS) in the Soviet Union. He was a sponsor of the Writers Congress, University of California, Los Angeles, in 1943.

Leo Mittler. Mittler is an associate of reported German Communist sympathizers in Hollywood and has been a contributor to the Free German Movement. He was present at a reception given in honor of Mikhail Kalatozov, Soviet Film Representative in Hollywood, on August 22, 1943.

Jane Murfin, according to [redacted] is not a member of the Communist Political Association, but is used apparently by the Communists. Her activities have been generally in the Screen Writers' Guild as a member of the Executive Board, and in the 1943 Writers' Congress where she was a Chairman of the Ticket Committee.

Mr. Tolson
Mr. E. A. Tamm
Mr. Clegg
Mr. Coffey
Mr. Glavin
Mr. Ladd
Mr. Nichols
Mr. Rosen
Mr. Tracy
Mr. Mohr
Mr. Nelson
Mr. Hendon
Mr. Rumford
Mr. Jones
Mr. Quinn Tamm
Mr. Haase
Miss Gandy

Henry Myers, according to membership records available, was formerly [redacted] Director of Branch A. Northwest Section, holding Party membership book for 1943, #25065. He was a member of the League of American Writers and taught in their Hollywood school. Through a surveillance by Agents it is known he attended a meeting with Alexander Trachtenberg on February 7, 1943, at the League of American Writers School. Trachtenberg is a member of the National Committee of the Communist Political Association and Literary Director. He was one of the three authors of the CIO stage show entitled "Marching with Johnny," which played in the Eastern part of the United States in 1943.

Dudley Nichols. (Previously described in Section "RKO Producers").

Arch Oboler, according to [redacted] was formerly Western Regional Vice President of the Radio Writers' Guild and is an alternate on the Executive Council of the Radio Directors' Guild, Hollywood Chapter. He was a member of the League of American Writers and was active in the 1943 Writers' Congress, subsequently being a member of the Continuations Committee thereof. On April 15, 1944, as a result of a physical surveillance, it was learned that a car registered to Oboler was observed at the Hollywood Mobile Theater where John Howard Lawson was addressing new recruits of the Northwest Section of the then Communist Party. This was strictly an invitational meeting and a man was observed who may have been Oboler and who left Oboler's car.

Clifford Odets. (Previously described under Section "RKO Directors").

Don Quinn. (Described hereinbefore under Section "RKO Directors").

Stanley Roberts. A car registered to Stanley Roberts was observed as a result of a physical surveillance at a "People's World" (Communist West Coast news organ) benefit party at the home of H. Y. Harburg on July 15, 1944. From technical sources close to John Howard Lawson, Hollywood Communist leader, it has been learned that Lawson stated that Roberts is the kind of person who will go along with "the others", but who is not important - undoubtedly meaning that Roberts will go along with the Communist cause when he has supporters.

David Robison. Robison is a reader and a writer at RKO. According to membership records available for early 1944, Robison was a member of Club B, Northwest Section, Los Angeles County Communist Party, and later was active [redacted] Branch B, Communist Political Association, holding Communist Political Association card for 1944, #46889. His wife, Naomi Robison, is Northwest Section Financial Director, apparently handling all money in the Northwest Section. She is a member of Branch D (Radio Artists), Northwest Section.

Waldo Miller Salt is a free lance screen writer. According to membership records until recently he was organizer for Branch A (Writers) Northwest Section, Los Angeles County Communist Party, holding 1944 Communist Party membership book #48986. He has been active in the League of American Writers, the Hollywood Democratic Committee, the Hollywood Writers' Mobilization, and the Council of Hollywood Guilds and Unions. He was formerly Los Angeles Treasurer of the National Federation for Constitutional Liberties, a Communist dominated group. On September 24, 1944, he was observed by Agents in attendance at a birthday party at the home of Carl Winter, President of the Los Angeles County Communist Political Association. His wife, Mary Salt, is a member of Branch F (Actors) Northwest Section, Los Angeles County Communist Party, and is an instructor in the Actors' Laboratory, Communist actors' work shop.

Adrian Scott. (Previously described under Section "RKO Producers").

Allan Scott is the brother of Adrian Scott and, according to [redacted] he has been a member of the League of American Writers, and has been active in the Hollywood Writers' Mobilization and the Hollywood Democratic Committee. Jane Mead, who formerly lived with Scott, has been a Communist functionary in the Northwest Section for some time. According to [redacted] one of Scott's screen plays, entitled "So Proudly We Hail", was strictly in line with the Communist theme that the present war is a "people's war". Allan Scott is not known as a Communist Political Association member.

Rud Wilson Schulberg was born in New York City, and is presently an Ensign in the United States Navy and assigned to the Office of Strategic Services. He was previously a screen writer and is said to have alternated between Hollywood and Mexico City. According to [redacted] Schulberg was a writer for the picture "Government Girl" produced by RKO under the direction of Dudley Nichols, described hereinbefore. Schulberg is reported to have been a Communist Party member by [redacted] He has been active in such Communist groups in the Hollywood area as,

American League for Peace & Democracy
Hollywood Anti-Nazi League
Hollywood League for Democratic Action
Hollywood Peace Forum
Motion Picture Democratic Committee

American Peace Mobilization
Hollywood Theater Alliance
Contemporary Theater
United Spanish Aid Committee
Joint Anti-Fascist Refugee Committee
New Theater League
Motion Picture Artists Committee

Curt Siodmak. [redacted] has described this person as a refugee who is regarded favorably by Hollywood Communists and who fraternizes with them.

Harold J. (Hal) Smith. Available Communist membership records for 1944 reflect that Smith was former Membership Director of Club A-3, Northwest Section, and held 1944 Communist membership book #48677. His wife, Sylvia Smith, is known as a former functionary of the Northwest Section, Communist Party in Los Angeles. [redacted] a reliable informant, until recently a member of the Communist Political Association, advised Smith was a writer of a pageant to have been presented at a rally for William Z. Foster, National Chairman of the Association, which was under the auspices of the Los Angeles Communist Party Executive Committee in July, 1943.

Ray Spencer. According to available membership records for 1944 he was a member of Club B, Northwest Section, Los Angeles County Communist Party, and now holds 1944 Communist Political Association card #46385.

Joe Swerling. According to [redacted] Swerling was an instructor in the League of American Writers School for Writers in Hollywood, and was active in the Joint Anti-Fascist Refugee Committee, and attended open Communist Party meetings. The informant states that Swerling is currently active in the Hollywood Democratic Committee.

Frank Tarloff. According to available membership records, Tarloff became a member of the Communist Party in 1943 and later held 1944 Communist Party membership book #48663.

Bess Taffel, according to membership records, is presently assigned to Club A-1, Northwest Section, Los Angeles County, Communist Political Association, and holds 1944 Communist Political Association card #46818. She was formerly a club functionary.

Barry Trivers. [redacted] believes Trivers to be the brother of Paul [redacted], a known Communist Party member. Barry Trivers, according to [redacted] is comparatively new in Hollywood, and is not a member of any Communist front, but is a sympathizer and one who fraternizes with Communists.

Dalton Trumbo was born in Montrose, Colorado, December 9, 1905. He is said to have been the writer of "Tender Comrade", recently produced by RKO, and has also been employed as a screen writer by MGM Studios. Available Communist Party membership lists in Los Angeles indicate he was a member of Branch A, Northwest Section, Communist Party, Los Angeles County, under the Party name Hal Conger. Trumbo is a member of the Screen Writers' Guild, the League of American Writers, and was a contributor to the "Clipper", the publication of the Hollywood Writers Mobilization. He was a member and speaker at the meetings of the American Peace Mobilization, and the National Federation for Constitutional Liberties. [redacted] states Trumbo wrote a pamphlet in defense of Harry Bridges, and has written articles appearing in the Communist West Coast news organ, the "Peoples World." He has been one of the most active members in the Hollywood Democratic Committee and was extremely active in working against the Motion Picture Alliance for the Preservation of Democratic Ideals, an anti-Communist group formed recently to fight Communism in the motion picture industry.

Brenda Weisberg. [redacted] as advised that Weisberg was formerly active in the now defunct Hollywood-Nazi League, and the Joint Anti-Fascist Refugee Committee. She is currently active in the Hollywood Democratic Committee. The informant has described her as a rank-and-file person who has never been a leader in any of the groups, but he has stated he does not know if she is an actual Communist Political Association member.

John Wexley. The November 15, 1944, issue of "Variety" states that this person has just returned from military service and was assigned by RKO to handle the screen play "Cornered" for Producer Dilan Scott. According to available 1944 Communist Party membership records, Wexley was a member of Branch A, Group 2, Northwest Section, holding 1944 Communist Party book #48640. These records reflect he was given special leave by the Party to go into the United States Army. According to dispatches in the "People's World", he made a trip to Europe and was in Russia, but returned around the first of November, 1944, at which time he was discharged from the United States Army.

V. R.K.O. Actors and Actresses

R.K.O. has no contract "star players" although it employes what are known as "stock players", generally hired for a period of six months, and consequently, the players roster is continually changing.

The "star players", when used in an R.K.O. release, are signed only for the picture and are not under regular contract. Since January 1, 1942, approximately 160 different actors and actresses have had leading roles in R.K.O. feature pictures. As of November 1, 1944, R.K.O. had fifty-five "stock players" on its roster. Listed below are those actors and actresses who, since January 1, 1942, have taken a leading part in pictures produced or released by R.K.O. and who have Communist connections as indicated. There are listed also those "stock players" with Communist connections who are presently on the R.K.O. roster.

Lucille Ball, motion picture actress. According to [redacted] she is a member of the Screen Actors' Guild and to his personal knowledge, she has taken an active part in and supported Communist-controlled fronts in the Hollywood area over a period of six or seven years. She was registered as a Communist voter in 1936. [redacted] has also stated that in 1936, Lucille Ball was appointed as a member of the state-controlled committee of the then Communist Party of Los Angeles County. The official records of the Registrar of Voters reflects that she sponsored Communist candidates for office in 1936 (When a voter sponsors a candidate, the voter must state that he or she is a member of the party to which the candidate being sponsored belongs). According to Rene Valle, former Communist Party member and subsequent witness for the California State Legislative Investigative Committee, she, Rene Valle, attended over a period of time, Communist Party new members' classes at the home of Lucille Ball on North Ogden Drive. This informant also stated that since Lucille Ball has become prominent, she has not been taking an open stand in Communist activities.

Lloyd (Bud) Bridges. According to available Communist Political Association membership records, Bridges joined the then Communist Party in 1943, and was assigned to Branch K of the Northwest Section and now holds 1944 Communist Political Association Card No. 46950. Bridges is also active in the Actors' Laboratory, Communist Actors' Work Shop.

Jean Brooks. According to available Communist Party membership record, Jean Brooks held 1944 Communist Party membership book No. 48972. She is a subscriber to the Communist news organ on the West Coast, the "People's World."

Virginia Bruce. According to [redacted] she became active in Communist affairs in 1938. She is a member of the Screen Actors' Guild. According to [redacted] she was a member of the Emergency Committee of the Communist Anti-Nazi League to save that organization at the time many deserted [redacted] organization because of the pact between Stalin and Hitler. She has also been a member of the American Peace Mobilization and the Motion Picture Artists' Committee for Spanish Aid. Proof of her membership in the Communist Political Association is not available.

Morris Carnovsky. According to available membership records of the Communist Party in Los Angeles, Carnovsky and his wife, known professionally as "Pheobe Brand", were transferred from New York to the Northwest Section of the Los Angeles Communist Party in early 1944. Carnovsky now holds 1944 Communist Political Association membership card No. 46952. He is attached to Branch F, Northwest Section.

Aaron Copland is a musician and according to [redacted] was a member of the League of American Writers and a former instructor at its school. [redacted] has also advised that Copland was active in the 1944 Musicians' Congress reportedly organized and controlled by Communists. He was also active in supporting the Harry Bridges Defense Committee.

Joseph Cotton. According to [redacted] Cotton is a member of the Executive Board of the Screen Actors' Guild and is a sympathizer with Communist aims, but is not a member. [redacted] has advised that Cotton supplied his name to many front organization [redacted]es and is a member of the Communist Joint Anti-Fascist Refugee Committee. He is a product of the Actors' Laboratory, Communist actors' workshop and is currently active in the Hollywood Democratic Committee.

Olivia De Havilland. [redacted] has informed that to his personal knowledge, this person began exhibiting sympathy for the Communist cause in Hollywood in 1942, and since that time, has taken an active part in various Communist front activities such as the Hollywood Committee for Writers in Exile and the Free People's Dinner honoring Paul Robeson. She is a sponsor of the Communist Joint Anti-Fascist Refugee Committee. She signed a protest sent to the State Department, protesting the detention of Jesus Hernandes Tomas, Spanish Communist who was temporarily held by Immigration authorities at Seattle, Washington in 1943. She attended the reception of Mikhail Kalatozov, Soviet motion picture representative, at the Mocambo Cafe, Hollywood, on August 22, 1943. She is a sponsor of the Los Angeles Council of American-Soviet Friendship and a member of and active in the Russian-American Club.

John Garfield, Alias Jacob Garfinkel. According to [redacted] Garfield is a citizen and has had his name officially changed to John Garfield. He is a member of the Screen Actors' Guild. The informant has advised that Garfield has been very active in Communist front activities for the past seven years and further, that Garfield teaches at the [redacted]ood Writers' School, a Communist organized school. [redacted] advised that Garfield returned home on or about May 1, 1944, from the Italian front where he had been on an entertainment tour. At this time, Garfield advised he had interviewed Marshal Tito while in Europe and eulogized Tito for his great efforts. According to available Communist membership records, Garfield's wife, Roberta, was active in Branch H, Northwest Section, Los Angeles Committee of the Communist Party and has been a member of the Communist Political Association.

Ira Girshwin. According to [redacted] Girshwin is a member of the League of American Writers and a former instructor in its school. He has been active in the Musicians' Congress, the Hollywood Democratic Committee and has been a sponsor of the Harry Bridges Defense Committee.

Cary Grant. [redacted] has advised he knows Grant to be a Communist sympathizer, although he knows of no Communist organization with which Grant has been affiliated. The informant stated that Communists make a great deal over Grant, although he does not know whether Grant fraternizes with them.

Paul Guilfoyle. According to [redacted] he is an Actors' Lab product who was formerly active in the Hollywood Theater Alliance. Guilfoyle was an actor in the stage musical, "Meet the People", a 1940 anti-war show, reportedly produced by Communists. The informant does not know whether Guilfoyle is actually a member of the Communist Political Association.

Paul Henreid. According to [redacted] Henreid was born in Austria and is a product of the Actors' Lab, Communist Actors' Workshop and a sympathizer with Communists. He is not known as a Communist and the informant knows of no other organization of a Communist nature to which Henreid has belonged.

James Wong Howe was a former instructor in the Hollywood League of American Writers' School for Writers and is presently an instructor in the People's Educational Center, successor to the Writers' School. He currently lives with Sonora Babb, who holds, according to available membership records, 1944 Communist Political Association membership card No. 46824.

Walter Houston. [redacted] informs that information on Houston's membership in the Communist Political Association is lacking but that to his [redacted] personal knowledge, Houston has supported Communist and Communist-controlled activities. He is a member of the Executive Board of the Hollywood

Democratic Committee. [redacted] advised that Houston is a close friend and associate of Jay Leyda and Joris Ivens, Communists who are important in the production of documentary propaganda films. Houston was attached to the League of American Writers and the Hollywood Writers' Mobilization. According to [redacted] Houston has met many times with leading Communists at open meetings.

Dean Jagger. According to [redacted] this person is sympathetic with the Communist movement, although not active therein.

Ruth Nelson. According to available Communist membership records, Ruth Nelson was recruited into the then Communist Party in 1943, and now holds Communist Political Association membership card No. 41773. According to [redacted] she is a product of the Actors' Lab, a Communist Actors' Work Shop. Further, according to this informant, Ruth Nelson is considered by Communists to be one of their best developments and is receiving the Communist "build up". It is to be noted she plays an important part in the motion picture "Wilson".

Rosalind Russell. According to [redacted] she has been a member and a sponsor of a large number of Communist fronts, among which have been: Hollywood Anti-Nazi League; Hollywood League for Democratic Action; "Committee of Fifty-Six" - an organization advocating the severance of relations with Germany prior to the Stalin-Hitler Pact; Motion Picture Democratic Committee; Free World Association of Hollywood; and Hollywood Democratic Committee (Executive Board).

George Sanders. According to [redacted] he is an Actors' Laboratory product. He is a member of the Screen Actors' Guild and is described by the informant as a Communist sympathizer, although the informant cannot advise of any Communist front group connections of Sanders. He added that Sanders is definitely not a leader and that he has no evidence of his actual Communist Political Association membership.

Tamara Toumanova. According to [redacted] she is the wife of Casey Robinson, producer at R.K.O. She is a Russian-born dancer who is the product of the former New Theater League, a Communist-controlled organization.

Orson Welles. (Described hereinbefore under Section "R.K.O. Producers").

VI. R.K.O. Feature Pictures Containing Communist Propaganda

At the outset, Informant [redacted] has stated that the "western" or "mystery" type of escapist film are not a suitable vehicle for Communist [redacted]anda and that Communists do not expect that every picture or even a majority of pictures produced by a studio, be a Communist vehicle. The informant has advised that from his experience in the Communist movement, Communists consider themselves successful even if one of twenty-five motion pictures contain important Communist propaganda. He stated this propaganda may consist of the spoken words, the actions or even the implications in sequences.

Communist propaganda has varied over a period of years and it is to be remembered that prior to June 1, 1941, Communists declared the present war to be an imperialist war, but since that time and continuing to the present time, Communists have completely reversed themselves and in varying stages have fallen in line with the Government's program of "win the war and win the peace", proclaiming themselves to be "super-patriots". This pretended position, according to [redacted] is merely a pretext and in fact, the Communists have so cloaked themselves in order to deceive the public and gain prestige and leadership.

The informant has advised that the present tactics of the Communist movement in the use of the motion picture as a propaganda medium are to refrain from directly advocating Communism, but to create sympathy for the Soviet Union and picture the Communist, either national or international, as a patriotic, loyal supporter of democratic processes. It is for these reasons Communist propaganda in motion pictures may be extremely difficult to detect. Further, the "patriotic" role of the Communists is being utilized to the fullest extent to further penetrate the industry. The informant states that the purpose of this intensive penetration is to prepare for the future so that the powerful influence of the motion picture may be used in the interests of internationalism, according to the Marxist-Lenin philosophies.

Recently two articles have appeared in the press, one in PM and the other in the Daily Worker, which have indicated feelings that R.K.O. cooperates with "Fascists". In the July 28, 1944, issue of PM, in the column by McManus, entitled, "Speaking of Movies", R.K.O. is referred to in the following manner:

> "Most recently, however, it has accepted the unique and unenviable stigma, being the only American film company willing and anxious to distribute Fascist-made films in the U.S.A. It is distributing (or trying to distribute) the Franco-made Spanish film, Goyescas, in the U.S.A. as a tribute for the privilege of distributing its Hollywood product in Fascist Spain. Goyescas is the film Winchell attacked on the radio Sunday night."

It was further stated in this article:

"Apart from a mounting indignation and disgust with this sort of trading with the enemy's agents, there has also been a growing concern over how such a reciprocal trade agreement with a Fascist country might affect a Hollywood studio's own production quality. Obviously anti-Fascist films would not be permitted on the market in a Fascist land. Obviously too, no business-like Hollywood studio can afford to produce films for export only. The inescapable conclusion therefore is that all its productions must be acceptable to all its markets which, logically means an end to anti-Fascist film-making by studios aiming to trade with Fascists."

The article then refers, however, to the fact that R.K.O. had, in the past, produced anti-Fascist films, such as "This Land is Mine" and "Tender Comrade".

With regard to its future releases, the article states that R.K.O. promises fifty or more feature-length "escapist and comedy themes" predominately, with the exception of one or two "prestige pictures". The article states,

"Otherwise, for the great burden of the way, the going will be intrigue, bang-bang, and technicolor kisses, the same old messy misrepresentation of America and its tastes that characterized most Hollywood film production in the prewar years."

In the other article referred to previously, the one appearing on page fifteen, Section I of the September 17, 1944, Daily Worker, was entitled "Warner Brothers Respect Franco". This article refers to a West Coast article describing how Hollywood has responded to Franco's summons to do business with him and his silent Axis partners. It is stated:

"R.K.O. and Universal are already doing business with him. Paramount and 20th Century-Fox are reported interested, but Warner Brothers has unofficially let out the word that they will not take part. 'Unofficially' perhaps because our State Department is involved to the extent that it is encouraging this exchange of business between the countries. Yet no anti-Axis sentiments are permitted in any of the pictures accepted by Franco. This is bound to have some influence on the content of films. Does it account for the fact, or is it just coincidental, that Universal acknowledges a present schedule of chiefly 'escapist' musicals?"

The reported exchange of films between this country and Spain is attacked in the article and Warner Brothers is set up as the "consistent" studio since it will reportedly not do business with Spain.

Within the past year, several movies which, according to the informant, contain Communist propaganda, have been produced by R.K.O. These are listed hereinbelow with a brief description of each.

"The North Star" - a Samual Goldwyn production released by R.K.O. [redacted]irector of this picture was Lewis Milestone, a sponsor of and active in a large number of Communists fronts. The writer of the script was Lillian Hellman, a reputed Communist and a close associate of known Communists. Jay Leyda who was Technical Director is a known Communist Party member. The film deals with life in a small town in Soviet Russia prior to the time of the Nazi invasion and subsequent to that invasion. The picture has been attacked viciously in the press as Communist propaganda of the Soviet Union and as a picture of life in the Soviet Union which is not consistent with the facts.

"This Land Is Mine". This was released in June, 1943, and is a war drama dealing with conditions in the occupied territories under Nazi domination. The screen play was written by Dudley Nichols who was co-producer with Jean Renoir, both of whom have been described hereinbefore.

[redacted] has advised that this picture conveys the idea that the middle-class cannot be trusted to fight against dictatorship, but that only the working class can be relied upon to fight Fascism and that it follows the principle of class opposition as advocated by Marxist ideology. In its cast are George Sanders, Phillip Merivale and Walter Slezak, all of whom, according to [redacted] have cooperated with persons favoring the Communist Political Association line.

"Government Girl". This was produced and directed by Dudley Nichols, described hereinbefore. The writer of the picture was Bud Wilson Schulberg, described hereinbefore. The star of the picture was Olivia De Havilland who, according to [redacted] has been in frequent contact with Communist elements and has been associated with the Communist-controlled Joint Anti-Fascist Refugee Committee.

"Tender Comrade". This was written by Dalton Trumbo, described hereinbefore. It was produced by David Hempstead and directed by Edward Dmytrik, who has been described hereinbefore. [redacted] claims that lines in this movie were of the Communist propaganda type.

"None But The Lonely Heart". This was directed by Clifford Odets and produced by David Hempstead who, according to [redacted] has shown decided sympathies for Communism over a period of years. The male star is Cary Grant, who has been alleged by [redacted] to move socially in Communist circles.

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VII. R.K.O. Contracts With Soyuzintorgkino (Soviet Movie Trust) For Sale Of Films

It has been learned from the Foreign Agents Registration Section of the War Division, Department of Justice that on July 13, and July 17, 1944, conversations were had with [redacted] one of the Vice-Presidents of R.K.O. studios relative to the matter of establishing a corporation composed of stock holders from R.K.O. and Soyuzintorgkino, the Soviet motion picture combine. [redacted] pointed out to the Foreign Agents Registration Section that R.K.O. and Soyuzintorgkino were contemplating dividing the profits equally. No further progress at that time was indicated. However, the October 9, 1944, issue of the "News Week" Magazine carried an article to the effect that R.K.O. and Soyuzintorgkino had entered into an arrangement whereby R.K.O. will distribute five films each year which cost $50,000 each to produce, and in turn, Soyuzintorgkino is to release a like number for R.K.O. in Russia. R.K.O., according to the article, was not made the sole global distributor of Russian films.

To date, no additional information has been received with regard to this arrangement or with regard to the character of the movies to be released. Undoubtedly, however, the Soviet films which will be furnished to R.K.O. will be highly propagandistic if the previous policy of the Soviet Union in the making and distribution of its films is followed. Furthermore, any film made by R.K.O. for distribution in the Soviet Union will undoubtedly be censored most carefully by the Soviet Union.

"RKO Soyuzintorgkino Deal"

The October 9, 1944, issue of "News Week" (page 24), carried the following item:

> "In Hollywood's current scramble for the post-war foreign film market, RKO has out-sprinted the other studios by signing a two year contract with Soyuzintorgkino (Soviet Movie Trust). Under the deal, RKO will distribute, in the United States and elsewhere as agreed upon by the trust, a yearly minimum of five Soviet films purchased at $50,000. In return for every Russian picture the U. S. studio handles, Soyuzintorgkino will purchase an RKO movie at the same price for distribution with the U.S.S.R. To facilitate these business deals, a new corporation soon will be set up with RKO and the Russian film trust, each holding a 50% interest. The Soviet Union's determination to cut its own slice of the world film market is seen in the trust's refusal to name RKO as sole global distributor of Russian films."

(November 14, 1946, through February 14, 1947)

[redacted]chary

Dore Schary has been elevated to the vice presidency of RKO pictures and put in charge of all production of pictures under a five-year contract. This company, Radio-Keith-Orpheum (RKO), is one of the major companies in the motion picture industry in Hollywood. The appointment of Mr. Schary was made by David Selznick, the head of the company.

Mr. Schary, as director of all production, would determine the type of picture produced, the personnel employed in the cultural preparation and direction of the picture; in fact, his power would determine the entire trend of the production of that major producting company.

Mr. Schary has a long record of activity as a strong Communist sympathizer. Some of his activities are as follows:

Former member of the League of American Writers,
Teacher in the Hollywood Writers School conducted by the League of American Writers. This League of American Writers was affiliated with the International Union of Revolutionary Writers, headquarters, Moscow, Russia. This school is now known as the Peoples Educational Center and is still under Communist control,
Was a member of, and extremely active in, the Hollywood Writers Mobilization,
Member of the "advisory committee" of the Fifth Writers Congress,
Member Executive Council of the Hollywood Democratic Committee,
Member Executive Council of Hollywood Independent Citizens Committee of the Arts, Sciences and Professions. Was also vice president of this organization.
Member of the Russian-American Club of Hollywood, and
Supported the Council of Hollywood Guilds and Unions, an organization set up to defend Communists in the motion picture industry.

[redacted]

VII. INVESTIGATION OF COMMUNIST ACTIVITIES IN THE MOTION PICTURE INDUSTRY BY THE COMMITTEE ON UN-AMERICAN ACTIVITIES, HOUSE OF REPRESENTATIVES

The House Committee on un-American Activities announced to the public on June 20, 1945, that it had voted to investigate subversive activities in Hollywood to determine whether film stars and producers were involved in a plot to overthrow the government. John E. Rankin of Mississippi, Acting Chairman of the Committee, made the announcement, stating that so much mail had been received about a dangerous plot to overthrow the government centering around Hollywood that the Committee had voted to send investigators to the west coast at once. Mr. Rankin did not elaborate in his statement to the press on the persons involved in the alleged plot or its nature but indicated that before the investigation was finished some "big names" would enter into the inquiry.

REASON FOR THE PROPOSED INVESTIGATION

The decision of the House un-American Activities Committee to inquire into Communist infiltration of the motion picture industry appears to have been prompted by articles originating in Los Angeles newspapers following a meeting in that city on June 8, 1945, which was sponsored by "New Masses" magazine and held in honor of William Gropper, cartoonist for that publication. This meeting was arranged by Doretta Tarmon, field director for "New Masses." The principal speakers were Richard Bransten, also known as Bruce Minton, who is contributing editor to "New Masses;" Ruth McKenney, wife of Richard Branstan, who is also a contributing editor for "New Masses;" Joseph Foster, film editor for "New Masses;" and William Gropper.

Clippings from Los Angeles papers which were made available at the time stated that speakers at the meeting indicated that Communist propaganda and activities would in the future become centered around Hollywood; that Communists were seeking to strengthen their ties with the White House; that relations between the United States and the Chiang Kai-Shek Government of China must be broken in order to further the plan of Sovietizing all of Asia; that pressure must be exerted to continue lend-lease aid to Russia; and that pretty young girls in the Communist Youth movement should be used to favorably influence men in the armed forces. The Los Angeles "Examiner" published a story setting out the reaction of several civic organizations and civic leaders to the reported disclosures made at the meeting, all expressing indignation and demanding action to counteract the alleged Communist program.

The Los Angeles Office reported that information regarding the meeting on June 8, 1945, had been received from informants prior to the time it was held and that inasmuch as it was indicated information of some significance could be obtained from coverage of the meeting, which was a public one, agents of the Los Angeles Office were in attendance.

Tolson
A. Tam
W. Z.
Ladd
Nichols
Rosen
Egan
Quinn Tam

According to the agents, the meeting had as its Chairman, Joseph Foster and the first actual speech was delivered by Ruth McKenney who opened by offering some rather humorous and not particularly serious observations regarding her experiences at the San Francisco United Nations Conference. The agents advised that McKenney did, however, during her address, find occasion to praise the position of the U.S.S.R. and to ridicule the attitude of the United States State Department.

Richard Branstan in addressing the meeting also spoke regarding the United Nations Conference, stressing particularly the need for exerting pressure upon the State Department to induce its return to the foreign policy of the late President Roosevelt and to carry out the provisions of the Yalta agreement. Branstan is said to have particularly ridiculed former President Hoover and Senator Vandenberg; to have repeatedly emphasized throughout his speech the need for strengthening "Big Three" unity; and to have stressed the necessity of putting an end to the growing trend toward "Soviet baiting."

According to the agents, the speech made by William Gropper dealt only with the history and policies of "New Masses" magazine. Each of the speakers found occasion to appeal for support of "New Masses" in the form of subscriptions and contributions.

The Los Angeles Office has advised that the "Examiner" in its newspaper stories regarding the meeting had to some extent embellished the statements of the above-named speakers whose alleged remarks appeared in quotation marks in newspaper articles. The agents who covered the meeting were of the opinion that some of these quotations were not correct, although the nature of the meeting was such that the Agents could not take notes.

One particular inaccuracy pointed out was the statement quoted in the Los Angeles "Examiner" that "the thousands of pretty young girls in our Communist Youth movement must volunteer as hostesses in USO's, canteens, churches, social groups--wherever the soldiers, sailors and marines seek recreation and are prone to listen to pursuasive voices." The agents pointed out also that although the "Examiner" made the statement that the program presented had been "carefully blueprinted in New York City by Earl Browder and other American Soviets," no such statement, in fact, had been made at the meeting.

The reaction of the Agents present at the meeting as to what was said and outlined by the speakers was generally at variance with the conclusions reported in the Los Angeles "Examiner." They have stated that nothing was said by the speakers or suggested during a question and answer period to indicate any change in the policies of the Communist organization. They have advised that

nothing was said from which the conclusion could be drawn that the Communist Political Association was transferring its center of operations from New York City to Hollywood. Furthermore, nothing was announced or said at this meeting, according to the agents, to indicate a plan had been formulated by the CPA to win over the armed forces to a sympathetic viewpoint.

According to the Los Angeles Office, there is no question but that the meeting held on June 8, 1945, was a completely Communist dominated gathering. Two of the principal speakers, Richard Branston and his wife, Ruth McKenney, are contributing editors to "New Masses" and both are known by the Los Angeles Office to have been members of the Communist Political Association assigned to the 59th Assembly District Club in Los Angeles. The meeting was held for the purpose of honoring William Gropper, cartoonist for "New Masses," and to increase interest in that publication as well as to obtain donations and subscriptions therefor.

Information was received from confidential sources subsequent to the date of the meeting indicating that Communist leaders in Los Angeles were considerably aroused at the manner in which the function was treated by the press. According to the Los Angeles Office, there were indications that Branston and his wife would protest to the "Examiner" and demand a retraction of the story. It was also indicated that Branston might possibly seek legal advice as to whether he had a libel case against the newspaper for the publication of the stories. No information has been received, however, that a protest was made directly to the "Examiner" or that any legal proceedings were instituted.

REACTION OF THE CPA TO THE NEWSPAPER CLIPPINGS

The reaction of the national office of the Communist Political Association to the newspaper publicity referred to above was indicated by a letter dated June 13, 1945, from John Williamson of the CPA national office in New York City to William Schneiderman, State Secretary in California. A photostatic copy of this letter which is set out below was furnished the San Francisco Office by a highly confidential source of information.

"June 13, 1945

"Mr. SCHNEIDERMAN,
San Francisco.

Dear BILL: Copies to RED SPARKS and JOE NORTH.

"A number of districts have sent in to me copies of newspapers carrying a long news item from Los Angeles.

[redacted] this memo tells there are made alleged quotations from [redacted] MIRICH, [redacted] McKENNEY and JOSEPH FOSTER at a Hollywood meeting sponsored by the New Masses.

"The sort of things that are attributed to these 3 speakers are so grotesque as to be unbelievable. I just cannot imagine that any Communist in his right mind would say such politically incorrect, not to speak about provocative, things which have nothing in common with the program or policies of the CPA.

"I feel confident that there must be some distortion, although all of the things are in quotation marks.

"We would like to get an immediate reply dealing specifically with this question.

"Fraternally,

JOSHUA."

STATEMENTS OF PRINCIPAL FIGURES INVOLVED REGARDING THE NEWSPAPER PUBLICITY

Walter Wanger, who shortly after the publication of the newspaper articles mentioned above attempted to secure a statement from the Director that no plot to overthrow the government as had been alleged existed, submitted to the Bureau copies of affidavits which had been prepared by the following persons, all of whom had reportedly participated in the "New Masses" meeting on June 8, 1945: William Gropper, cartoonist for "New Masses;" Richard Branstem, also known as Bruce Minton, west coast representative for "New Masses;" Ruth McKenney, wife of Richard Branstem, now under contract with Paramount Studios; and Joseph Foster, film editor for "New Masses."

William Gropper in his affidavit deposes that none of the statements attributed to him by the Los Angeles "Examiner" resembled in any way, in whole or in part, the remarks made by him at the "New Masses" meeting. Richard Branstem, Ruth McKenney, and Joseph Foster likewise in their affidavits denied that they had made the statements attributed to them regarding the Communist Party and its principles. They expressed the opinion that the newspaper stories were complete fabrications for the purpose of smearing the progressive movement in Hollywood and furnishing a springboard for an investigation of the movie colony.

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[redacted] Attorney in the June 30, 1943 issue of the "New Masses" published an article in which she denied the statements attributed to her and characterized the entire matter as a "[illegible]"

STATEMENTS AND REACTIONS TO THE CONGRESSIONAL INVESTIGATION

[redacted] a confidential informant regarding Communism in the motion picture industry, advised that the immediate reaction in Hollywood to the "New Masses" meeting and to the publicity afforded it was that many persons connected with the motion picture industry issued statements denying that there were any Communist activities in the various studios, claiming that the entire commotion could be laid to publicity-seeking individuals. The informant stated, however, that motion picture producers were very much perturbed by the developments. The film industry and all interests allied thereto were generally violently opposed to the Congressional investigation.

The July 2, 1945, issue of "Variety," movie trade paper, under the heading, "Accuse Rankin of Trying to Bust Page One" stated in part that the new Hollywood smear investigation was just an effort by a "flop" committee to crash the front pages. The story continued that Los Angeles congressmen had accused Representative John Rankin and the House Committee on Un-American Activities of following the well-recognized technique of trying to bust the front pages by working through the motion picture industry.

The article quoted Congressman Ned R. Healy of Los Angeles as stating: "This move is typical of sort of Rankin's activities. He obviously is following in the footsteps of his predecessor, Martin Dies. This is an attempt to drive underground all members of the motion picture industry. It is the old Red smear."

Congressman Ellis E. Patterson of Beverly Hills, California, was quoted as saying: "The whole thing is an attempted smear of Hollywood in order to hurt the film industry and to get a lot of publicity..... It's the old Red herring drawn across the band of freedom of speech and thought."

Congresswoman Helen Gahagan Douglas charged: "It is a plan to get publicity through a smear of the film industry. It is an effort to crush liberalism among the Democrats of the area."

Gordon L. McDonough of Hollywood, the only Republican representative from the area, also joined the denunciation of the Rankin investigation as an effort to "smear the motion picture industry."

[redacted] has reported that a [redacted] survey by investigators for the Congressional Committee [redacted] activities has been started. This reports the investigators did not consider the strike or the agitation within the trade unions, but devoted most of their investigations to the so-called cultural groups and to writers, directors and actors. They reportedly paid particular attention to the connections between the Office of War Information and the Hollywood Writers Mobilization and the Screen Writers Guild. According to the informant, the investigators also took into the matter of various schools of indoctrination, specifically the Abraham Lincoln School, the Citizens Training Laboratory and the People's Educational Center, both of which are under Communist supervision and influence.

[redacted]

[redacted]

(November 14, 1946, through February 14, 1947)

This Congressional Committee has been giving some attention to Communist activities in Hollywood film industry over a period of several years. On December 3, 1946, Chairman Wood and Chief Investigator Adamson held a short hearing in Los Angeles on this subject. Only three witnesses were called and the hearings were superficial. However, the Committee announced that it would return in January and conduct extended open hearings into all phases of this type of activity in Hollywood. [redacted]

VII. INVESTIGATION OF COMMUNIST ACTIVITIES IN THE MOTION PICTURE INDUSTRY BY THE COMMITTEE ON UN-AMERICAN ACTIVITIES, HOUSE OF REPRESENTATIVES (April 22, 1947 - May 24, 1947)

As you will recall, you testified before the House Committee on Un-American Activities on March 26, 1947, at which time you referred to the Communist infiltration into the motion picture industry. You pointed out that the Communists launched their attack in Hollywood in 1935 directing their activities at the infiltration of labor unions and the so-called intellectual, and creative fields. You pointed out that the Communist activity in Hollywood was effective and was furthered by Communists and Communist sympathizers who use the prestige of prominent individuals in the motion picture colony to further their cause. You also pointed out that the Communists endeavor to insert into the motion pictures Communist propaganda or to keep out of motion pictures anti-Communist propaganda.

Following your testimony before the Un-American Activities Committee, you will recall that Eric Johnston of the motion picture industry testified before this Committee after he made a trip to Hollywood where he conferred with studio and union heads. The Washington Post on April 13, 1947, in referring to Johnston's appearance before the Committee quoted Johnston as stating:

> "As for there being Communist influence in the movies, such an accusation is absurd. If Hollywood were a Communist network, I should not be attacked every morning in the Daily Worker—as I can assure you I am. And some of the people out there who are attacked as Communists are no more Commies than I am. They have a right to their convictions, and while some of them may be critical they have a perfect right to be".

As you will further recall, Father Cronin telephonically advised Mr. E. A. Tamm that Eric Johnston had requested him to draw up a program for the elimination of Communists from the motion picture industry. Father Cronin stated he had outlined a program which he was going to submit to Eric Johnston in which each of the studios would have three specialists in the script department of the studio who would review all script prior to the time that the pictures were actually made. One of these men will be an expert on the labor aspects of Communism; the second an expert on propaganda aspects of Communism, and the third another type of an expert. Father Cronin's program also will recommend that there be assigned to the "brain office" of each studio one man who will have the responsibility of enforcing a program of easing the Communists out of the various jobs in the company and of directing the screening of all applications so that Communists will not be hired. As you have noted, the statements of Johnston as quoted in the Washington Post and his activities with Father Cronin do not follow the same line and apparently Johnston has changed his mind concerning the Communists in Hollywood.

Confidential Informant [redacted] of the Los Angeles Office advised that members of the Un-American Activities Committee arrived in Hollywood on May 8, 19[redacted] with a great fanfare of press releases and headlines. The Committee stated it would get to the bottom of the Red issue in studios and that, specifically, it was in Hollywood to investigate the activities of Hanns Eisler, the brother of Gerhart Eisler. It indicated that hearings were to be conducted in secret at the Biltmore Hotel in downtown Los Angeles. The Committee in Los Angeles was represented by the following individuals:

J. Parnell Thomas, Representative from New Jersey, Chairman
John McDowell, Representative, Pennsylvania
John Wood, Representative, Georgia
Robert Stripling, Chief Investigator

Novelist Rupert Hughes testified before the Committee on May 15, 1947, at which time he stated, according to the Los Angeles Herald and Express for the same date, that Communists dominated Hollywood to a large degree and mentioned two individuals, John Howard Lawson and Charles Chaplin. He said that Charles Chaplin called for a second front in a speech in New York shortly after Hitler turned on Stalin although "we only had a few men in Europe at the time". He said that the Communists control the Screen Writers' Guild and that they had tried to kick him out of the Authors' League. He stated John Howard Lawson, head of the Authors' League, had tried to drive him out of the Authors' League and would have been successful if it had not been blocked by a few of his friends. He said that Lawson was a notorious Communist and "I deplore the fact that he at present is the publisher of the Hollywood Quarterly at U.C.L.A., and on the editorial board are members of the U.C.L.A. faculty".

Hughes stated that the Communists in the Hollywood film industry gang up on anyone opposing them and have caused those in opposition to them to be fired. He recalled a lot of names that the Communists had directed at him when he fought them and he also told of being booed at U.C.L.A. by the Communists while making a speech against Hitler and his totalitarian gang. He stated,

"But that was the time when the Communists opposed conscription, preparedness and lend-lease--because Hitler and Stalin had a non-aggression pact.

"As soon as Hitler turned on Stalin, these same people became the greatest prepareders and that was when Charles Chaplin made his second front speech in New York.

"They call anyone who opposes them a Fascist, yet I, who believe in free enterprise, am a Fascist to them while they, who are believers in totalitarianism, are benefactors.

"Take some of these Red $3,000-a-week boys in Hollywood who do nothing for humanity—they consider themselves benefactors of humanity. But a Henry Ford, who employs hundreds of thousands and gives everyone a cheap car—they say he is a Fascist and an enemy of mankind and should be wrecked."

Hughes called Stalin "the foulest brute in history" and appended this comparison:

"One of their favorite policies is to start hostility among the Negroes. They do not care to help the Negro, and actually hurt him. Now there are many abuses in this country and these I oppose, and have opposed.

"There are 13,000,000 Negroes in all the United States. But there are 15,000,000 Russians in slave camps in Russia; work-slaves, and their slavery is far more deadly than any we know of. They work in temperatures as cold as 85 degrees below zero; in many cases they work with their feet in ice water; they get 12 ounces of bread a day--and die like flies".

A Communist, in Hughes' view, need not be a member of the Party, he explained, adding:

"A man who says he is not a Communist but who defends Russia in everything; who says he is a friend of the Russians, who defends their policies, and is never critical of Stalin--he may call himself a hypochondriac or a Zulu or any odd name, but he is as much a Communist as an avowed Party member."

Jack Warner, Vice President of Warner Brothers Studios, according to this same article, complimented the Committee and promised his full support. Warner, who appeared before the Committee for an hour with his Plant Production Director, Blayney Matthews, said:

"The Committee is doing an excellent job and I am happy to cooperate.

"If any persons are undermining the American system--the American way of life--I want to be one of those to be of aid in stamping it out.

"I told the Committee everything I might have known of subversive activities in the film industry".

Chairman Thomas, according to this article, complimented Adolf Menjou on having made the most enlightening presentation before the Committee to date. He invited the actor to appear at the Committee's hearings in Washington at some later date. Highlights of Menjou's testimony, according to Thomas, were as follows:

"1. He charged that the 16 men who control the Soviet Union wanted to take over America as 'they could never feel safe as long as there was one free spot in the world such as the United States'.

"2. He predicted that the Communist Party, if unchecked, would 'soften up this country as the Nazis did in Norway' and take it over within 15 years.

"3. He defended the capitalist system in America, asserting he was proud of it and that 'if it did half as much for the happiness of the world in the next 50 years as it had in the past 50 years,' he would feel satisfied.

"4. He charged that many millionaires in Hollywood and elsewhere were Communists or pro-Communists.

"5. He charged that 'the Communists in the film industry are so powerful that many of the "little people" are afraid to move against them'."

This same article reflected that Menjou stated prior to appearing before the Committee that he had made 36 talks against Communism and expressed the belief that the Communist Party of the United States should be outlawed. It quoted Menjou as follows:

"My good friend Edgar Hoover, the F.B.I. head, feels they should not be outlawed—that it would drive them underground. But I ask where are they now? They all hide. This is a wonderful country. It has its faults which we should correct. But I like it the way it is.

"I would recommend that the 16 rulers of Russia be treated exactly the way they treat us.

"They twist what we say to fit their purposes. Any films that we make that show some of our defects, they twist around and change to make it appear that the defects portray America while actually they are exceptions to the rule.

"I would shut all of them out of the country as they shut our people out of Russia. I would distort everything they say.

"As some of my friends say: 'You can't do that'. I answer: 'You can because they do it'.

"With class distinction, the profit system and American capitalism the Communist's particular targets in the United States, what I can't understand is how there are so many millionaires for it. There

[redacted] lots of them in Hollywood; at least half a dozen Red directors and some Red actors.

"I have always opposed boycotting films, when such action was suggested, to combat the films directed by these Reds or with the Reds starring in them because too many little people would be hurt. The little people are afraid--in fact it's surprising to find some of the bigger people also afraid of the Communist organization".

* * * * * *

"A lot of people who fall for the Commies class distinction and anti-capitalism bunk, don't realize that the Communist leaders in Russia, four months after they had obtained control of that country, abandoned Karl Marx and the favorite Russians now profit by the profit system, can leave property and wealth to their children, while many other Russians just live in a slave state."

"The chief fear of the Communists in the United States is the American middle class. In other countries such as France and Italy where the Communists have gained strength, they have done it primarily by lying to the workers".

"The Little Red School House" of Hollywood was brought into evidence by Mrs. Leila Rogers, mother of film star Ginger Rogers, according to this same article. She attributed the strong influence of Communists in Hollywood to the writers and charged that the Communists trained them "in 'The Little Red School House' as we know it". She identified this school as the "People's Education Center in Hollywood". Mrs. Rogers revealed in one picture, "Tender Comrade", her actress daughter Ginger had refused to say the following line, "Share and share alike--that's democracy". Mrs. Rogers said "I think that's definitely Communist propaganda inspired by the Little Red School House.

"Ginger refused to read the line. So it was given to a sweet and unquestionably loyal youngster, Kim Hunter, to read". She said that the author of the script was Dalton Trumbo.

The Los Angeles Examiner for May 15, 1947, reflected that screen actor Robert Taylor also testified before the Un-American Activities Committee on May 14. On this occasion, Taylor advised that he was forced by a former Aide of the late President Roosevelt into starring in a motion picture which favored Russian ideologies over American. According to the article, the pressure was from a former White House adviser and the Office of War Information official who came to Hollywood for the express purpose of overruling Taylor's objection to appearing in the 1943 release, "Song of Russia".

Representative Thomas stated, according to the article, that this individual was Lowell Mellett, Administrative Assistant to the late President

[redacted]lett. The article reflected that Mellett, as Director of the Motion Picture Division of the O.W.I., had publicly declared they wanted "no censorship of motion pictures". The article also reflected that Mellett, when contacted in Washington, D. C., concerning Taylor's testimony, referred to the accusations as "too silly to deny". He stated "I certainly didn't compel Robert Taylor or anyone else to do anything". He continued, "If Thomas wants to know what I know about this matter, I will be glad to tell him when he gets back to Washington."

Other individuals prominent in the film world who sought to aid the Committee in its probe were Actor Richard Arlen and Henry Ginsberg, Vice President in Charge of Production at Paramount Studios. After hearing Taylor and Arlen, Mr. Thomas commended both actors who were very cooperative in appearing before the Committee. He stated, "They showed especial courage in accepting our invitation. It could affect their careers." This article reflected that Arlen told the reporters that "the Communists are very influential beyond their numbers in Hollywood".

The Los Angeles Examiner for May 17, 1947, reflected that a surprise witness, Viktor Kravchenko, an estranged Soviet official, had appeared on subpoena before the Committee--one day after his life was threatened in a Beverly Hills home where he was a guest. Representative Thomas told reporters, according to the article, that because of this threat received by Kravchenko, the author of "I Chose Freedom", he was placed under the protection of the FBI. This same article reflected that Kravchenko told the Committee:

> "Hollywood is a serious intellectual front in the United States. It is necessary to clear Hollywood of Communists and sympathizers--in the writers' circles and in the artists' circles.
>
> "Today few companies in Hollywood want to make pictures that show the Soviet Union as it really is. Take for example the picture, 'Red Danube', which is pure fantasy.
>
> "Why don't they make a picture on Russia which would show what it means to live there, what the Soviet means and show the concentration camps? Show everything as it really is."

The New York Times of May 17 under a Los Angeles dateline of May 16, quoted Chairman J. Parnell Thomas of the House Committee on Un-American Activities as asserting after a week of hearings on subversive activities in Hollywood, that "90 per cent of Communist infiltration" was in the screen writing field, but that the Federal Government also had abetted the work. He stated that in the testimony of the fourteen actors, writers and producers, "a very outstanding point that came up (not once but many times was the influence of the Government in aiding the Communist conspiracy". Mr. Thomas said:

"We have recorded testimony that even the White House exerted [redacted] influence on certain people in Hollywood to have certain pro-Russian motion pictures filmed during the regime of the late President Roosevelt.

"I don't refer to just the Robert Taylor disclosure, but to others by actors and producers themselves who told how the Government had wielded the iron fist in order to get the companies to put on certain Communist propaganda"

Mr. Thomas also related that the sub-committee had "been amazed at the revelations made by the witnesses and their frankness in naming names, places, dates, Communist card numbers, etc." He added:

"The insidious propaganda of the Communist has no place in the movies which entertain millions of Americans, but it seems to me that the quickest and most effective way of eliminating it would be for Hollywood to clean its own house and not wait for a committee to spotlight this sorry spectacle".

This article also reflected that Mr. McDowell left on May 15 to inspect the Texas border stations on his way East. Mr. Thomas indicated, according to the article, that he planned to go to San Francisco to continue his inquiry. The article also reflected that Mr. Thomas' statement caused little stir among screen writers. Emmert Lavery, President of the Screen Writers' Guild, said:

"If Mr. Thomas has discovered anything worth investigating, the place to investigate it is through the FBI. I personally doubt very much that subversive circles in the city are likely to be trapped by punches telegraphed in advance by eight-column scare headlines."

VIII. MISCELLANEOUS

[redacted]

In 1941, during the period of the Stalin-Hitler Pact, when the Communist Party of the United States was calling strikes in the major defense plants through its control of certain CIO unions, [redacted] was the leader of a strike in [redacted] in one of the key plants of the [redacted] also went to Los Angeles, according to [redacted] to support the Vultee and Harvil Strikes at about the same time.

[redacted] described him as a follower of the Communist line and there was no evidence that he had departed from that position since. According to [redacted] it is understood that [redacted] plays an important behind-the-scenes role in motion picture labor affairs.

[redacted] in 1942, was a confidential national defense informant [redacted] However, extreme caution was used by the [redacted] office in the handling of [redacted] as an informant in view of the fact that he formerly was a Communist Party member and that his parents and brother-in-law were also affiliated with the Party. [redacted] during this period, was also a national labor figure and consequently two agents were always utilized in interviews had with him. However, the [redacted] office reported that during the period he acted as an informant with regard to labor matters and Communist activities, all information which he furnished that could be checked or substantiated by the [redacted] Office, was found to be reliable and accurate. The Bureau's file with regard to [redacted] reflects he was discontinued as an informant on December 17, 1945, when he resigned his position with [redacted] take a position as [redacted] motion picture industry.

[redacted]

Tolson
E. A. Tamm
Clegg
Glavin
Ladd
Nichols
Rosen
Tracy
Carson
Egan
Gurnea
Harbo
Mohr
Pennington
Quinn Tamm
Tease
Mr. Tandy

JJC:mae

VIII. MISCELLANEOUS
(April 22, 1947 - May 24, 1947)

[redacted]

The Los Angeles Office has advised that [redacted] who is a [redacted] California, contacted Special Agent [redacted] of the Los Angeles Office and disclosed the following information concerning [redacted]

It should be noted that [redacted] has been used as a source of information on various matters by Agents of the Los Angeles Office. [redacted] to the present time. [redacted] advised the Los Angeles Agents that [redacted] had been attempting to secure her citizenship through the Bureau of Immigration and Naturalization in Los Angeles and has been completing the necessary requirements for the same before an examiner of the Immigration and Naturalization Service in Los Angeles. According to [redacted] the examiner advised [redacted] that all of [redacted] requirements for United States citizenship had been fulfilled except for the FBI check concerning her record.

Shortly after this hearing, [redacted] advised that the above four individuals engaged in a conversation concerning the probability that the FBI might be in possession of information reflecting that [redacted] was affiliated with certain leftist or Communist groups in Hollywood and therefore would block [redacted] citizenship. [redacted]

[redacted]

[redacted]

On the occasion of this interview, Special Agent [redacted] of the Los Angeles Office did not attempt to question [redacted] but merely let her talk and make any statements that she desired.

[redacted]

[redacted]

On May 3, 1947, [redacted] again contacted Agent [redacted] of the Los Angeles Office and related the following additional information which had obtained from [redacted]

[redacted] The Agent obtaining the information was, of course, non-committal.

[redacted]

On May 6, 1947, arrangements were made for [redacted] to be interviewed for a brief period in the Los Angeles Office. On this occasion, an attempt was made to consider the possibilities of using [redacted] as a source of information on Communist activities in the motion picture industry. This interview was conducted for the most part by Assistant Special Agent in Charge [redacted] and Special Agent [redacted] She was also interviewed by Special Agent in Charge R. B. Hood and briefly by Special Agents [redacted] Supplementing the information previously given to the Los Angeles Office, [redacted] stated as follows:

[redacted]

[redacted]

[redacted]

[redacted]

Writers known to [redacted] as having definite Communist tendencies are Dalton Trumbo; Albert Maltz; and Donald Ogden Stewart.

[redacted]

[redacted]

Special Agent [redacted] of the Los Angeles Office ascertained by contactin[redacted] and [redacted] examiners of the Los Angeles Office of the Immigration and Naturalization Service, that [redacted] had, in fact, been informed that all immigration cases are cleared through the FBI. It was further learned that [redacted] case had been held up pending additional investigation by Immigration and Naturalization's own investigative unit and it had apparently been assumed by [redacted] that her case had been held up pending receipt of FBI clearance. A review of [redacted]s file in the Immigration and Naturalization Service office reflected that she was questioned by the INS concerning the information supplied by the Bureau to them without, of course, divulging the source of the information. This information included primarily her membership and

affiliations in certain Communist front organizations as set out hereinafter:

1. [redacted]

2. [redacted]

3. [redacted]

4. [redacted]

5. [redacted]

6. [redacted]

7. [redacted]

When questioned by the examiner for Immigration and Naturalization Service, [redacted] denied membership in any anti-Fascist organization although she admitted [redacted]

[redacted] who is in charge of the Investigative Division of INS in Los Angeles, reported that [redacted] application had been held for further investigation by his unit in view of the apparent possible

connection with Communist activities on the part of [redacted] Both [redacted] and the other two examiners previously referred to indicated that they were of the opinion that [redacted] was not actively engaged in the Communist movement but had been duped for financial purposes primarily by front organizations as have many other prominent persons in the motion picture industry.

In view of [redacted] position to get valuable information concerning Communist activities among motion picture actresses and actors in Hollywood, the Los Angeles Office is going to maintain periodic contact with her as a source of information. However, extreme caution is to be exercised in dealing with her in view of her past contacts with persons of known Communist sympathies as well as the manner in which she has suddenly become interested in cooperating with the FBI.

[redacted]

ANTI-RUSSIAN PICTURES

Four of the major studios, MGM, Warner Brothers, 20th Century Fox, and Columbia, have announced that each will make a picture based on the Canada spy trials. As a matter of fact, it is reported that all four studios are quarreling among themselves as to which will be permitted to use the title "Iron Curtain".

FREEDOM OF INFORMATION AND PRIVACY ACTS

SUBJECT: COMMUNIST INFILTRATION-MOTION PICTURE INDUSTRY(COMPIC) (EXCERPTS)

FILE NUMBER: 100-138754

SERIAL:157x1

PART: 3 OF 15



FEDERAL BUREAU OF INVESTIGATION

COMMUNIST INFILTRATION

OF

MOTION PICTURE INDUSTRY

(Up to date as of May 24, 1947)

ENCLOSURE

-157X1

The Director

May 27, 1947

D. M. Ladd

[redacted]
COMMUNIST INFILTRATION OF THE
MOTION PICTURE INDUSTRY
INTERNAL SECURITY (C)
(Running Memorandum)

There is submitted herewith the running memorandum concerning Communist infiltration of the motion picture industry which has been brought up to date as of May 24, 1947. The material discussed is divided into separate sections as follows:

I Communist Infiltration of Labor Groups
II Communist Infiltration of Intellectual Groups
III Communist Party Members in Hollywood
IV Communist Influence in Current Motion Pictures
V Soviet Activities in Hollywood
VI Communist Infiltration of RKO Studios
VII Investigation of Communist Activity in the Motion Picture Industry by the Committee on Un-American Activities, House of Representatives
VIII Miscellaneous

The new material added to bring this running memorandum up to date will be found in the following sections;

Section I, page 71
Section II, pages 119 through 121
Section VII, pages 18 through 24
Section VIII, pages 2 through 9

Of the new material added, probably the most significant will be found in Section VII which pertains to the activities of the Un-American Activities Committee during their recent visit to the movie colony in Hollywood at which time various representatives of the motion picture industry appeared as witnesses. Also of interest is the interview had by the Los Angeles Office with [redacted] During this interview, [redacted] offered [redacted] services as a source of information concerning Communist activities in Hollywood and explained her connections with Communist front groups as being due to her curiosity and interest in finding out about these various groups as well as the individuals connected with them.

These activities are being closely followed and all new information received in this regard will be incorporated into the running memorandum once each quarter, in order that you may be currently advised with respect to this situation.

Mr. Tolson
Mr. Clegg
Mr. Glavin
Mr. Ladd
Mr. Nichols
Mr. Rosen
Mr. Tracy
Mr. Carson
Mr. Egan
Mr. Gurnea
Mr. Harbo
Mr. Hendon
Mr. Pennington
Mr. Quinn Tamm
Tele. Room
Miss Holmes
Miss Gandy

October 13, 1944

COMMUNIST INFILTRATION OF THE MOTION PICTURE INDUSTRY

INTRODUCTORY BACKGROUND

The majority of the information concerning Communist infiltration of the motion picture industry has been supplied by [redacted] who is Los Angeles Confidential Informant [redacted] This informant has been associated with the motion picture industry for many years. He is a member of several labor organizations which are active in the industry and is thoroughly familiar with the background of the labor organizations in that field. He was a member of the Communist Party for [redacted] The informant is quite familiar with the Communist key figures in the Hollywood area and is able to obtain information concerning Communist activities in this industry.

This source has advised that prior to 1933 the Communist international with headquarters in Moscow, Russia, had not realized the possibilities of the motion picture as a propaganda medium. About this time the talking picture was perfected and the Soviet Union with its world-wide staff of propagandists seized the lead in adapting the motion picture for propaganda purposes throughout the world. Delegations of Russians came to Hollywood to study the American cinema.

In 1935 a "directive" was issued by the top structure of the Communist Party in the United States that there must be an intensive concentration on Hollywood and the motion picture industry. The directive stated that Communists must try to capture the labor unions, for if this could be done, they could exert much influence in the nature and type of pictures produced and thus help the Soviet cause. This directive also emphasized that at the same time work must be done among the cultural groups, writers, artists, actors, actresses, and others to enlist their assistance toward the Communist cause. The direct and indirect influence of the Communist Party of the United States on the motion picture industry in Hollywood and on all those subsidiary interests connected with that industry has been one of steady development over a period of the past ten years. During this time the motion picture industry has been considered by the Communist Party as the principal medium of propaganda for the Communist Party ideas. Consequently, the Communist Party concentrated on a program of penetration of the industry by its members. This concentration on Hollywood has been most intense.

It has been reported that as a part of the program to penetrate the motion picture industry, the Communist Party considered the importation of known Communists and persons subject to Communist influence as of great significance. A large percentage of such individuals brought into Hollywood from 1935 to 1944 and given employment are refugees who came from European countries following the rise of Nazism in Europe. They have been put in responsible

positions, mostly in the fields of writing and directing, and the majority of them are reported since arriving to have shown sympathy with the Communist [redacted] and to associate with individuals who are known to be Communists. As a result of this situation, it is reported that Hollywood is being Europeanized to a startling extent.

Since the entry of the United States into the war and the cooperation of the motion picture industry with governmental agencies for propaganda purposes, Communist penetration has been extremely effective. There have been two lines of attack. One was to seek control over the workers in the studios using the trade unions as the base, the other was to seek control over the so-called intellectual and creative fields and thus determine the type of propaganda to be injected into the motion picture. [redacted]

For the purpose of this memorandum, the material discussed will be divided as follows:

I. Communist Infiltration of Labor Groups.
II. Communist Infiltration of Intellectual Groups.
III. Communist Party Membership in Hollywood.
IV. Communist Influence in Current Motion Pictures.
V. Soviet Activity in Hollywood.
VI. Communist Infiltration of R.K.O. Studios

In connection with items I and II, this memorandum will set forth some historical and background detail which it is believed will be of assistance in understanding the current situation.

As of June, 1944 a survey made of Communist members in various fields of activity in the motion picture industry indicates the following data concerning members of the Communist Party or Communist front groups in the industry:

Directors and Producers — Among this group there are nine known Communist Party members and fifteen members of one or more Communist Party front groups. Herbert Biberman, a director, is probably the outstanding Communist Party member in this field. Lewis Milestone, director of "North Star" and "Mission to Moscow," although not definitely known to be a Communist Party member, is Russian born and has been active in numerous Communist Party front groups for the past ten years. [redacted]

Writers — There are 56 known Communist Party members among the writers employed at the various motion picture studios. The outstanding figure in the writers group is John Howard Lawson, a known Communist Party member, who has great influence in the Hollywood field. [redacted]

Actors — Five actors and actresses are reported to be known members of the Communist Party in Hollywood. Twenty-four others are members of Communist Party front groups. Among the known Communist Party members, Gale Sondergaard, Lionel Stander and Lucille Ball are the most prominent. Those belonging to Communist Party front groups include James Cagney, Ida Lupino, Franchot Tone, Walter Huston and John Garfield. [redacted]

Labor — Twelve prominent labor leaders in various Hollywood unions have been identified as members of the Communist Party. It is known that a number of the "rank and file" members of the various Hollywood unions are also members of the Communist Party. Herbert K. Sorrell, known Communist Party member, is the leading labor figure in the motion picture industry. As head of the Conference of Studio Unions, he is the chief liaison man between labor and the Motion Picture Producers Association.

[redacted]

Miscellaneous — In a group of miscellaneous individuals who are associated in varying capacities with the motion picture industry a survey disclosed there are 21 known members of the Communist Party. This group includes lawyers, technicians, readers and persons in the publicity field. In this group it should be noted that Donald Key King, Publicity Director for the Warner Brothers Studio, has been identified as a member of Branch K, Northwest Section, Los Angeles County Communist Party.

[redacted]

April 27, 1944

I. COMMUNIST INFILTRATION OF LABOR GROUPS

Information has been received that approximately in 1934 the Communist Party realizing the propaganda possibilities in the motion picture field decided to move into the motion picture industry. In the spring of 1935 direct orders are reported to have come down in mimeographed form from the top structure of the Communist Party to all units in the Los Angeles section that there must be an intense concentration on Hollywood and the motion picture industry. This directive is said to have emphasized the fact that the Communists must try to capture the labor unions and pointed out that if this could be done the unions could be of much service in influencing the type of pictures produced and thus serve the Soviet cause.

In the early days of the motion picture industry, that is from approximately 1910 to 1930, there was no consistency in the labor organizational setup. The principal active labor organization was the International Alliance of Theatrical Stage Employees (IATSE). This was an autonomous group of local labor unions identified with the American Federation of Labor. The IATSE jurisdiction was recognized as the only union organization in Hollywood for some years. However, on two occasions in 1921 and 1933, respectively, strikes were called by this organization which were completely unsuccessful. In each case the strike was the result of a jurisdictional dispute and was broken as a result of members of outside unions entering the field as strike breakers. As a result of the unsuccessful strikes, a very chaotic condition existed in the labor field at Hollywood in approximately 1933 and many of the workers had lost confidence in the A.F. of L. As a result, the Communist Party had little difficulty in moving into the unorganized field with the Motion Picture Workers Industrial Union, created in January 1934.

[redacted]

Motion Picture Workers Industrial Union, MPWIU

The Motion Picture Workers Industrial Union was an independent group completely under the control of the Communist elements and taking orders from the local functionary of the Communist Party. It will be recalled that this was in accord with the Communist Party line at that period which advocated the creation of separate unions by the Communist Party. Most of these separate unions were affiliated with the Trade Union Unity League, which, in turn, was a branch of the International of Red Labor Unions, with headquarters in Moscow. However, the MPWIU was not affiliated with the Trade Union Unity League, although it was under the control and domination of the Communist Party. Demands were made on the organizer of this union by the section secretary of the Communist Party and the Communist Party organizer in Southern California to force the union to affiliate with the TUUL. However, it declined to do so, chiefly because of the position taken by the union organizer, H. G. Wolfe. It continued to function as an independent union.

Numerous Communist Party members, according to Confidential Informant [redacted] were active in the affairs of this union, chiefly among whom were Helmer Bergman, Don [redacted] Rudolph Kohl, Boris Goldblatt and Sam Goldblatt.

In the short time between the creation of this Union in January, 1934, and April, 1935, it had taken in a large number of members and was well on the way to becoming the leading union in Hollywood. However, in April, 1935, instructions were sent out by the Central Committee of the Communist Party that the Party line had changed and that all independent unions were to be liquidated and their members sent into the A.F. of L. unions with the object of capturing the A.F. of L. This policy was followed by the MPWIU. A short time after the change in Party line the Communists in the Union began to desert and go over into the various A.F. of L. locals. At this time these A.F. of L. locals were mere shells which in many cases existed in name only. As a result of the Communist Party directive, the MPWIU gradually went out of existence and in February, 1936 it was officially dissolved.

At about this time the CIO was being organized by John L. Lewis. Several attempts are reported to have been made on the part of Lewis and other CIO figures to organize in the motion picture field. However, they have never been successful and at the present time there are no CIO unions in the motion picture industry. There are approximately 39 labor organizations of various sorts in the industry. Some of these are affiliated with the A.F. of L. and the balance are independent unions. [redacted]

Conference of Studio Unions

Herbert K. Sorrell, president of the Studio Painters Local 644 of the International Brotherhood of Painters, Decorators and Paper Hangers of America, A.F. of L, soon became the leader of the newly activized A.F. of L. unions. Sorrell has been identified as a former member of the Communist Party in Hollywood, California. He soon became the leader of the Communist factions in the Hollywood unions. Sorrell developed favorable relations with Pat Casey, labor representative for the Motion Picture Producers Association. Casey is an $80,000 per year executive employed by the MPPA to handle labor relations. He is definitely not a Communist, but apparently finds it easy to do business with Sorrell. As a result, Sorrell has become probably the leading figure in the Hollywood labor movement.

After Sorrell had developed the leaders of a number of locals, which had strong Communist factions in them, his next move was to set up an organization which would tie all the locals into one body under his domination. This body was known as the Conference of Studio Unions.

The Conference of Studio Unions is a small compact group of delegates or representatives of a bloc of labor unions in the Hollywood motion picture industry, which has been taken over and is now under control

of the Communist Party operating through its members in those unions which have captured key positions. In reality the Conference of Studio Unions is the organization set up to act as the control and steering committee to coordinate and direct Communist activities looking toward taking over all studio workers and their unions into the Communist Party orbit. The following six locals are affiliated with the Conference of Studio Unions:

Studio Painters Local 644 of the International Brotherhood of Painters, Decorators and Paper Hangers of America.

Laboratory Technicians Local 683 of the International Alliance of Theatrical Stage Employees.

Screen Office Employees Guild, an affiliate of Studio Painters Local 644 above.

Screen Set Designers Guild, an affiliate of Studio Painters Local 644 above.

Studio Machinists Local 1185 of the International Association of Machinists, A.F. of L.

The membership of the above groups is approximately 8,000. The Conference of Studio Unions is governed by a president, chairman, vice chairman and secretary-treasurer. Each union body affiliated is represented by not more than three delegates, one of whom must be the business representative. Herbert K. Sorrell is President. Norval D. Crutcher, a former member of the Communist Party, is Chairman. D. T. Wayne, Vice Chairman and Russell L. McKnight, Secretary-Treasurer, are not known to be Communist Party members, but are reported to be connected with numerous Communist front organizations and to give every indication of being dominated and controlled by the Communist Party.

Due to the importance of the unions affiliated with the Conference of Studio Unions, brief descriptive data concerning each is being set forth below.

Studio Painters Local 644

This union is made up chiefly of painters who were members of the Communist dominated MPWIU and who, on direct orders of the Communist Party, deserted that union in 1935 to take over Local 644 of the A.F. of L. Herbert K. Sorrell is president of this union.

Laboratory Technicians Local 683

This union is affiliated with the IATSE. It has jurisdiction and control of a narrow but very important field, that of the employees who handle developing and processing of film. It has been said to be the contention of

the Communist Party that if it could control the workers in this Department, [redacted]dustry would be at their mercy. This union is reported to have consistently followed the Communist Party line and to have passed resolutions in accordance with the Communist Party program. Russell L. McKnight, mentioned above, is president of the union. Norval Crutcher, also mentioned above as a former Communist Party member, is secretary-treasurer.

Screen Office Employees Guild

This union was originally organized as an independent union in about 1937. After being in existence some three or four years, it came under the influence of Sorrell and in 1941 it was issued a charter by Local 644, A.F. of L. Studio Painters. It has jurisdiction over all clerical workers and secretaries in the Hollywood studios, although the A.F. of L. has a regularly established Office Workers Union in the Los Angeles area where these workers rightfully belong. It is said that the reason for the affiliation of this "white collar" group with the A.F. of L. Painters is the preference of its Communist leadership for Sorrell over affiliation with regular A.F. of L. office workers unions.

As of November, 1943, it was reported that the SOEG was preparing a drive to organize the motion picture industry 100 per cent prior to the establishment by the A.F. of L. of an international union for white collar workers. It was reported that a special organizer, Min Selvin, a known Communist Party member, would work in close cooperation with Glen Pratt, business representative, in this organizational campaign.

Confidential informants have advised that the Communist Party took a great interest in this campaign and that a number of known Communist Party members were engaged in assisting it. From the information reported, it appears that the Communist Party will endeavor to gain control of any proposed A.F. of L. union local for white collar employees. [redacted]

Screen Cartoonists Guild Local 852

This guild has jurisdiction over cartoonists, sketch artists and animators engaged in making animated cartoons in the motion picture industry. It was originally organized as an independent group, but came under the influence of Sorrell and in 1941 was issued a charter by Local 644 of the Studio Painters and is therefore now affiliated with the A.F. of L. It is reported that this guild as a body has consistently followed the Communist Party line and has passed parallel resolutions to those of the other unions affiliated with the Conference of Studio Unions.

Screen Set Designers Guild

This union has jurisdiction over set designers, draftsmen and illustrators who until approximately 1939 had been unorganized. In the fall

of 1941 the guild became affiliated with Painters Union Local 644 and thus came under the influence of Sorrell. The officers of this guild are not [redacted] to be Communist Party members, although a member of the Executive Board is so identified. The union is reported to have followed consistently the Communist Party line.

Studio Machinists Local 1185

The members of this union are highly skilled mechanics engaged mostly in building and servicing motion picture cameras and other high precision work of similar character. This union came into existence as a direct result of the break-up of the MPWIU. It is reported to have taken in the entire crew of machinists then engaged in the experimental plant of Technicolor Corporation. The union is represented in the Conference of Studio Unions by T. D. Wayne, who is said to be under the complete domination of the Communist Party and of Herbert K. Sorrell.

Hollywood Guild Council

The guilds making up the Hollywood Guild Council are the bargaining agencies for what are known as the "cultural groups, writers, artists, directors, readers and publicists." These guilds, although not affiliated with the A.F. of L. or any other labor group, are the bargaining agencies for their members. It should be noted that as in the case of writers, directors and art directors, the matter of salaries is an individual matter. These guilds in their bargaining negotiations deal with such matters as working conditions, screen credits, etc. It is reported that the Communist element had not been successful in their efforts to function within the IATSE. They, therefore, are reported to have set up another organization outside the A.F. of L. and thus created the Hollywood Guild Council. The following so-called "cultural groups" are affiliated with the Hollywood Guild Council:

Screen Writers Guild
Screen Directors Guild
Screen Publicists Guild
Screen Readers Guild
Screen Actors Guild

At the outset the Screen Office Employees Guild and the Screen Cartoonists Guild were also affiliated with this Council, but they later withdrew to affiliate with the Conference of Studio Unions.

The reported purpose of the Hollywood Guild Council was to afford a base of operations to carry on Communist propaganda and keep alive the attempt to penetrate the other unions. The Communists reportedly have attempted to draw into the Council many of the A.F. of L. locals, but have

[redacted] successful. Their activities are said to have been confined to these various guilds, which have always been more or less subject to Communist infiltration. [redacted]

Screen Writers Guild

The leading group in the Hollywood Guild Council and the one which is said to have practically controlled this organization, was the Screen Writers Guild. It was organized in 1934 as the first union group in the cultural field and is said to have come under Communist domination almost at the outset. It was organized by a group of writers who were the members of the John Reed Club of Hollywood, a Communist front organization that later became the Hollywood chapter of the League of American Writers. Prominent among the group of original organizers were the following: Howard Lawson, Samuel Ornitz, Dudley Nichols, Guy Endore and Harry Carlisle. All of these persons according to Confidential Informant [redacted] have long records of Communist activity.

This guild has been Communist dominated from its inception and has included many known members of the Communist Party. At its election in November, 1943, the vice president, treasurer and eight members of its Executive Board were definitely identified as Communist Party members by informants. A number of other officers and members, although not definitely identified as Communist Party members, are said to be under the influence of the Communist Party. [redacted]

Screen Directors Guild

This guild was organized in February, 1936, for the purpose as stated at that time to bring the directors of motion pictures in the line with other labor unions in the industry. The organizing is said to have been done by a small group of motion picture directors who professed the "progressive position" and who maintained in a broad sense that the motion picture should carry a social or political message rather than being what they claimed it was at the time, merely an "escape mechanism" for the masses. The Screen Directors Guild is in no sense strictly a bargaining labor union. Its principal reason for existence is said to be ideological in that it will assist in the production of motion pictures sympathetic to the cause of Communism and the political economy of Russia. Among those composing the original small group were King Vidor, Lewis Milestone, Frank Tuttle, Frank Borsage, Howard Hawks, Ruben Mamoulian and Gregory LaCava. Its present officers are not known to be members of the Communist Party, but it includes in its membership individuals such as Frank Tuttle, Jay Leyda, Herbert Biberman, Herbert Kline, who are reported to be Communist Party members, and others such as Orson Welles, Herman Shumlin, Lewis Milestone, Joris Ivens and Dudley Nichols, who have been active in the affairs of numerous Communist Party front organizations such as the American Peace Mobilization, the Harry Bridges Defense Committee, and similar organizations. [redacted]

Screen Publicists Guild

This guild is composed of individuals engaged in motion picture publicity work. Although its officers have not been identified with the Communist Party, the organization as a body is reported to have affiliated [redacted] with Communist inspired groups, including Labor's Unity for Victory Committee, Hollywood Writers Mobilization for Defense, League of American Writers and the Hollywood Canteen. [redacted]

Screen Readers Guild

This guild is not strictly a labor group since it is composed of individuals employed at various studios whose duties are to read books, magazines and published material and make synopses from which stories or scenes may be adapted to the motion pictures. It is said that the readers consider themselves potential writers and that their ambitions lie in that direction. This union is reported to be influenced to a large extent and dominated by the Screen Writers Guild. [redacted]

Screen Actors Guild

This guild has included a number of prominent actors in the Hollywood area. A number of the individuals have supported and taken part in Communist front organizations according to Confidential Informant [redacted] including Helen Gahagan (Helen Gahagan Douglas), Frances Farmer, John Garfield (correct name Jake Garfinkel), Gale Sondergaard, Lionel Stander and Frederic March. Current officers for the year 1944 include James Cagney, President; George Murphy, Vice President, and a number of other well known actors. John Garfield, Lionel Stander, Frederic March, and James Cagney have been identified by [redacted] as former members of the Communist Party. Gale Sondergaard through a highly confidential technique employed by agents of the Los Angeles Field Division has been identified as a member of the Communist Party. [redacted]

Miscellaneous A. F. of L. Local Unions

Information has been received that there are a number of other local A. F. of L. unions and IATSE unions engaged in the labor field in Hollywood. However, it is reported that there is no great Communist infiltration of these groups and they may be divided roughly into two categories, namely, that in which there are a number of Communist Party members and in which the locals are to a certain extent subject to Communist infiltration, and second, that in which there are a number of anti-Communists and in which the Communist influence is at a minimum.

In February, 1944, information was received that a number of the independent unions have embarked on a Communist inspired campaign to enter the A. F. of L. for the purpose of throwing their weight and influence toward attaining Communist control of the A. F. of L. structure in Southern California. Among the unions which are occasionally subject to Communist control, is the American Federation of Musicians Local 47, whose president is J. K. (Spike) Wallace, who is reportedly dominated by the Communist Party. [redacted]

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Motion Picture Labor Committee
for Political Action

In September, 1943, a Motion Picture Labor Committee for Political Action was set up in line with the current movement toward the formation of a political arm by labor groups. This group reportedly was organized by individuals from unions associated with the Conference of Studio Unions and it appears to be strongly Communist dominated. It is said that while the organization operates in the name of the A.F. of L., in reality the Hollywood unit is under the control of the Communist forces. This is said to be consistent with the current nationwide program of the Communist Party to take part in political organizations and place in office those persons who are favorable to the Communist position. The organization is affiliated with such reported Communist front groups as the Peoples Educational Center, the Fifteenth Congressional District Legislative Council, the League of American Writers and the Hollywood Writers School.

Conference of Studio Unions

With the past six months, four additional unions have joined this organization. They are the following:

Building Service Employees, Local 99

This union is headed by George Bradley who is reported to be a member and sponsor of many Communist front groups.

Special Officers and Guards, Local 193

This union is headed by one Ted Carp who has not heretofore been reported as engaged in Communist activities.

Screen Publicist's Guild

This union has heretofore been independent but it was recently granted an A. F. of L. charter by which it became affiliated with Local 644 of the Motion Picture Painters League. This guild has long been under the complete control of the Communist Party. Its representative to the Conference of Studio Unions is Ted Taylor, a reporter for the People's World, Pacific Coast Communist publication and said to be an ardent Communist.

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Screen Analyst's Guild (Formerly, Screen Readers Guild)

This union was also formerly an independent union but has recently been chartered by the A. F. of L. through the Painters Union. The members of this union are readers of material which may eventually be used in motion pictures. The analyst is in a position to recommend ideas, sequences and scenes which, if the analyst is Communisticly inclined, may contain Communist propaganda.

It is reported that the influence of the C. S. U. is growing daily and that it recently has been recognized by the Motion Picture Producers Association as a separate bargaining agency. Herbert K. Sorrell continues to be the leading figure in the C. S. U. He was a former Communist Party member. Sorrell continues to be friendly with Pat Casey, labor liaison man for the Motion Picture Producers Association. It is reported that the C. S. U. supports all Communist front activities in Hollywood.

Motion Picture Labor Committee for Political Action

This committee is presently working in conjunction with the United A. F. of L. Political Action Committee which takes in all sections of the Southern California area. The purposes of the Motion Picture Labor Committee are said to be identical with those of the Hollywood Democratic Committee, a Communist front organization. Fifteen labor unions are presently affiliated with the Motion Picture Labor Committee for Political Action. Not all those of the affiliated labor unions are Communist controlled; however, eight of the fifteen unions are said to be under the domination of Communist elements. It is reported that the Motion Picture Labor Committee for Political Action, as of May, 1944 was following the Communist Party line.

As of June, 1944 it was reported that the Motion Picture Labor Committee for Political Action had joined with a number of Communist front organizations, including the Hollywood Democratic Committee, to assist in local primary elections. These elections resulted in the defeat of Congressman John M. Costello, a member of the Dies Committee, and the nomination of Helen Gahagan Douglas, wife of actor Melvin Douglas, in the 14th Congressional District. Mrs. Douglas and her husband have been associated with numerous Communist front organizations.

[redacted] of L. Votes to Oust Reds and Fascists

The Los Angeles Herald on July 11, 1944, carried an article which stated that by a four to one vote delegates of the Central Labor Council, A. F. of L. had approved a constitutional amendment through which Communists and Fascists will be barred from membership in that organization. The article stated that William Green, national head of the A. F. of L., asked for the amendment when he rejected a proposed new constitution for the Council last year on the ground it failed to prohibit membership of "radicals." The vote was 153 to 44 in favor of the amendment, but approval came only after a floor fight in which some members objected to the use of the names of Communists or Fascists on the ground that it would cause loss of some members.

[redacted]

Possible Labor War in Hollywood

As of July, 1944, confidential informants have advised that there is a possibility of a labor split among the Hollywood unions. This situation arose out of the dispute between the Motion Picture Alliance for the Preservation of American Ideals (MPA), an anti-Communist group of labor unions, and the Council of Hollywood Guilds and Unions, which includes a number of Communist-dominated labor groups. The latter organization undertook to combat the charges of Communism levelled at the motion picture industry by the MPA. Further information concerning both organizations is set out in Section II of this memorandum. As a result of the dispute informants have reported that at least one jurisdictional dispute has arisen between a union of the anti-Communist group and a union of the alleged Communist group. This occurred when Studio Carpenters' Local #946 objected to certain activities of the Studio Grips, Local 80, IATSE, at the 20th Century Fox Studios. Reportedly Herbert K. Sorrell, President of the Conference of Studio Unions and a known Communist Party member, is guiding and directing James Skelton, business representative of the Studio Carpenters' Union, in this dispute. Informants report that as of July, 1944, it is the opinion of many labor leaders in Hollywood that this will be the beginning of a labor war in the motion picture industry. [redacted]

United A. F. of L. Committee for Political Action

In August, 1944, a reported split occurred in the above Committee over the indorsement of certain political candidates. The Committee, over the strenuous objection of certain Communist members within it, withdrew indorsement of Ned Healy, candidate for Congress in the 13th Congressional District and Hal Styles who defeated John M. Costello for the Democratic nomination in the 15th Congressional District. These actions caused a violent internal conflict within the A. F. of L. ranks. The local teamster unions led the

fight against the Communists. The Hollywood leaders of the Motion Picture Labor Committee for Political Action led the Communist forces. Among the [redacted]viduals identified as Communists by informant [redacted] in the latter group were Herbert K. Sorrell, Norval D. Crutcher and William Pomerance.

In August, 1944, it was learned that the Communists continued to lead the fight against withdrawal of endorsements of Styles and Healy by the United A. F. of L. Political Action Committee. According to informants, the only power of the A. F. of L. Committee is that of recommendation. Its action must be endorsed by 2/3 of all local bodies affiliated with it. The Communists reportedly used their influence with these affiliated bodies and prevented the top committee's recommendation from being adopted. The principal arena of the fight was the Central Labor Council of Los Angeles and the Communists, having secured control of this body, prevented adoption of the United Committee's recommendation. The Communists in control of the Motion Picture Labor Committee for Political Action led the fight and finally won it for the Communist element. For this reason the endorsement of Styles and Healy was not withdrawn. [redacted]

Screen Writers' Guild

In August, 1944, it was learned through the "Daily Variety," trade paper of the motion picture industry, that Mary McCall, Jr., President of the Screen Writers' Guild, had resigned. She was succeeded by Lester Cole who had previously served as Vice President. Cole will serve as President until the annual election of the Guild in November, 1944.

Lester Cole, alias Lester Cohn, is a free lance writer employed at Columbia Studios. He is a Communist and is presently assigned to Group A-1 (Writers), Northwest Section, Communist Political Association card number 46805 for 1944. He has a long record of Communist and Communist front activities and is very active in the League of American Writers, the Hollywood Writers' Mobilization, the Hollywood Council of Guilds and Unions, and the Hollywood Democratic Committee, all of which are recognized Communist front groups.

Conference of Studio Unions

During October, 1944, this bloc of ten unions was engaged in a strike situation in the motion picture industry. A jurisdictional dispute arose between the Associated Propertymen, Local 44, I.A.T.S.E., and Screen Set Designers, Local 1421, A. F. of L. At first the set designers were supported by other unions in the Conference, principally the Moving Picture Painters, Local 644, and the Studio Machinists, Local 1185.

Lined up on one side in the dispute is the Communist group, [redacted] the Conference of Studio Unions, and on the other, the anti-Communist unions. As originally reported, the dispute was to have been used by the Communist forces in an attempt to take over the membership of the opposition. Herbert K. Sorrell, who has been identified as a former member of the Communist Party, has been in charge of the affairs of the Communist bloc and Richard Walsh, International President of the I.A.T.S.E. of New York City, and Hollywood, represents the opposition.

Walsh is said to have forced the Laboratory Technicians, Local 683, I.A.T.S.E., to withdraw from the Conference of Studio Unions. This union local is described as being thoroughly controlled by Communists, but in order to save the local's charter it was agreed upon that the local would withdraw from the Conference. This action was taken, However, it is said that this has in no way changed any of the Communist control of the union.

As indicated above, one of the purposes of the Conference has been to attempt to take over anti-Communist unions in the motion picture studio. The following six unions are involved: 1. Studio Grips, Number 80, I.A.T.S.E., A. F. of L. 2. Associated Propertymen, Number 44, I.A.T.S.E., A. F. of L. 3. Studio Laborers, Number 727, I.A.T.S.E., A. F.of L. 4. Studio Electricians, Number 728, I.A.T.S.E., A. F. of L. 5. Studio Utility Workers, Number 724, A. F. of L. 6. Studio Plasterers, Number 759, A. F. of L.

To counteract the attempt of the Conference, a meeting was held on Friday, October 27, 1944, sponsored by some seven unions of the motion picture industry, at which time it was decided to form a counter-organization to combat the inroads of the Communist elements and their attempt, through the Conference of Studio Unions, to take over the remainder of those unions, not yet controlled by Communist influences.

The president of the new group is Carl Cooper, West Coast representative of the I.A.T.S.E.; the secretary is Joseph P. Touhy, president and business representative of the Studio Drivers (Teamsters), Local 399, Hollywood. The organization has not, as yet, been given a name or title, although several meetings have been held since the initial one. Furthermore, it is said the new group's activity has been delayed to some extent by virtue of the election campaigns. It is said that the formation of this organization was the result of a visit of Richard Walsh, International President of the I.A.T.S.E. to Hollywood. Walsh is related to have warned some of the local unions in the motion picture industry that Herbert K. Sorrell was going to "gobble them all up if they didn't get busy." Sorrell, in combination with the Council of Hollywood Guilds and Unions, is said to be now in control of 22,000 of the 30,000 studio workers. [redacted]

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Motion Picture Labor Committee for Political Action

During the first part of October, 1944, it was reported that this organization composed of Hollywood Studio A. F. of L. union locals, became completely Communist controlled. At the beginning there were several non-Communist unions belonging to the Committee, but these unions, seeing the predominance of Communists and their influence, dropped out of the Committee, leaving it in Communist hands. This Political Action Committee was affiliated with the United A. F. of L. Political Action Committee. It also cooperated wholeheartedly with the CIO Political Action Committee and also was affiliated with the Hollywood Democratic Committee. Its work centered primarily in the union. After the elections it is said there was some discussion among its functionaries as to whether the Committee should be kept intact. If it is kept in a permanent status undoubtedly it will assume a different type of work.

Screen Cartoonists Guild

This organization was formed in the early part of 1939 and in the spring of 1941. It secured a sub-charter of affiliation with the Moving Picture Painters' Local Number 644, A. F. of L. It has approximately 1,000 members and is composed of cartoonists, screen artists and animators engaged in the making of animated cartoons in the motion picture industry. Since July, 1941, the Guild has followed the Communist program and has been affiliated with a number of Communist front groups, including the Conference of Studio Unions, the Hollywood Writers Mobilization, the Sleepy Lagoon Defense Committee, the People's Educational Center, the Hollywood Democratic Committee, the Council of Hollywood Guilds and Unions, and the 15th District Congressional Committee. Three of the organizers of the subject Guild are known Communists, and the business representatives, William Pomerance, who represents the Guild politically, is described as one of the leading Communists in the movie industry. Three of the five delegates to the Los Angeles Central Labor Council of this Guild are Communist Political Association members and formerly members of the Communist Party.

Screen Writers Guild

The Daily Worker for November 22, 1944, carried an article concerning the election of new officers in the Screen Writers Guild. The following people were elected to official capacities:

Emmet Lavery - President
James Hilton - 1st Vice President
Hugo Butler - 2nd Vice President

Motion Picture Labor Committee for Political Action

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James Hilton - 1st Vice President
Hugo Butler - 2nd Vice President

Ring Lardner, Jr. - 3rd Vice President
Howard Estabrook - Secretary
Michael Kanin - Treasurer

Board of Directors

Dalton Trumbo
Marc Connelly
Elmer Rice
Talbot Jennings
Sheridan Gibney
Albert Hackett
Frances Goodrich
John Howard Lawson
Oliver H. P. Garrett
Gordon Kahn
Richard Collins
Betty Reinhardt
Jo Swerling
Harold Buckman
Arthur Kober

Among the above are numerous names linked previously with the Communist movement in varying capacities. The following is a brief description of the connections of each of those persons reported to have Communist affiliations:

Emmet Lavery is also Chairman of the Hollywood Writers Mobilization, a Communist front.

James Hilton is affiliated with the Hollywood Writers Mobilization.

Howard Estabrook is presently Secretary of the Hollywood Writers Mobilization.

Michael Kanin is a reported Communist sympathizer.

Dalton Trumbo is a known Communist.

Marc Connelly is a member of the Hollywood Writers Mobilization, and according to a reliable informant has engaged in Communist activities.

Talbot Jennings is a reported Communist sympathizer.

Sheridan Gibney was a member of the League of American Writers, a Communist front.

Albert Hackett is a member of the Hollywood Writers Mobilization.

Frances Goodrich is a member of the Hollywood Writers Mobilization.

John Howard Lawson is a known Communist.

Gordon Kahn is a known Communist.

Richard Collins is a known Communist.

Harold Buchman is a known Communist.

The following, according to the Daily Worker, is the new program of activity of the Screen Writers Guild:

"1. Full employment for screen writers utilizing to the fullest extent the advent of television and the expansion of the educational and commercial film; with special attention to the rapid placement of returning writers discharged after service with the armed forces or in government bureaus.

"2. Construction of a Guild Center building, housing employe groups in the industry, with meeting halls, projection rooms, auditorium, library, etc. (together with other guilds and unions in the Council of Hollywood Guilds and Unions).

"3. Establishment of a foreign employment exchange for the purpose of supplying trained writers and film workers of all categories to motion picture producers in other countries; establishment of foreign language classes."

(Daily Worker, 11-22-44, p.11)

Conference of Studio Unions

[redacted] During November, 1944, this Communist dominated group under the leadership of Herbert K. Sorrell continued to be involved in several labor jurisdictional disputes with the International Alliance of Theatrical Stage Employees (I.A.T.S.E.). While these disputes continued to appear purely jurisdictional, in fact, according to informants, they were fomented by Communist elements for the purpose of breaking I.A.T.S.E. Unions. At the present time, the principal controversy is between the Screen Set Directors, an A. F. of L. affiliate of Sorrell's union; the painters, and Local 44 of the Associated Propertymen, I.A.T.S.E. A strike has been threatened unless William Green, President of the American Federation of Labor, gives in to Sorrell who has the backing of his International Union, the International Brotherhood of Painters, Paperhangers and Decorators of America, A. F. of L. The International President of this Union is E. P. Lindelof, who supports Sorrell. Lindelof, according to the informant, has long been aware that Sorrell is a Communist.

Another controversy which has arisen during November, 1944, indirectly involving the Conference of Studio Unions, has the following background:

> The Motion Picture Producers Association, which has been in existence for many years, is composed of representatives from all the major studios in the film industry. A part of the Association is called the "Hays Office of Censorship" which approves or disapproves the content of pictures.
>
> A rift has developed in the Association. Warner Brothers has announced its withdrawal to take effect within six months - that time being required because the rules of the Association require six months notice of withdrawal. The reasons given by Warner Brothers for severing relations are that the Studio objects to the method of handling labor relations by Pat Casey who comes under the influence of the Hays Office. Also, Warner Brothers objects to the type of Censorship exercised by the Hays Office. The principle involved in this dispute between Warner Brothers and the Hays Office in the matter of censorship is that Warner Brothers objects to the censorship of what it terms "educational" content of the motion picture. In this case what is really meant is "political" content. Another point on which there is disagreement is the matter of labor relations. The Hays Office and the Casey Office have been

bargaining with two different groups, the I.A.T.S.E. and the Basic Agreement Crafts, all A. F. of L. Within these two groups there has arisen what is called the Conference of Studio Unions, a Communist controlled group of key crafts under the leadership of Herbert K. Sorrell, a former Communist.

Warner Brothers has announced that it will conduct its labor relations department separate from the Hays and Casey Offices and will recognize for bargaining purposes the Conference of Studio Unions. This will give official recognition for the first time to the Communist leadership in the Hollywood Studio Unions. In this regard the informant has pointed out that Warner Brothers appears to have been consistently veering in the direction of Communist influence for some time.

Screen Actors Guild

The December 21, 1944, issue of the "Worker" carries an article on page eleven which announces that Hollywood extras and bit players voted in a National Labor Relations Board election three to one for affiliation with the Screen Players Union (unaffiliated) over the Screen Actors Guild (A.F.L.). The article states that the extras and bit players were formerly class "B" non-voting members of the Screen Actors Guild. Votes were cast by more than 1,900 of 3,300 eligible actors. The election took place on December 17, 1944.

Previously the "Daily Worker" for September 18, 1944, advised that the Screen Players Union had been actively blaming the Screen Actors Guild for not consummating negotiations for better wages and working conditions. It was reported in this first article that the Screen Players Union had invited 2,500 extras to a mass meeting "to ask them if they wouldn't like to have their present checks of $5.50, $8.25 and $10.50 upped to a minimum of $16.50 with present $16.50 checks raised a couple of bucks more." The September 18, 1944, article in effect criticizes the Screen Players Union. However, the December 21, 1944, article appeared very impartial.

The December 21, 1944, article advised that immediately after the above referred to election George Murphy, president of the Screen Actors Guild, called a meeting of his executive board to consider steps to be taken in defense of what the Guild considers its jurisdiction. It was explained in the article that the only voting members of the Guild have been "A" players, or those with substantial speaking parts.

The "Worker" article said that it appeared unlikely the Screen Actors Guild would challenge the election, although Murphy stated that his Union would "continue to exert exclusive jurisdiction over all acting work in the industry."

It was related that during the pre-election contest the Screen Actors Guild told its "B" members they would lose A.F.L. benefits if the Screen Players Union won, since the president, William Green, A. F. of L., would not permit any A. F. L. union but the Screen Actors Guild to take jurisdiction over the extras. The Screen Players Union reportedly countered with a claim that it had been issued a charter by an A. F. L. international union which it did not name, although it was believed, according to the article, in Hollywood that the international union involved is the International Alliance of Theatrical Stage Employees.

The article in the "Worker" was ended by stating that the Screen Players Union victory culminated a long period of dissatisfaction among non-voting "B" members of the Screen Actors Guild, most of whom felt they were voiceless and desired a change.

Later, the January 4, 1945 issue of the "Daily Worker" carried an article on page 4 to the effect that "B Membership" of the Screen Actors Guild were scheduled to be abolished as of February 1, 1945, as a result of a special meeting of the Board of Directors of the Screen Writers Union, at which time steps were considered following a National Labor Relations Board certification of the new Screen Players Union, as the collective bargaining agent for all extras.

This article stated that heretofore, extras comprised the "B-Non-Voting-Membership" of the Screen Actors Guild, and that henceforth there would be "A" and "A-J" memberships in the Screen Actors Guild - "A" for actors as such, "A-J" for junior actors and bit players. It was also stated that extras who also do bit parts would probably maintain their Screen Actors Guild membership for their bit work, and membership in the Screen Players Union for their extra work.

Conference of Studio Unions

The January 16, 1945 issue of the Daily Worker carries an article on page 5 which is entitled "10 A. F. L. Hollywood Unions Back Campaign for Harry Bridges." This article states that thousands of Hollywood movie studio workers who are members of 10 A. F. of L. affiliates have voted to support Harry Bridges in his fight against deportation. It was reported in the article that acting through the Conference of Studio Unions, the workers wired the Attorney General and the President asking an immediate

termination of deportation proceedings, as well as the granting of citizenship to Bridges. Herbert K. Sorrell, A. F. of L. Painter's leader and president of the Conference of Studio Unions, is said to have signed the wire. The article lists the Unions represented in the conference as, Screen Cartoonists Guild, Screen Office Employees Guild, Screen Set Designers, Screen Story Analysts Guild, Screen Publicists Guild, Special Officers and Guards Local 193, Film Technicians, Motion Picture Machinists, Moving Picture Painters and Service Employees Local 278. [redacted]

Information was received in January, 1945, concerning the jurisdictional dispute between this group and the International Association of Theatrical and Stage Employees. It is said that Sorrell has threatened to call a strike of the set dressers to enforce the conference's demands for control of this craft. The dispute is a part of a general program instituted by Communist controlled unions in Hollywood to invade the jurisdiction of the IATSE which is said to be generally opposed to Communist infiltration. Confidential Informant [redacted] states that the Communists are reviving the Browne-Bioff affair by demanding a Senate investigation of the release of these two men from prison, claiming they will again appear in the union affairs in Hollywood. The informant pointed out that this is being done for propaganda purposes. The same source has referred to a series of work stoppages in the studios for a period of several months, ending in January, 1945, which he said are ostensibly caused by jurisdictional disputes between the set dressers and the set designers. The informant pointed out that in reality this has been a process used by Communist controlled unions to maintain the "militancy" of the workers and at the same time work for the sympathy of members of other unions. [redacted]

Radio Writers Guild

The January 24, 1945 issue of the Daily Worker carries an article announcing that this Guild has been organized on a national basis, and that funds for its national budget have been supplied by the Authors League of America. The article announced that objects for 1945 for this organization are:

1. Negotiation of national contracts for radio news and continuity writers working for the national chains.
2. Negotiations for a national minimum basis agreement for all free lance writers.

The new National Secretary is Dorothy Bryant, described as previous secretary of the Radio Writers Guild, Eastern Region and before that executive secretary of the Chorus Equity Association. It was voted that discharged serviceman would be exempt from the standard $10.00 initiation fee. [redacted]

SCREEN WRITERS GUILD

The Screen Writers Guild, an affiliate of the Authors League of America, Inc., was organized in 1933. It is said to be the first union group of the cultural field in the motion picture industry to come under the domination of the Communists and Communist sympathizers. It has approximately 1300 members, of which about 100 are reported to be members of the Communist Party. In addition, a great many of its members are associates of Communists and are alleged to be sympathetic to Communist ideology and have been active in Communist dominated organizations. The Screen Writers Guild has given prestige to the Communist movement in Hollywood and has taken the lead in the organized cultural union groups in following the Communist Party line.

John Howard Lawson, Robert Rossen, Lester Cole, Hugo Butler, Waldo Salt and Ring Lardner, Jr. reportedly are among the leading Communists who have been officials in this guild and who have been most influential in shaping its policies.

Officers of the Screen Writers Guild, Inc.

The June, 1945 issue of "The Screen Writer," a magazine published by the Screen Writers Guild, listed the following individuals as officers of this organization:

President - Emmet Lavery:

According to information in the file of the Los Angeles Office, Lavery is a native born citizen whose home is Poughkeepsie, New York. He is a graduate of the Fordham Law School and is a former instructor of the Catholic University, Washington, D. C. He is comparatively new in the motion picture industry and for the past three years has continually associated with Communists and has been used by them as a front for various organizations. He was formerly connected with the Federal Theater Project in New York City. He claims to be an ardent foe of red-baiting and stated that despite the fact he is not a Communist he has suffered considerably, particularly on the Federal Theater Project, from red-baiting. Although no documentary evidence is contained in the file which would indicate Lavery is a member of the Communist Party, he has been chairman of the Hollywood Writers Mobilization and was also a member of the Executive Board of the Hollywood Democratic Committee, both of which are said to be Communist dominated organizations.

First Vice President - Ring Lardner, Jr.:

Lardner was formerly a member of Branch A-1, Northwest Section of the Los Angeles County Communist Party. In July of 1945, he was reliably reported to be a member of the Beverly Westwood Cultural Group of the Communist Political Association.

Second Vice President - Frances Goodrich:

She has been active in the Hollywood Writers Mobilization, said to be a Communist dominated organization.

Third Vice President - Gordon Kahn:

He was formerly a member of Branch A-1, Northwest Section of the Los Angeles County Communist Party. In July of 1945 he was reliably reported to be a member of the Communist Political Association. He is the Managing Editor of "The Screen Writer" a magazine published by the Screen Writers Guild. According to [redacted] a paid informant of the Los Angeles Office, Kahn is active in the Hollywood Writers Mobilization and the Hollywood Democratic Committee, both of which organizations are said to be Communist dominated.

Secretary - Howard Estabrook:

Although there is no documentary evidence of Estabrook's membership in the Communist Party, he has been active in numerous Communist front organizations and was a sponsor of the American Youth for Democracy.

Treasurer - Michael Kanin:

There is no documentary evidence in the Los Angeles Office which would prove that Kanin is a member of the Communist Party. However, he has reportedly been active in a number of Communist front organizations and is known to have contributed $10.00 to the "People's World", reported West Coast Communist news organ, during the fund drive of that publication in 1944.

Executive Committee

The following individuals, who were listed in the June, 1945 issue of "The Screen Writer" as members of the Executive Committee of the Screen Writers Guild, have been reported to be either Communists or Communist sympathizers: Richard Collins; Oliver H. P. Garrett; Sheridan Gibney; John Howard Lawson; Dalton Trumbo; Albert Hackett; Joe Sworling; Harold Buchman; Frank Partos.

Activities

A review of the second report of the Un-American Activities Committee in California, which is the report of the Joint Fact Finding Committee to the 56th California Legislature, published in Sacramento, California, in 1945, revealed the names of the individuals who signed the call to the various American writers congresses of the League of American Writers. Both the American Writers Congress and the League of American Writers are said to have been Communist dominated. The First American Writers Congress was held in New York City in 1935 and the Fourth and last American Writers Congress was held in New York City, in 1941. At the 1941 Congress John Howard Lawson and

Albert Maltz, both members of the Screen Writers Guild, were elected National Vice Presidents of the League of American Writers. It is pertinent to know that the League of American Writers organization was discontinued in the latter part of 1943. During the time it was in operation, however, it was reported to have been completely Communist dominated. It is also of interest to note that a number of the members of the Screen Writers Guild were instructors in the League of American Writers school in Hollywood, California.

Under questioning before the California Legislature Joint Fact Finding Committee, John Howard Lawson and Marc Connelly, both of whom are members of the Screen Writers Guild, admitted that they, together with Robert Rossen, also a member of the Screen Writers Guild, were the real organizers of the Communists in the motion picture industry and stated that they had carried the brunt of the early organizational work.

When Alexander Trachtenberg, National Educational Director of the Communist Party, visited Los Angeles in February, 1943, he held conferences with various Communist writers who were members of the Screen Writers Guild, among whom were John Howard Lawson, Robert Rossen, Albert Maltz and Waldo Salt.

Publications

The Screen Writers Guild has published the Screen Writers Guild Bulletin since at least 1942. This publication is a tabloid sized paper consisting of four to eight pages. It has reported the activities of the Guild, the committee, the election of officers and the screen correspondence of members of the Guild. It also reports much of the activities of the Hollywood Writers Mobilization, particularly insofar as it concerns the activities of the Screen Writers Guild. It is pertinent to note the Screen Writers Guild reportedly was very influential in helping to organize the Hollywood Writers Mobilization.

In June of 1945 the Guild began the publication of the magazine entitled "The Screen Writer". This magazine is about the size of the "Readers Digest" and is to be published monthly.

There is set out below the names of the individuals who are said to comprise the officers and Editorial Committee of "The Screen Writer":

Editor	Dalton Trumbo
Managing Editor	Gordon Kahn
Editorial Committee	Ring Lardner, Jr.
	Robert Andrews
	Theodore Strauss
	Earl Felton
	Lamar Trotti
	Arnold Manoff
	Frank Partos
	Michael Hogan

Of these, according to the confidential records of Elizabeth Benson,

secretary of organization and membership director of the Northwest Section of the Los Angeles County Communist Party, Dalton Trumbo, Gordon Kahn, Ring Lardner, Jr. and Arnold Manoff were members of the Communist Political Association as of July, 1945. Of the others, Lamar Trotti received a cultural award from the publication "New Masses" for his work in the motion picture "Wilson." [redacted]re Strauss has been discussed in "The Screen Writer" as a former film reviewer for the "New York Times" before he began to write for the screen. Recently he was observed by Bureau Agents at meetings in the home of Richard Collins, a screen writer and known Communist. Frank Partos, a former secretary of the Screen Writers Guild, has also been an associate of many Communists in the past. No immediate information was available concerning the Communist tendencies of Earl Felton and Michael Hogan.

Known Communists in the Screen Writers Guild

Documentary evidence in the possession of the Los Angeles Office reflects that approximately 100 members of the Screen Writers Guild were members of the Communist Political Association in July of 1945. The documentary evidence mentioned is comprised of reproductions obtained from the confidential records of Elizabeth Benson, secretary of organization and membership director of the Northwest Section of the Los Angeles County Communist Party. The members of the Screen Writers Guild, who were listed as members of the Communist Political Association as of July, 1945, are as follows:

GEORGE SKLAR
ALLAN BORETZ
GUY ENDORE
MAURICE RAPF
NICHOLAS VELA
SAM ORNITZ
EDWARD ELISCU
HENRY MYERS
DALTON TRUMBO
HERBERT CLYDE LEWIS
HERMAN BOXER
ALBERT MALTZ
ADRIAN SCOTT
GORDON KAHN
HOWARD DIMSDALE
BESS TAFFEL
JANET STEVENSON
NORMA BARZMAN
HYMAN S. KRAFT
LESTER COLE
PRENTISS WINCHELL
WALDO SALT
CHARLES MULHOLLAND
HERMAN WIENER
JOSEF MISCHEL
ANNE GREEN
ARNOLD MANOFF
MICHAEL URIS
PAUL TRIVERS
HAROLD J. SMITH

ROBERT LEES
HAROLD BUCHMAN
MARGARET ENGLANDER
WILMA SOLOMON
RING LARDNER, JR.
LOUIS SOLOMON
JAY GORNEY
PAUL JARRICO
LILLIAN BIRQUIST
STANLEY PALEY
ISOBEL LENNART
IRWIN BRAUN
BEN BARZMAN
VAL BURTON
LEOPOLD ATLAS
OSCAR SAUL
PHILIP STEVENSON
LEONARDO BERCOVICI
PEGGY PHILIPS
RICHARD WEIL
PAMELA WILCOX
ROBERT LORING RICHARDS
ELLIOT GRENNARD
MILTON SMITH
MELVIN LEVY
BEN BENGAL
HUGO BUTLER
HERBERT BIBERMAN
FRANK TARLOFF
BRIAN MARLOW

JOHN HOWARD LAWSON
RICHARD COLLINS
ALVAH BESSIE
JEREY GOLLARD
CHARLES LEONARD
W. L. RIVER
ROBERT MELTZER
EDWARD CHODOROV
SIDNEY BUCHMAN
HENRY BLANKFORT
RUTH McKENNEY
RAY SPENCER
MADELINE BOROUGH
JOHN WEXLEY
ANNE FROELICH
MAURICE CLARK
GEORGE BECK
MAC BENOFF
LILLITH JAMES
DAN JAMES
CYRIL HUMAS
FRANK DAVIS
TESS SLESSINGER (Deceased)
RICHARD BRANSTEN
MORTON GRANT
VIOLA BROTHERS SHORE
ROBERT ROSSEN

The members of the Screen Writers Guild listed below who are known to have been members of the Communist Party, have been on special leave from the Party since 1942:

EVERETT WEIL, aka Everett Wile
ASA BORDAGES
JEROME CHODOROV
CARL FOREMAN
ROBERT MELTZER
MORTIMER OFFNER
GORDON RIGBY
STANLEY RUBIN
SOL SHOR
ARTHUR STRAWN
LOU AMSTER
IRVING WHITE
SOL BARZMAN

John Bright, a member of the Screen Writers Guild and known to have been a member of the Communist Party, transferred to the New York Branch of the Communist Party in 1942.

Screen Writers Guild Members Connected with OWI OVERSEAS FILM PROGRAM

As of July, 1945, over fifty writers all members of the Screen Writers Guild, have been working on scripts for pictures produced in connection with the OWI Overseas Film Program. The Writers Mobilization has named an editorial board which directs the activity of the Hollywood Writers Mobilization in connection with the OWI Overseas Film Program. Among the editorial board members are the following members of the Screen Writers Guild:

JOHN HOWARD LAWSON
MARC CONNELLY
SIDNEY BUCHMAN
CHARLES BRACKETT
JOHN HOUSEMAN
ROBERT ROSSEN
HOWARD ESTABROOK
HOWARD KOCH
HARRY TUGEND
TALBOT JENNINGS

All of the above-mentioned writers have been described as either Communist Party members, associates of known Communists or members of organizations allegedly controlled by known Communists.

[redacted] In addition to their activities in the Hollywood Writers Mobilization, OWI Overseas Film Program members of the Screen Writers Guild have also been active in the Hollywood Democratic Committee, a political organization which has no official connection with the Democratic Party of California. John Howard Lawson, a Communist Party member, was one of the organizers of the Hollywood Democratic Committee and information has been obtained from a technical surveillance maintained on Lawson that George Pepper, the Executive Secretary of the Hollywood Democratic Committee, confers with Lawson in order to obtain instruction as to the policies and activities of the Committee. On June 6, 1945, this organization changed its name to the Hollywood Independent Citizens Committee of the Arts, Sciences and Professions. Among the members of the Screen Writers Guild elected to the Executive Council of the latter mentioned organization are the following:

SIDNEY BUCHMAN
MARC CONNELLY
HARRY KURNITZ
JOHN HOWARD LAWSON
JACK MOSS
WILLIAM POMERANCE
JO SWERLING
ORSON WELLES
MORRIS COHN
HOWARD KOCH
EMMET LAVERY
MARY C. McCALL
NAT PERRIN
MARION SPITZER
DALTON TRUMBO

All of the above-named members of the Screen Writers Guild have either been members of the Communist Political Association or have been connected with organizations reportedly dominated by the Communist Party in the past.

SCREEN CARTOONISTS GUILD

[redacted] Los Angeles, California, an informant of the Los Angeles Office, advised that Maurice Howard has continued as business representative for the Screen Cartoonists Guild. The motion picture trade magazine "Variety" in its issue of June 22, 1945, carried a news item to the effect that the following individuals had been elected to the offices in the Screen Cartoonists Guild:

President	Ace Gamer
Vice President	Ray Patin
Treasurer	Cornett Wood
Recording Secretary	Charlotte Adams
Executive Secretary	Cecil Beard
Warden	Roger Daley

Of the above, it should be noted that Charlotte Adams and Cecil Beard were known to the Los Angeles Office as members of the Los Angeles County Communist Political Association as of August 14, 1945. The trustees of this organization were said to be Bolus Jones, Paul Julian and Jack Bailey. Jack Bailey was known to the Los Angeles Office as a member of the Communist Political [redacted]ation as of August 14, 1945.

Information has also been received to the effect that Earl Klein was named editor of "The Animator," which is the official magazine of the Screen Cartoonists Guild. A copy of the July, 1945 issue of "The Animator" was obtained and is being retained in the Los Angeles files. This issue of "The Animator" contained articles which stressed the theme that screen cartoonists work for "peanuts" and described the motion picture producers as being unscrupulous, profit-mad individuals. This issue also carried favorable comments concerning the Council of Hollywood Guilds and Unions, a Communist controlled organization.

The Conference of Studio Unions

This block of studio unions played the major role in the motion picture strike taken up separately elsewhere in this section. Confidential Informan[redacted]dvised that the strike by the Conference of Studio Unions was not a legitimate labor dispute but rather a strike by a group of Communist dominated locals using the question of jurisdiction over a small group of set dressers as an excuse. The dispute was between the Conference of Studio Unions and the International Alliance of Theatrical Stage Employees - AFL. The informant advised that the present dispute was the third attempt in eight years by the Communist element to capture or disrupt the IATSE, which has always opposed Communist infiltration of its ranks. The Communist issue was raised in the strike and the dispute largely revolved about that question rather than around the usual issues of wages, hours or working conditions.

Confidential Informant [redacted] stated that although the strike was generally believed to be the result of Communist activity throughout groups belonging to the Conference of Studio Unions, newspapers reaching the general public smothered this angle of the controversy. The informant attributed this fact to the desire of the moving picture industry to keep the public from knowing that there was any basis for the threatened investigation by the "Rankin Committee" of the Communist influence in Hollywood. Publications of the IATSE, however, stressed this feature of the labor dispute but distribution of such publications reached relatively few people.

The informant stated that Herbert K. Sorrell, head of the Conference of Studio Unions and leader of the strike, who the informant described as a known Communist, called for and received the support of the Communist Party locally and to some extent throughout the United States. Sorrell reportedly had contact with the National Committee of the Communist Party in New York through Louis Weinstock, National Committeeman, and was promised support by the arrangement for picket lines in front of theaters.

STRIKE IN MOTION PICTURE INDUSTRY
MARCH 12 TO OCTOBER 29, 1945

Background

The motion picture industry strike, which started on March 12, 1945, was precipitated as the result of a jurisdictional dispute as to whether 77 set designers were to be represented by Local Union 1421, Screen Set Designers, an affiliate of the Conference of Studio Unions, or Local Union 44, an affiliate of the International Alliance of Theatrical Stage Employees - AFL. The strike was settled on October 29, 1945. Herbert K. Sorrell, a former Communist, is president of the Conference of Studio Unions and was recognized as the leader of the strike. Richard A. Walsh is president of the International Alliance of Theatrical Stage Employees - AFL, the union which opposed Sorrell's Conference of Studio Unions in this labor dispute.

This strike was not called in an attempt to gain an increase in wages or better working conditions for the union members but was purely political in character. It was, in fact, an attempt on the part of the Conference of Studio Unions to break the International Alliance of Theatrical Stage Employees Group of AFL Unions, which has always opposed Communist infiltration and domination.

Lack of Communist Activity in Strike Prior to July 28, 1945

No Communist activity favoring this strike was noted from its inception on March 12, 1945 to July 28, 1945. During this period, the Communist Party line was one of collaboration, which was adopted at the time Russia was invaded by Germany in June of 1941. In view of this fact, the Communist Party did not support this strike since the Party line clearly advocated no strikes which would interfere with the prosecution of the war inasmuch as Russia was in need of all possible aid from the United States.

On July 28, 1945, the Communist Political Association reverted to the tenets of the Communist Party of the United States and at that time, William Z. Foster, the new National Chairman of the Communist Party, announced the Party would return to the Marxist-Leninist line of revolutionary action. Since this strike lasted from March 12 to October 29, 1945, a period which bridged the change in furthering this strike after July 28, 1945, is plainly apparent.

Communist Participation in the Strike after July 28, 1945

Immediately after the change in the Party line, the Communist press began to support the strike and the Communist front organizations came out openly in support of the strikers. The Communist Party and its various branches in the localities affected by the strike began to issue leaflets calling on all the workers to man the picket lines. It was plainly visible at that time that

the Communist Party and its members were whipping the situation toward the violent stage.

On October 5, 1945, mass picketing began and thousands of persons, ninety per cent of whom had no connection with the film industry, appeared on the picket lines at Warner Brothers Studios in Burbank, California. The strikers concentrated on this particular studio although the same tactics were used on others, particularly Paramount, Columbia and RKO.

As a result of what amounted to mob action, during the first week of October, 1945, several hundred persons who had gathered at the Warner Brothers Studio gates were injured. The violence reached such a pitch that the community around Warner Brothers Studios was closed to both traffic and the public. During the period from October 5 to October 28, 1945, violence and mob action was rampant and the local law enforcement authorities seemed to be helpless or loath to carry out their duty of restoring order by enforcing an injunction which had been issued by the Los Angeles State Superior Court against mob action on the picket lines. At one time, mass arrests were made but this seemed only to increase the violence.

The violence which occurred in connection with this strike was so flagrant and law enforcement so inefficient that an Interim Committee on Law Enforcement of the State Assembly of California began an investigation of the law enforcement authorities for failure to enforce the law. Judging from the attitude and statements made by members of this Interim Committee, they appeared to be amazed at the influence of the Communists on the public officials of Los Angeles City and County and the State of California, who now appear to have been very susceptible to the political pressure the Communist apparatus exerted at that time.

This strike was settled on October 29, 1945, when an agreement was reached between Eric Johnston, film czar, and high AFL Union officials in a conference at Cincinnati, Ohio. Immediately after this settlement, it was reported the strike had been called off under a makeshift settlement and that the Communists were preparing to reopen the fight in the near future. However, as of January 4, 1946, there was no indication that an immediate resumption of this strike would take place in the motion picture industry.

The leading Communist front organizations which took an active part in this strike are as follows:

Hollywood Independent Citizens Committee of the Arts, Sciences and Professions
International Workers Order
National Lawyers Guild
Southland Jewish Committee
Beverly-Westwood Democratic Committee
Hollywood Women's Council
Council of Hollywood Guilds and Unions

Los Angeles County Central Committee of the Democratic Party
Screen Writers Guild
[redacted]
CIO Industrial Union Council of Los Angeles

Since this strike was of extreme importance to the Communist program for greater infiltration and domination of the motion picture labor unions and the resultant influence on the motion picture industry as a whole, the Communist Party in Los Angeles exerted all of its influence in its fight to win this strike. [redacted]

DEVELOPMENTS AS RESULT OF STRIKE
(January 1, 1946 through March 31, 1946)

[redacted] a confidential informant of the Los Angeles Office, advised that when this strike came to a formal end through the efforts of Eric Johnston, both the Conference of Studio Unions (CSU), which is dominated by the Communist Party and whose spokesman is Herbert K. Sorrell, and the International Alliance of Theatrical Stage Employees (IATSE), which is represented in Hollywood by Roy M. Brewer, agreed to abide by the findings of a board of arbitration which had been appointed by the Executive Council of the American Federation of Labor. This arbitration board consisted of three men who had no interest in the motion picture industry and who were responsible heads of the AF of L Labor Union Internationals. These men made a report of their findings about January 6, 1946, and when their decision was announced, the IATSE accepted the board's decision but the CSU unions refused to do so. The CSU members staged sitdown strikes and in many other ways interferred with the production of pictures as a result of the board's decision which was considered unfavorable to the CSU unions.

During the latter part of February, 1946, Herbert K. Sorrell, head of the CSU, advised the producers that he would call another strike unless all of his demands were met. It should be noted that the CSU has since the termination of the strike on March 12, 1945, demanded wage raises and an adjustment of hours in addition to the issues previously involved which was an attempt on the part of the CSU to break the IATSE which has always opposed Communist infiltration and domination. (According to confidential informant [redacted] the real purpose of the CSU is two-fold: first, the union desires to keep the general labor situation agitated in line with the present Communist Party program of creating confusion in the United States and second, to maintain intact the leadership of Herbert K. Sorrell.)

[redacted] further informed that Sorrell has been exposed by the IATSE as a member of theCommunist Party and added that Sorrell's record of

Communist activity over a period of eight years has been made public along with the general aims of the Communist Party in the Hollywood motion picture [redacted]stry.

In January of 1946, Sorrell was convicted in the Superior Court of Los Angeles County of inciting to riot and defying an injunction against mass picketing and was sentenced to serve sixteen days in jail. He was to begin serving his sentence on January 19, 1946, but as of February 15, 1946, there had been no attempt on the part of local authorities to enforce the sentence. In addition to the jail sentence, Sorrell was fined $1,700. It is not known whether this fine has been paid. It was stated that one of the reasons Sorrell had not been ordered to serve the sentence imposed upon him was the fact that the Communists, masked as "progressives" and "liberals," have a tremendous influence on the courts and law enforcement agencies in Southern California. The most recent information received with regard to this situation was to the effect that after some delay, Sorrell had actually served the sixteen-day jail sentence.

The Central Labor Council of Los Angeles, an AF of L body, is presently preparing to expel Sorrell as a delegate to that Council because of his reported Communist Party membership and his secret maneuverings with the CIO. It is thought that Sorrell would like to see the CIO take jurisdiction over all of the Hollywood studio unions. A complete report which contains photostatic proof of Sorrell's connections with the Communist Movement has been filed with the Los Angeles Central Labor Council. All of this proof is reportedly substantiated by testimony of recognized handwriting experts. Despite this allegation of Communist affiliation on the part of Sorrell, the producers of motion pictures, according to [redacted] have announced that they will deal with Sorrell as the representative of the CSU. [redacted] added that this action of the producers is difficult to understand unless it is due to the influence of certain individuals in the top executive branches who are known to be sympathetic to the Communist cause or at least to be affiliated with Communist front organizations. The leader of this faction is Walter Wanger, one of the major producers in the moving picture industry and an inveterate "Communist-fronter." The following individuals within the Communist-influenced labor unions in Hollywood are most active as leaders in support of Sorrell and the Communist aim of controlling all studio labor according to Wolf:

John Howard Lawson, Screen Writers Guild *
Emmett Lavery, Screen Writers Guild
John Cromwell, Screen Directors Guild
Frank Tuttle, Screen Directors Guild *
Norval Crutcher, Local 683, Laboratory Technicians, IATSE *
Russell L. McKnight, Local 683, Laboratory Technicians, IATSE

John Martin, Local 683, Laboratory Technicians, IATSE
Jacob Sterr, Studio Machinists, Local 1185
[redacted] Charles Barker, Studio Machinists, Local 1185
Roy Tindall, International Brotherhood of Electrical Workers, (IBEW) Local 40
Helmer Bergman, International Brotherhood of Electrical Workers, (IBEW) Local 40 *
William Pomerance, Business Manager, Screen Writers Guild *
Maurice Howard, Business Representative Screen Cartoonists *
Ed Mussa, Set Decorators, Local 1421
Frank Drdlik, Set Decorators, Local 1421 *
Carl Head, Studio Painters, Local 644
Ted Ellsworth, Studio Costumers, Local 705, IATSE
Glenn Pratt, Screen Office Employees Guild
Lillian Hurwitz, Screen Office Employees Guild
Dave Hilberman, Screen Office Employees Guild *
Mike Jeffers, Screen Players Union, Independent Union of Extras
James Skelton, Studio Carpenters, Local 946
George Bradley, Building Service Employees, Local 99 *
Jack Williams, Police Officers and Guards, Local 278 *

The above-named individuals are the leaders of the Communist faction within the Hollywood studio crafts and unions. They are the spokesmen along with Sorrell for the program of the Communist Party. The individuals after whose names an asterisk appears have heretofore been reported as known Communist Party members by sources considered to be reliable by the Los Angeles Office.

[redacted]

Screen Writers Guild, Inc.
(Period January 1, 1946, through March 31, 1946)

According to the January, 1946 issue of "The Screen Writer," which is the official publication of the Screen Writers Guild, there are at present 1,317 members of the SWG, 972 of whom are classified as active members and 345 who are described as associate members. An associate member is a writer who has been elevated to a directorship or a producership position in the motion picture industry. However, of the 972 active members of the SWG, only 366 are presently employed in the eight major studios in the motion picture industry. According to this issue of "The Screen Writer," Metro-Goldwyn-Mayer employees 116 screen writers, RKO Studios 27, 20th Century-Fox Studios 44, Columbia 36, Paramount 50, Republic 20, Universal 32 and Warner Brothers 41.

In November of 1945, the SWG held its annual election at which time the following writers were elected to executive positions:

[redacted] President	Emmet Lavery
First Vice President	Lester Cole
Second Vice President	Howard Estabrook
Third Vice President	Oliver Garret
Secretary	Maurice Rapf
Treasurer	Harold Buchman
Executive Board:	
Philip Dunne	Gordon Kahn
Mary McCall	Marguerite Roberts
Sheridan Gibney	Howard Koch
Richard Collins	Adele Buffington
Robert Rossen	
Alternates to Executive Board:	
Frank Partos	John Wexley
Allan Scott	Bud Schulberg
Hugh Herbert	Henry Meyers

All of the above-named individuals with the exception of Adele Buffington, Philip Dunne and Hugh Herbert are alleged Communists or have been identified as having participated in numerous Communist front activities. The Executive Secretary and Business Agent of the SWG, William Pomerance, was recently reappointed. Pomerance, according to [redacted] is a Communist.

[redacted] a member of the SWG who has requested that his name be kept in strictest confidence, advised that for some time there has been a discussion within the Guild regarding the passing of a resolution or an amendment to their constitution which would allow the Guild to make political assessments. According to [redacted] the reason for this was to avoid a recurrence of the difficulty with which the American Federation of Radio Artists was confronted when Cecil B. DeMille refused to pay one dollar which had been accessed to him for political purposes.

According to articles which appeared in the local Los Angeles newspapers on July 17, 1945, the question of political assessments was brought up at a meeting of the SWG but was defeated. When this information later appeared in the "Hollywood Reporter," Emmet Lavery, President of the SWG, wrote a mimeographed letter to each member of the Guild in which he advised that the "Hollywood Reporter" had libeled him and denied that there had ever been any attempt to force a political assessment upon the Guild's members. However, Lavery did state that at a regular meeting of the SWG on July 17, 1945, the membership took a strong stand by forming a committee to join with other guilds and unions in a strong affirmation of "community unity in the face of Gerald L. K. Smith's destructive and disruptive tactics." The

members of the Guild also authorized the Executive Board of the SWG to take whatever steps seemed appropriate to them in defending both the Guild and the motion picture industry against the "continued attacks by Congressman Rankin and State Senator Jack B. Tenney, Chairman of the California State Un-American Activities Committee." It was made quite clear at this meeting that the SWG planned to take a definite stand against "vicious red-baiters." According to information obtained from a technical surveillance which is maintained on John Howard Lawson, Lester Cole, a Communist, will be a member of the aforementioned committee. Lester Cole was also appointed as head of a committee set up by the SWG to prepare a re-employment plan for writers who are returning from the armed services.

On February 13, 1946, the "Daily News" carried a news story which quoted Lester Cole as saying that the producers have not been cooperative and that his committee must take additional steps in order to secure the re-employment of veterans.

[redacted] a confidential informant of the Los Angeles Office, stated that this action is an attempt on the part of the Communist element within the SWG to force producers to re-employ Communists who are now returning from the armed forces.

On March 12, 1945, Herbert K. Sorrell called a strike in the motion picture industry because of a jurisdictional dispute between his Conference of Studio Unions and the International Alliance of Theatrical Stage Employees Union. Sorrell called this strike without having consulted with Communist leaders and within a few days after it began, the Communists issued an official statement in which they informed that they would not take part in the strike inasmuch as it was adverse to their no-strike pledge. It is interesting to note that the SWG also issued a statement to the effect that there was no justification for the strike. However, following the publication of the Jacques Duclos' article and the subsequent revision of Communist Party policy on July 27, 1945, the Communists in Hollywood issued another official statement of policy in which they advised they would on August 9, 1945, the SWG issued a request which amounted to a demand that the producers negotiate with the CSU in a demand to the War Labor Relations Board that the strike be ended at once. William Pomerance, Executive Secretary of the SWG and an alleged Communist, sent a wire to E. J. Mannix, President of the Motion Picture Producers Association, in which he stated that the producers' position had created serious obstacles to the peaceful settlement of the dispute and called upon them to settle and thus removed the

suspicion that the producers were endeavoring to exploit the situation to their advantage.

[redacted] In the August 21, 1945 issue of "Variety" the Teamsters Union strongly criticized the SWG for having entered into a dispute in which it was in no way concerned. The Teamsters Union called on the SWG to answer the question of why it had abandoned its neutral position. The teamsters added that the blunt fact was that the Hollywood studio strike was not a strike over wages or hours but a jurisidctional dispute in which both the Communists and the SWG had reversed their original positions. [redacted] informed that this action on the part of the SWG clearly represents the Communist domination and infiltration of that organization.

During this period the SWG has continued to publish "The Screen Writer," many articles of which are contributed by members of the Communist Party. In the October, 1945 issue of this publication, there are five lead articles, four of which were written by members of the Communist Party, and the fifth was authorized by a Chinese cameraman, James Wong Howe, who lives with a Caucasian Communist, Sonora Babb. The editor, the managing editor and Ring Lardner, Jr., who is on the editorial committee, are members of the Communist Party and "The Screen Writer" itself is designed by John Hubley, a Communist, according to information obtained from the records of Elizabeth Benson, Section Organizer and Membership Director of the Northwest Section of the Los Angeles Communist Party.

Conference of Studio Unions
(Period January 1, 1946,
through March 31, 1946)

The strike in the motion picture studios which was called by the Conference of Studio Unions on March 12, 1945, and which ended on October 29, 1945, has been settled temporarily by a three-man arbitration committee during the period January 1 through March 31, 1946. This arbitration committee was appointed by the Executive Council of the AF of L. The striking employees returned to their jobs but the same basic differences between the Conference of Studio Unions and the International Alliance of Theatrical Stage Employees are still in existence despite the decision made by the arbitration committee. According to [redacted] a confidential informant of the Los Angeles Office, it is only a matter of time until the fight between the Conference of Studio Unions and the International Alliance of Theatrical Stage Employees will flare up again.

Herbert K. Sorrell, leader of the Conference of Studio Unions and a former Communist, was a member of the Communist Party in 1937 under the name of Herb Stewart. In 1937 he carried Communist Party Membership Book No. 60622.

DEVELOPMENTS IN THE CONFERENCE OF STUDIO UNIONS
APRIL 1, TO JULY 1, 1946

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The Conference of Studio Unions, lead by Herbert K. Sorrell and heavily infiltrated by Communists, has been placed in a very peculiar position as a result of this dispute. The Conference of Studio Unions is composed of eleven local unions, ten of which are affiliated with the AF of L and the other with the International Association of Machinists.

A spokesman for the International Association of Machinists stated that if members of his union are discharged as a result of the AF of L ultimatum, the eight major Hollywood studios will be picketed. Leaders of the AF of L have ordered the motion picture industry to ignore the picket line of the International Association of Machinists. The Conference of Studio Unions, however, has announced that its 8,000 members will support the International Association of Machinists' picket line, and it appeared at that time as if the major Hollywood studios would again be faced with a major jurisdictional strike.

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The "Daily People's World", a West Coast Communist publication, on June 22, 1946, carried an article under the caption, "Producers Strike," which stated that it was really the producers who were calling the strike in the motion picture industry and which described it as, "a Producers maneuver, the same kind of maneuver which to date has successfully stalled contracts." However, information developed reflects that the producers are merely the victims of a jurisdictional dispute between the two rival unions.

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Producers in Hollywood were allowing both rival unions to work, meanwhile filing their petitions with the National Labor Relations Board requesting a proper bargaining agent. This petition to the National Labor Relations Board outlines the claim of the four unions which are now involved in the dispute, namely, the International Association of Machinists, the new charter AF of L Machinists, the International Brotherhood of Teamsters and the International Alliance of Theatrical Stage Employees. Each of these unions claims the right to represent machinists in the studios.

On July 1, 1946, Herbert K. Sorrell called a strike, claiming the producers failed to recognize his wage demands. This strike seriously affected the ten major motion picture studios. Sorrell coupled recognition of a non AF of L Machinists union with his wage demands. Although producers state that they have agreed to meet wage demands, they do not recognize the non AF of L Machinists Union and have called upon the National Labor Relations Board to settle the jurisdictional issue.

Additional information developed from confidential paid informant [redacted] stated that the real issue is a jurisdictional dispute between the Conference of Studio Unions and the International Alliance of Theatrical Stage Employees. Roy Brewer, international representative of the IATSE, stated to the press on the morning of July 1, that his members would cross the picket lines. According to a release in the "Daily Worker", carrying the date line of July 2, 1946, and bearing the caption "The AF of L Unionists Engage in Bloody Clashes at Two Movie Studios Today," it was indicated that many were bruised, two required hospitalization and two were arrested as the production was generally slowed down. Following this uprising, peace feelers went out from the strikers. This peace bid came from the Conference of Studio Unions, which proposed an interim wage contract with producers and a truce of thirty to sixty days. The IATSE announced a willingness to join this peace movement, and the article continued, the producers had scheduled a meeting to be held later on July 2, 1946.

DEVELOPMENTS IN CONFERENCE OF STUDIO UNIONS
(July 23, 1946 to November 14, 1946)

According to [redacted] Confidential Paid Informant of the Los Angeles Field Division, the Conference of Studio Unions, which he classified as a block of Communist-dominated unions, during August of this year again opened the jurisdictional dispute with the International Alliance of Theatrical Stage Employees (IATSE). [redacted] stated that because of this dispute there may be another strike called in the motion picture industry. He stated that the block of unions has now refused to accept the decision of the arbitrators of the dispute and that they are now demanding that the work allocated to the IATSE be given to the Studio Carpenters Local 946, which is one of the Unions affiliated with the Conference of Studio Unions.

This source states that in all this union activity there is no question of wages or conditions involved as the motion picture producers are now in the process of negotiating with all unions, and contracts will be entered into. Any strike in the studio will be a repetition of the previous strikes led by Sorrell, which, according to this source, were an attempt to gain control of certain known Communist union locals now under the jurisdiction of the IATSE.

"The Los Angeles Examiner" on July 31, 1946, under the head "Film Merger Confirmed" announced that the old Universal Studio and International Pictures, Inc., plus Arthur Rank, Ltd., of London, had amalgamated into one of the most exciting mergers that has happened in Hollywood in many years and the biggest since Twentieth Century Fox took over the old Fox Company. It is stated that the name of the new organization will be Universal - International Production Company.

[redacted] further stated that William Goetz will be President of the new organization; Leo Spitz will be the Chairman of the Board; Nate Blumberg will remain Chairman of the Board of Universal and J. Cheever Cowdin is also to be associated with Universal. Cliff Work is to remain as an executive and Walter Wanger will release his products through this company.

"Variety" for August 15, 1946, under a New York date line stated, "The first meeting in America of the Confederation Internationale des Societes de 'Auteurs et Compositeurs will be held in Washington in October. There are forty-one member nations. ASCAP will play host to the Second Federation. The Confederation is divided into four federations: Dramatic Rights, Reforming Rights, Mechanical Rights and Book Rights. ASCAP's General Manager, John G. Paine, is President of the Second Federation."

According to Confidential Informant [redacted] and [redacted] the Conference of Studio Unions once again called a strike in September in the Hollywood Motion Picture Industry. These sources stated that this strike is merely a continuation of a previous strike called in 1945 which lasted for eight months. They state that the present strike is again purely a matter of jurisdiction between the International Alliance of Theatrical Stage Employees, and the Conference of Studio Union, which is dominated by Communist influence, the leader of the latter group being Herbert K. Sorrell, who has long been affiliated with Communist activities in the motion picture industry.

These sources state the primary purpose of this strike is to try and get control of all studio workers for Communist purposes. As a means of clarification, the eleven unions which now compose the Conference of Studio Unions, ten of which are associated with the American Federation of Labor, are being set out below:

Local	Parent Organization
Screen Set Designers Local 1421	Brotherhood of Painters, Decorators, and Paperhangers of America
Screen Publicists Guild Local 1489	Brotherhood of Painters, Decorators, and Paperhangers of America
Screen Story Analyst Guild Local 1488	Brotherhood of Painters, Decorators, and Paperhangers of America
Screen Cartoonists Guild Local 852	Brotherhood of Painters, Decorators, and Paperhangers of America
Moving Picture Painters and Scenic Artists, Local 644	Brotherhood of Painters, Decorators, and Paperhangers of America
Special Officers and Guards Local 193	Building Service Employees International Union
Building Service Employees Local 278	Building Service Employees International Union

Local	PARENT ORGANIZATION
[redacted]dio Carpenters Local 946	United Brotherhood of Carpenters and Joiners of America
Studio Electrical Workers Local 40	International Brotherhood of Electrical Workers
Studio Sheet Metal Workers Local 108	Studio Metal Workers International Union
Studio Machinists Local Cinema Lodge 1185	International Association of Machinists

As has been previously indicated, the Conference of Studio Unions is headed by Herbert K. Sorrell. This Conference is an independent organization which was formed several years ago, reportedly by Communists on the theory that if several unions would band together, their bargaining position would be greatly enhanced. The only union which is not affiliated with the AFL within this Conference is Local 1185 of the Studio Machinists. At first the International Association of Machinists spokesmen stated that if members of Local 1185 were discharged from their positions because of the ultimatum issued by the AFL Central Labor Council, that their members would picket these studios. However, as yet, according to the above-mentioned sources, no members of the International Association of Machinists have been discharged and the producers have employed additional machinists who are affiliated with the AFL in order to avoid this jurisdictional dispute.

DEVELOPMENTS IN THE INTERNATIONAL ALLIANCE OF THEATRICAL STAGE EMPLOYEES. (July 23, 1946 through November 8, 1946)

[redacted]os Angeles paid confidential informant, related that the struggle for control of all studio unions revolves around the National Convention of the International Alliance of Theatrical Stage Employees held the week of July 22, 1946 in Chicago, Illinois. He states that the Communists in the studio unions operating through the Conference of Studio Unions attempted to defeat the incumbent President, Richard M. Walsh, who has been consistently anti-Communist in union affairs. He stated that the Communists failed to elect their candidate William T. Bennett, of Washington, D. C., who had made a bargain with the Conference of Studio Unions and Herbert K. Sorrell, the Communist leader of that group.

The highlight of this convention, according to [redacted] was the Communist issue which took precedence over all other issues. [redacted]states that Walsh was elected practically on this issue alone. He stated that Senator Jack B. Tenney

head of the Joint Legislative Committee on Subversive Activities in California, flew to Chicago and addressed the Convention on the Communist issue and convinced that body for the most part that all the troubles in the immediate past within the Hollywood Unions were the result of the attempts by the Communist Party to capture those unions. According to this source, the Convention voted powers to Walsh to clean up the Hollywood situation. No action has been reported, as yet, in this direction, however.

The Hollywood Reporter for July 29, 1946, under the heading "Walsh handed Powers, End All Jurisdictional Disputes" stated in part that Walsh was reelected to his third term as president of the IATSE, and announced a determination to settle for all time the jurisdictional disputes in Hollywood and to rid the Alliance of destructive elements that stand in the way of the union. He was given dictatorial powers to achieve this end. The 38th biennial convention at the Stevens Hotel reelected him by a vote of 649 to 426 and granted all effective powers to settle jurisdictional matters that have troubled the Alliance during the last years.

Walsh defeated William Bennett in his second try for the presidency. The enthusiastic endorsement given Walsh by William Green, by Eric Johnson, by Brigadier General Joseph Keenan and others, and also a number of resolutions approving his actions during the Hollywood strike, helped Walsh continue in his job.

The article stated that in granting Walsh full powers, the Convention authorized him to "act as he chooses" in the Hollywood studio situation and "to add, amend or alter any portion of the constitution and by-laws of the Alliance he deems necessary."

It stated, "The delegates acted on a supplementary report from Walsh in which he pleaded for this power and in which he explained that he needed this 'supreme authority' for the purpose of 'not asking but telling' the locals what to do."

It quoted Walsh as stating, "I know this is a drastic move, it gives your incoming president tremendous powers but I need it to protect our jurisdiction and local unions in Hollywood. If we don't win Hollywood we'll lose all. Your president must have this authority."

The article further stated, "After long debates, the convention adopted a resolution dealing Walsh and the Executive Board to act immediately to get rid of Communists, Nazis, Fascists and Ku Klux Klansmen in the union."

The article stated that the convention approved the expulsion of twelve members of Local 44 for failure to cooperate with the Alliance in the jurisdictional disputes during the recent strike in the Hollywood studios.

A banquet was held at the Hollywood Roosevelt Hotel on the evening of October 3, 1946. According to [redacted] Tom O'Brien labor member of the British Parliament then in Hollywood studying the problems of labor in motion pictures, stated that the film industry of Great Britain was having much the same trouble with the Communists as the IATSE was having in Hollywood. He went into the subject at length because the same type of labor disputes broke out in the English industry at the same time as those which took place in Hollywood. He stated, "It may be a coincidence, but I doubt it. The Communists are trying to take over the entertainment industry of the world because through it they can exercise great influence. If they can get control of this industry, they will have gone two-thirds of the way."

DEVELOPMENTS AS A RESULT OF MOTION PICTURE INDUSTRY STRIKE (July 23, 1946 to November 8, 1946)

Through confidential informants the Los Angeles Office learned that the motion picture industry was faced with a strike on the night of September 12, 1946 as a result of a jurisdictional dispute within the American Federation of Labor over the Studio Carpenters. The International Alliance of Theatrical Stage Employees, which represents most of the employees in the entertainment world, but which is not a member of the Executive Council of the American Federation of Labor, does not represent the Studio Carpenters. An individual known only as Hutchinson, who represents the Carpenters Union, participated a showdown with Walsh of the IATSE. This showdown threatened a complete stoppage of the motion picture studios.

[redacted] advised representatives of our Los Angeles Office that local unions of the motion picture industry during the week of September 18th were holding mass meetings protesting to William Green and other high union executives, against the dispute between Hutchinson, of the Carpenters Union, and Walsh, of the International Alliance of Theatrical Stage Employees which threatens to shut down the industry. At that time this source reported that no new motion picture sets were being constructed by the carpenters and when pictures presently in production had filmed all possible scenes using the present sets, production would shut down unless the Executive Board of the AFL reached a decision. At that time it was stated that approximately 60 carpenters would be the cause of some 30,000 people being out of work. George Elmer Adams, of the Burbank, California Police Department, predicted that a strike would occur at any time and that considerable trouble would be experienced when the strike occurred.

During this same period Herbert K. Sorrell, of the Conference of Studio Unions, was charging that producers refused to recognize Studio Carpenters of Local 946, which is a member of the Conference of Studio Unions and that producers favored carpenters within the IATSE. The Screen Writers Guild publicly stated at this time that the dispute was a jurisdictional one within the AFL and that it had been so designated by the AFL. The Guild instructed its members to pass through any picket lines. At this time it was reported that the Communists would vigorously support a strike.

It appeared at this time, according to Roy M. Brewer, International Representative of the IATSE, that the strike would start during the week of September 25, 1946. According to Brewer, members of the IATSE Screen Actors Guild, Screen Extras Guild, Musicians Local, Teamsters Local and all other known Conference of Studio Unions groups in the motion picture industry have been instructed to pass through any picket lines established by the Conference of Studio Unions.

Reliable sources report that Sorrell at this time was unable to lead the 7000 Conference of Studio Union workers out on strike over a jurisdictional issue and, therefore, he was winning his point by ordering Conference of Studio Union members not to work on studio sets, thus forcing the producers to discharge Conference of Studio Union members who, in turn, called this a producers' lockout.

On September 25th the Conference of Studio Unions demanded that the producers rehire 1000 discharged carpenters and painters by 6:00 PM. The producers charged the Conference of Studio Unions was not acting in good faith and that this was merely a jurisdictional dispute. The Conference of Studio Unions planned a mass meeting for the evening of the 25th of September, at which time it appeared inevitable a vote for this strike would be passed. A strike vote was cast by this group and picket lines were set up which resulted in fighting and general disorder. The police forced the Conference of Studio Unions pickets to conform with the Superior Court injunction which limits the number of pickets.

The CSU reportedly was boasting about the fact that the strike had seriously hampered production. The Producers Association, however, stated on October 1, 1946 that production was normal in all major studios. The Selznik Studios, an independent producer, stopped production for the duration of the strike. The Conference of Studio Unions filed conspiracy charges against the ten major studios and the International Alliance of Theatrical Stage Employees with the NLRB, charging that major studios and the IATSE have conspired to deny the CSU its rights under the National Labor Relations Act. The AFL Central Labor Council, according to reports, remained neutral on the

question. Richard Walsh, the Head of the IATSE, issued an ultimatum to independent producers to discharge the CSU members and to hire IATSE replacements.

It is reported that the Communist-dominated Screen Writers Guild met on October 1, 1946 to determine its strike policy. It is the report of informants that the position taken by this organization will forecast the policy to be followed by the Communists in connection with the strike.

Herbert K. Sorrell, of the CSU, and Richard Walsh, of the IATSE, together with ten representatives from the Screen Actors Guild were reported attending the AFL Convention which began on October 7th in Chicago. The jurisdictional dispute between the IATSE and the CSU was, according to informants, to be considered at this convention.

On October 5, 1946 Warner Brothers countered the CSU action against them by entering a million-dollar damage suit against Sorrell and the CSU, charging conspiracy to damage the Warner Brothers property in the 1945 jurisdictional strike. During this period it was reported that U. S. representatives John Wood, Chairman of the House Un-American Activities Committee, was in Los Angeles to investigate the extent of Communist influence in the current strike. Newspapers quoted Wood as stating that he will return to Los Angeles in November for further investigation of the Communist activities in connection with labor in the motion picture industry.

During this same period it was reported by reliable sources that if the jurisdictional question was decided against Sorrell at the AFL Convention, Sorrell might attempt to lead his CSU into the CIO. Under the present agreement in effect between the AFL and CIO there is no CIO union operating in the motion picture industry.

Reliable police contacts reported that the producers received a telegram from AFL President William Green on the afternoon of October 8, 1946 stating that the jurisdictional issue would not be settled at the Chicago Convention and that the CSU - IATSE dispute must be settled in Hollywood.

Green has reportedly turned down the plea of the Screen Actors Guild to settle the jurisdictional dispute. Some observers believe that this may mean picketing and violence. Mass picketing was reported at the Columbia Studios in Hollywood on the morning of October 8, 1946.

On October 14, 1946, the police halted mass picketing at the Columbia Studios which was in violation of the Superior Court injunction by arresting and jailing 153 pickets. No violence or disorder, however, was reported in connection with these arrests.

Norval Crutcher, Secretary, Film Technicians Local 683, IATSE affiliate, announced on October 13th that his local would resist CSU picket lines. Members of this local process film and thus are essential to the making of motion pictures.

Roy Brewer, International representative of the IATSE, has charged that Local 683 of IATSE has always closely adhered to the Communist line. Richard Walsh, International Head of the IATSE threatened strong reprisals against the IATSE local. As you will recall, when a similar situation developed in last year's film strike, Walsh took over an IATSE local as a trustee. Indications are that Walsh may do this with the rebellious Local 683. Some observers say the action of Local 683 is a serious obstacle to an early strike settlement.

It was learned that a meeting of prominent Communists was held on the evening of October 12, 1946 at the home of Screen Writer Ring Lardner, Jr., an alleged Communist, where approximately $4,000 was raised to help CSU strikers. Well-informed sources have stated that the Communists are wholeheartedly in support of the current strike.

On October 18, 1946, the International Representatives of the International Alliance of Theatrical Stage Employees suspended the powers granted to IATSE Film Technicians Local 683 to conduct its affairs. This action was taken by International Representatives because Local 683 joined the rival CSU picket lines. This strike by Film Technicians seriously hampered production in all National Studios since members of this local must process all film.

However, Roy Brewer again threatened Local 683 that unless the members returned to work immediately, other arrangements would be made to process movie film in New York.

On October 23, 1946, reliable sources reported that the jurisdictional strike in the motion picture industry may soon end due to the fact that both the CSU and the IATSE have agreed to accept the AFL decision to award set erection work to the IATSE.

According to press reports, a joint committee of the IATSE - CSU and the powerful Screen Actors Guild, which was largely responsible for this settlement, met on the afternoon of October 28, 1946 to appoint a permanent arbitrator for jurisdictional controversies in the motion picture industry.

It is interesting to note that the Communists through the Daily Worker have alleged that the million-dollar motion picture industry entered into a conspiracy with corrupt and racketeering leaders of the IATSE to

"Smash Democratic Unionism" in Hollywood. The Communists through the Daily Worker are alleging that Walsh and Brewer of the IATSE are cooperating with the producers over this jurisdictional dispute to becloud the real issue. They allege that the CSU is the only union in the industry which gets tough about wages, hours and working conditions and that whenever action along these lines is instigated by the CSU, the old "jurisdictional bugaboo" is hauled out and brought into the forefront.

The Communists accuse the producers of obtaining injunctions through local judges who are alleging anti-labor, and of also obtaining the aid of police and sheriffs who cooperate with them.

The Communists through the Daily Worker list the following demands of the CSU:

1. Return all employees under CSU jurisdiction to their jobs with status unimpaired.

2. Acceptance by all parties of the AFL Directive in its entirety giving to carpenters the construction of sets or stages which they have done for the past 26 years, as ordered by the AFL Executive Council and AFL President William Green.

3. Immediate completion and signing of all contracts with provisions for adequate machinery for settlement of all controversies, including those over allocation of work.

On November 5, 1946 it was reported that negotiations were continuing to end the Hollywood film strike. However, it was also reported that the question of higher wages was now being brought into the light by the strikers. The Conference of Studio Union affiliates were reported to be demanding a 20% raise for a thirty-hour week before signing contracts to return to work.

Roy Brewer, the International representative of the rival IATSE, charged the Conference of Studio Unions with bad faith and stated that the question of wages was never involved in the jurisdictional strike which was called by Sorrell some six weeks ago. Brewer also charged that Sorrell is now attempting to alter the arbitration proposal previously agreed upon by both the CSU and the IATSE. At the time of this report the Conference of Studio Unions was still picketing all major studios and an unusually large

mass demonstration was reported at 20th Century Fox Studios.

On November 13, 1946 it was reported that the leaders of the CSU and the IATSE were conferring with Joseph Kennan, AFL leader who was in Hollywood to consider accepting a position of AFL Labor Czar for the movie industry. However, no indication of an immediate settlement of this jurisdictional strike has been reported.

Sorrell charged at this time that wages and hours are the basic issue between the Conference of Studio Unions and the producers. Meanwhile, the Motion Picture Consumers Local 705, which is affiliated with the IATSE, has rebelled against the international leadership of the IATSE and set November 14th as the deadline upon which they would join IATSE Film Technicians Local 683 in the CSU picket lines.

Local 705 alleges that producers have refused to give them a signed contract covering wages and hours. This move by executive heads of Local 705 is directly contrary to the stand taken by the general membership of this local who at a meeting the previous week voted down a motion to set a definite time limit on negotiations with producers.

On the afternoon of November 13, 1946, CSU leader Sorrell threatened to extend the Conference of Studio Union picket lines to independent producers. It was also reported that 64 writers within the Screen Writers Guild have started a petition to donate $10,000 to Film Technicians Local 683 to "aid their fight against certain undemocratic pressures within the IATSE."

On November 13, 1946 it was reported that five homes of non-strikers, one a shop steward of IATSE Local 44, were bombed in a new wave of violence in the Hollywood film strike. These bombs were described as homemade grenades. Although at least two of the bombs caused extensive damage to the homes, no one was injured. Roy M. Brewer of the IATSE has posted $5,000 reward leading to the arrest and conviction of the vandals.

Richard F. Walsh, President of IATSE, announced that all representatives of IATSE would be withdrawn from the current negotiations with CSU leaders. He stated that his organization would not negotiate with the CSU as long as there is any act of violence against members of his union.

Los Angeles press reports state that Sorrell refused any comment on this recent outbreak of violence. Reliable Los Angeles police contacts advise that an extensive investigation is being conducted but that it has been made unusually difficult because there are a number of so-called "powder men" in Hollywood who are hired by studios to simulate explosions in motion pictures. This source also reports that the Los Angeles police are investigating a gunman who was recently expelled from the IATSE for disclosing information to the rival labor leader Sorrell. Sorrell is combating, according to reliable sources, what appears to be an unauthorized dissension within the ranks of his union to continue the strike.

SCREEN WRITERS GUILD

The Screen Writers Guild opened discussions among its members whether to ban the sale of material to the motion picture industry and adopt the procedure of licensing of all material.

[redacted] a screen writer who requested that his name be kept in strict confidence, has pointed out that this move to license material has two objectives: First, to prevent the studio from re-using or re-issuing a screen story without paying the writer an additional fee and, two, to control the content of the motion picture. This source, who is a screen writer, states that the Communists are, of course, particularly interested in securing absolute control over the content of motion pictures and they, the Communists, feel that through the Screen Writers Guild they will be able to force the producers of the Motion Picture Industry to accept a license to use a particular screen story and as an incentive to the use of that license, the producer would not, of course, be able to change the script.

James Cain, prominent novelist and screen writer, has appeared before the Screen Writers Guild and asked the Guild to accept the idea of a license apparently on the basis that the producers frequently re-issue pictures for which they do not pay the writer a second time. In the May, 1946 issue of the "Screen Writer," one of the feature articles is entitled "A Time for Action," which is written by Emmett Lavery, President of the Screen Writers Guild. In this article, Lavery, who has been identified in numbers of Communist Front organizations and activities, has pointed out that the Executive Council of the Authors League has come out for the principle of licensing and he has called upon the Authors League to assist the Screen Writers Guild in securing such rights for the Screen Writers. He admits that the Guild is nearly powerless to enforce the licensing idea at the present time inasmuch as the minimum basic agreement under which the Screen Writers Guild operates applies to employment conditions only and does not apply to material sold to the studios for the screen. He feels that the problem is one for concerted action by the Authors League and the Screen Writers Guild.

Lavery pointed out that at a recent meeting of the Screen Writers Guild, a resolution was passed which states, "In any arrangement by which there is granted the right to produce a motion picture based on material written by any member of the Authors League, or, its member or affiliated guilds (the Screen Writers Guild is affiliated with the Authors League), there should be granted only the right to produce and exhibit within a stated period a single motion picture on 35 mm film in the English language. These rights should be in the form of a license limited as aforesaid, which shall cease upon the expiration of a fixed time."

[redacted]

[redacted] feels that if the Communists and the Screen Writers Guild [redacted] able to secure a contract with the producers based upon licensing rather than the sale of material, they will be able to control the content of each motion picture. This informant feels that along with a license to use a motion picture will be an accompanying restriction upon changing it by the producers.

James Cain, recently, during a meeting of the Screen Writers Guild, according to the March 5, 1946 issue of "Variety" stated: "Once we control our properties we can demand and get all sorts of concessions. We should have a fund, like the ASCAP fund for the musicians obtained from a check off on all pictures for the benefit of all members of this Guild to be whacked up on a rating basis to take care of us in our old age, to be put in the bank or to be used for whatever we choose to spend it on."

Apparently, in line with this new move on the part of the Communists within the Screen Writers Guild, H. S. Kraft, a Communist, wrote a four-page article for the March, 1946 issue of the "Screen Writer" entitled, "Dreiser's War in Hollywood." This article was an account of Theodore Dreiser's attempt to force Paramount Pictures to dramatize his novel, "An American Tragedy" with a full realization of "the violent social, economic and loyal influences affecting the hero of the novel."

COMMITTEES APPOINTED BY SWG

The May, 1946 issue of the "Screen Writer," which is the official publication of the Screen Writers Guild, carried a list on page five of the Screen Writers Guild Studio Chairman. An examination of this list reflects heavy infiltration and domination by the Communists in the Guild. This list is as follows:

Columbia Studios:	Melvin Levy
Metro-Goldwyn-Mayer:	Isobel Lennart
Paramount:	Abe Polonsky
RKO:	Henry Myers
Republic:	John Butler
Twentieth Century Fox:	Wanda Tuchack
Universal:	Joel Malone
Warner Brothers:	Ranald MacDougall

Elizabeth Benson, Section Organizer and Membership Director of the Northwest Section of the Los Angeles Communist Party, which is composed of motion

picture personnel had in her possession records reflecting that Levy, Lennart, Polonsky and Myers were members of the Communist Party according to a highly [redacted]idential but delicate source and [redacted], Confidential Informant of the Los Angeles Office, has identified MacDougall in several front activities.

The February issue of the "Screen Writer" identified members of the Screen Writers Guild Arbitration Panel and it was noted that the following Communists were members of this panel: Leopold Atlas, Ben Barzman, Guy Endore, Robert Lees, Melvin Levy, Waldo Salt and Leo Townsend. It was also noted that Melvin Frank is a member of this panel and although it has never been determined that he is a member of the Communist it has been ascertained through a highly confidential but delicate source that Elizabeth Benson, Section Organizer and Membership Director of the Northwest Section of the Los Angeles Communist Party, which is composed of motion picture personnel has in her possession records which reflect Ann Ray Frank, his wife, is a Communist.

During the last three or four years, W. R. Wilkerson, Editor of the trade publication "The Hollywood Reporter" has repeatedly attacked the Communist infiltration of the Motion Picture Industry and he has paid exceptional attention to the Communist infiltration of the Screen Writers Guild. In the April 16, 1946 issue of the "Hollywood Reporter," Wilkerson attacked members of the Screen Writers Guild and stated that most of them were either Communists or Fascists and that all of them spend far too much time in political activities. Wilkerson stated that the writers in Hollywood are "doing every job but the one that they are being paid for. The former $200 a week writer is now getting $2,000 each pay day and doing less work." Again on June 20, 1946, Wilkerson described what he called "some screwy undercover tricks being pulled by our creators in the studios are promulgated by the Commies among them." Wilkerson then went on to relate a situation of an unidentified important star who refused to accept a certain director stating that the director was a red baiter, and Wilkerson related another incident in which an individual was a known Communist writer and was dismissed from a screen story because the star who was allegedly a Communist complained to the studio about the writer.

At a membership meeting of the Screen Writers Guild on April 29, 1946, a resolution was raised urging action against the Hollywood Reporter and in the May, 1946 issue of the "Screen Writer," Wilkerson was pictured as "inviting Congressman Rankin to push on with his witch hunt in Hollywood" and in the light of this discussion the SWG passed the following resolution: "That the Screen Writers Guild now declare officially that Wilkerson has been unfair to the Guild and all its members and that the members of the Guild are called upon to institute a voluntary boycott of the publication and that we call upon other Guilds and unions and Agents to join us in this boycott."

It has been noted that recent issues of the "Screen Writer" have prominently displayed in heavy black type an announcement that the Screen Writers Guild has indorsed the FEPC and requested members of the Guild to sign a petition which will put the FEPC on the California ballot.

In the March issue of the "Screen Writer" there was a note on page 46 which urged all members "and friends and others interested in this extension of democracy" to sign the petitions of the Fair Employment Practices Committee. This note then went on to list the members of the State Executive Committee to place the FEPC on the California ballot.

Well informed sources have stated that the FEPC has been originated and promoted by the Communist Party.

The "Screen Writer" is the official publication of the Screen Writers Guild and is issued monthly. It has been noted that the May issue of the "Soreen Writer" stated that Isobel Lennart had been selected to serve on the Editorial Committee. Those responsible for the publication are as follows:

Dalton Trumbo - Editor (Communist)
Gordon Kahn - Managing Editor (Communist)

Editorial Committee:
Adele Buffington
F. Hugh Herbert
Philip Dunne
Sonya Levien
Theodore Strauss (Communist)
Ring Lardner, Jr. (Communist)
Paul Trivers (Communist)
Stephen N. Avery

The "Screen Writer" is sold at only eleven book stores and news stands in Los Angeles and it is noted that among these are the Lincoln Book Store, 1721 North Highland Avenue in North Hollywood and the Progressive Book Shop, 717 West Sixth Street, Los Angeles, both of which have been identified by reliable informants as Communist book stores. [redacted]

Under date of August 14, 1946, the "Hollywood Reporter," a motion picture trade sheet edited by William Wilkerson, contained the following editorial under the caption, "Another Vote for Stalin." Because of its interest, this article is being set out in full:

Mr. Tolson
Mr. E. A. Tamm
Mr. Clegg
Mr. Glavin
Mr. Ladd
Mr. Nichols
Mr. Rosen
Mr. Tracy
Mr. Carson
Mr. Egan
Mr. Gurnea
Mr. Harbo
Mr. Mendon
Mr. Pennington
Mr. Quinn Tamm
Mr. Nease
Miss Gandy

"The Screen Writers Guild continues to take its orders from Moscow!

"A late issue of Izvestia, the official newspaper of the Soviet government, attacked the recent film trade agreement arranged between the American and French state departments.

"According to an Associated Press dispatch dated August 9 from Moscow, Victor Poltoralsky, writing in the Communist organ, attacked the agreement as a threat to the very existence of the French film industry, and became particularly virulent over an alleged statement by American economists that American films offered 'the best method of fighting Communism in France.'

"Izvestia is the voice of World Communism giving orders. The voice of the Red Beachhead in Hollywood—saying, 'aye, aye, comrade!!'—was heard in the Screen Writers Guild meeting on July 29, at the Hollywood Roosevelt Hotel, when that Red-dominated organization adopted the following resolution:

> ....."that the Screen Writers Guild, in answer to the appeal of the French film workers, expresses its opinion of the French-American film agreement and asks our State Department to investigate the possibility of re-negotiating this agreement so that the French film industry can survive.'

"In other words, the Communist Party organ in Moscow and the Screen Writers Guild in Hollywood attacked the French trade agreement on the same spurious grounds—that it would destroy the French film industry.

"And the Guild voted against the State Department of the republic that gives American writers their freedom, and against the motion picture industry, which gives them their living.

"They were persuaded to do this by Harold Salemson, who addressed the Guild for 25 minutes, denouncing the trade agreement. He charged that a third of the workers in the French film industry would be thrown out of work by the American trade agreement. He said the American industry was prepared to flood France with five years of film product. And he implied that the State Department was imperialistically forcing American films upon an unwilling French public.

"This was barefaced lying. The agreement negotiated by Leon Blum and the American State Department does not guarantee THE EXHIBITION OF A SINGLE AMERICAN MOTION PICTURE IN FRANCE. American

pictures will be played ONLY if French theatre owners and the French public want them.

"The trade agreement DOES GUARANTEE that four out of every 13 weeks' playing time in French theatres shall be devoted to the exhibition of French pictures. All 13 weeks CAN be devoted to French pictures if the theatre manager prefers.

"The Guild resolution deliberately beclouds this situation by making it seem that French exhibitors were forced to play nine weeks of American pictures. But the only force backing American films in France is that of popular demand.

"And this, the Communists can't stand!

"The true situation is revealed in a copy of a letter which the Reporter received from the head of a major studio yesterday—a letter written by Eric Johnston, president of the Motion Picture Association, to Emmet Lavery, President of the Screen Writers Guild. It speaks for itself:

'Dear Mr. Lavery:

'I am profoundly disturbed by the implication of a resolution which I understand was recently adopted by the Screen Writers Guild.

'According to information received from our Hollywood office, this resolution said in part:

> "that the Screen Writers Guild in answer to the appeal of the French film workers, expresses its opinion of the French-American film agreement and asks our State Department to investigate the possibility of re-negotiating this agreement so that the French film industry can survive."

'The plain implication of the resolution is that the agreement recently negotiated by our government and the French government is a threat to the survival of the French film industry.

'I believe there is absolutely no basis for the unwarranted assumption that the agreement threatens the extinction of the French film industry and I believe further that such an assumption casts an undeserved reflection upon the good faith of the American and French officials who negotiated the agreement for the two governments.'

'The Guild's resolution, in effect, distorts so completely the purpose and meaning of the agreement that I believe a clarification of its provisions is vitally essential. With that in mind I shall set forth briefly why it was adopted and the purposes which it is designed to achieve.

'The moving purpose behind the agreement was a desire to promote the ideal of world unity by removing some of the restrictions which isolate one nation from another by Chinese Walls of nationalism. The motion picture is a primary medium for the exchange of ideas between people. I have always believed that excessive nationalism breeds war; that a freer exchange of goods, services and information is a healthy offset to the friction which causes war.

'As for the specific conditions of the agreement relating to the motion picture, I believe that any fair-minded person will agree that the terms set forth actually protect the development of the French film industry and give it a greater measure of protection than it had before the war.

'For example, every theatre in France must reserve at least four weeks playing time out of every 13 solely for French pictures. During the remaining nine weeks of the quarter, the theatre is free to play foreign pictures or French pictures, whichever it prefers. The free playing time is not reserved for American pictures—it may be used for the exhibition of Russian films or British films or French films or the films of any other nation.

'Actually, the agreement does not guarantee the exhibition of a single American motion picture in France. It simply opens the market to the best pictures.

'Before the war, the American motion picture industry annually supplied between 150 and 185 "dubbed" feature pictures for the French market. Since the agreement, however, the eight leading American companies voluntarily agreed to release not more than 124 "dubbed" features in the French market annually. The number of feature pictures with superimposed titles which have a limited distribution in France will be substantially smaller than before the war. This should reassure anyone who honestly believes that the American industry is preparing to flood the French market with films produced here during the war period.

'The observation of Monsieur Leon Blum, an outstanding French patriot who aided in negotiating the agreement, should be sufficient answer to the accusation that the agreement is against the best interests of the French producing industry. In a statement, quoted in the American press on June 29, Monsieur Blum said:

"In renouncing the 1936 pact, the United States made a considerable concession in agreeing to let France keep exclusively four weeks out of every 13 for French products, assuring 30 percent of the playing time. When negotiations started, the French hoped to get a seven weeks quota, but after long discussion France did well in comparison to a 17 percent guarantee granted to Italy and a 22 percent accord with Britain."

'Monsieur Blum added:

"There is not a word in the accord to prevent an exhibitor from showing 100 percent French films if he wishes. What is needed is for the French film industry to produce films pleasing to the public.

"Film interests here must remember the Washington accord would assist in the re-establishment of the French film industry. The French industry will aid in every way."

'You may be interested in knowing that when the loan agreement was up for approval in the French assembly, the only spoken opposition to the film provisions came from a few Communist deputies. It is obvious to me why French Communists wish to keep out American motion pictures which reflect American democratic life.

'I do not for a moment challenge the right of the Screen Writers Guild or any other group to ask the State Department to re-negotiate the existing film agreement with France. That is simply the exercise of an American fundamental right.

'But the implication that the government of the United States or the American film industry took undue advantage of the French film industry is both naive and false. I challenge it.

'I am giving you these facts in the interest of fairness and accuracy.

Sincerely yours,

Eric Johnston.'

"Mr. Johnston's appeal probably will fall on deaf ears. [redacted] Communists are not interested in 'fairness and accuracy'.

"Mr. Salemson, the sponsor of this attack on industry and government, has been an industrious member of many of the extreme left-wing groups which have consistently followed the Party line!

"This is the kind of leadership to which the Screen Writers Guild listens. This is the kind of leadership which causes the Guild to ignore the fact that the foreign market on many pictures means the difference between profit and loss, and to attack the industry of which it is a part.

"THE PARTY FIRST!"

The "Hollywood Reporter" on August 20, and 21, 1946, contained articles which were directed at the Screen Writers Guild and accused this organization of being a Communist controlled and dominated group. The "Hollywood Reporter" carried articles reflecting that the President of the Guild, John Howard Lawson, has been a sponsor of numerous Communist front groups, such as the American Youth for Democracy, and the Joint Anti-Fascist Refugee Committee, as well as the Harry Bridges Defense Committee and the Hollywood Independent Citizens Committee for the Arts, Sciences and Professions.

The article also reflected that Dalton Trumbo, a member of the Guild's Executive Board and Editor of the Guild's official magazine, was a Communist and is the holder of Communist Party Membership Book No. 36802.

Gordon Kahn, Ring Lardner, Jr. and Richard Jay Collings, all members of the Executive Board, are also accused of being Communists and their Communist Party Book numbers are set out therein.

These articles were followed in this periodical by an article on the American Authors Authority, which is sponsored and backed by the Screen Writers Guild. The latter article is referred to in the section set out concerning "The American Authors Authority."

DEVELOPMENTS IN CONFERENCE OF STUDIO UNIONS
(November 14, 1946 to February 14, 1947)

This block of Communist controlled unions, according to [redacted] a paid confidential informant of the Los Angeles Field Division, is still on strike. The strike is a continuance of the 1945 strike which was and still is an attempt of the Communist elements, according to this source, to control the unions in the Hollywood studios.

[redacted] reported that during the picketing of the studios the pickets were singing "Solidarity Forever." This source also reported that the Painters District Council #36 voted a $5,000 fund for the benefit of the strikers. The Radio Writers Guild met at the home of Ring Lardner, Jr., and voted $4,000 for the strikers' benefit.

The Conference of Studio Unions has been spreading its influence to the radio field through an alliance with another group of like nature now being formed in that field. This new block of unions is to be called the Council of Radio Unions. An organizational meeting of radio unions was held on November 21, 1946, in Hollywood. Composing this parallel block of unions are the following:

Radio Writers Guild
Radio Directors Guild
American Federation of Musicians,
Local #47
American Federation of Radio Artists

According to this source this group has announced that it will affiliate with the Conference of Studio Unions. Commenting on this alliance, the source indicated that this would be a most effective weapon because of the affinity of the motion picture industry with the radio industry. [redacted]

With regard to the strike in the Hollywood motion picture industry, it is reported that this strike is now more or less ineffective. The studios have used replacements put in by the ITASE and seem to be making pictures as usual. It is reported that the Conference of Studio Unions is attempting to get the support of the unions in England in order to stop production there of any pictures in which American capital is interested. So far there has been little success attached to this effort. [redacted]

COUNCIL OF HOLLYWOOD GUILDS AND UNIONS

[redacted] Special Agents of the Los Angeles Field Division on September 9, 1946, obtained a 10-page typewritten report which described the activities of the Council of Hollywood Guilds and Unions. This report reflects that there are now seven CSU unions, two IATSE locals, two independent unions, and one A. F. of L. miscellaneous union, which comprise this organization. They are as follows: Screen Story Analyst's Guild; Screen Cartoonist Guild; Screen Costumers Guild; Film Technicians; Film Electricians Local 40; Machinists Guild; Musicians Local 767 (This is not the musicians union to which musicians in the studios belong.); Painters Union; Screen Publicists Union; Screen Supervisors Union; Screen Set Decorators; Screen Writers Guild.

It is noted that the subject organization has lost, mainly because of difficulties over the current film strikes, the Screen Actors Guild, Screen Office Employees Guild, and Musicians Local No. 47, to which all musicians in the motion picture industry belong.

According to this report the Council is seeking new affiliation and is attempting to induce the Radio Writers, the Radio Directors, and the Film Editors Guilds to join with them in pressing for "progressive legislation." This report also points out that the Council must seek for closer affiliation with the Conference of Studio Unions which is, as has been previously pointed out, heavily infiltrated with the Communist Party. This report also points out that the "Progressives," i.e. Communists within the Council, see the current Hollywood film strike, together with the move by the AF of L to set up a Hollywood Council, as a "serious threat" to the subject organization. According to the report, the Communists feel that if the AF of L does set up a Hollywood Labor Council in addition to the Los Angeles Labor Council the two may be operated in parallel but that it is also quite likely that the AF of L will take the AF of L local out of the Council and may have them use only the independent unions. Moreover, the current jurisdictional dispute between the CSU and the IATSE is a serious threat to the internal stage of the Council of Hollywood Guilds and Unions. Regardless of which stand the Council takes in the settlement of the dispute, several locals which are affiliated with the Council will obviously protest and this leaves the Council unable to take the affirmative, definite stand in the current dispute.

This was put quite clearly in this reports, [redacted] which report is believed to have been written by C. Margaret Bennett Wills, Executive Secretary, when she stated, "I am sure that everyone will agree that either the Council will cease to exist entirely or it must be stamped as a real source in Hollywood."

This report also detailed some of the highlights of the Council's activities, an examination of which reflects that the Council has constantly

supported the measures advocated by the Communist Party in the Los Angeles Field Division. These include (1) a fight against Cecil B. DeMille, (2) participation in the fight for radio freedom, i.e. the protest against high labor contenders, (3) the fight against motion picture aliens, (4) "conferences with Robert Riskin of the OWI on educational films for Europe," (5) protest against the State Un-American Activities Committee, (6) activity for a state FEPC, (7) sending a delegate to the "Win the Peace" conference, (8) a protest against banning of Lena Horne film in Tennessee, (9) a protest against Truman's intervention in the railroad strike.

This summation of Council's activities in the last few months concludes by stating, "Nor have we forgotten the Yugoslavs, the Russians, and the drive toward World War III."

The Council has continued to support those measures and activities in which the Communist Party has been prominently identified. For example, on Sunday, March 17, 1946, the Council was identified as one of the sponsors of an address by Congressman Hugh DeLacy, who gave a "hard-hitting expose of the plot against the peace."

[redacted] an Agent of the Los Angeles Field Division obtained minutes of the meeting of the Council which was held on June 6, 1946. According to the minutes, the Council received a letter from Festus Coleman, a Negro prisoner at San Quentin, thanking the Council for their support in an attempt to secure his parole. It is well known that the Communist Party has waged a vigorous campaign to free Coleman alleging that he was improperly convicted. At the same meeting the Council stated that President Truman had "used the powers of his office to blackjack the railroad workers rather than to effect a just settlement."

At a meeting held on August 8, 1946, the Council registered a strong protest with the Ambassador Hotel for refusing lodging to a Negro song writer, Carlton Moss. Moss was identified, through a highly confidential but delicate source who had access to the records of Elizabeth Benson, the section organizer and membership director of the Northwest Section of the Los Angeles County Communist Party, as a member of the Communist Party. This meeting of August 8, 1946, closed with a resolution urging the widespread distribution of leaflets which had been prepared by the Mobilization for Democracy. Mobilization for Democracy has been identified as a Communist front organization and according to [redacted] a paid active informant of the Los Angeles Office, this organization works very closely with the Council of Hollywood Guilds and Unions.

SCREEN WRITERS GUILD

In the October, 1946, issue of the Screen Writer, the publication of the Screen Writers Guild, on page 32 there is a note which reads, "The current

outlook and strike in the major motion picture studios began too late to permit inclusion in this issue of any summary of events." The note then [redacted] on to point out that the Screen Writers Guild has made an independent investigation and found that there was considerable violence at the studio gates. It reminded the members of the Screen Writers Guild that they need not go through a picket line where there was any fear of violence and concluded by stating that they would legally assist any member of the Screen Writers Guild who was fired or otherwise discriminated against by a producer for refusing to come to work.

At a so-called emergency meeting of the Screen Writers Guild on October 1, 1946, which was reportedly attended by only a very few Screen Writers, a resolution was passed to loan the striking unions $10,000. However, at a general membership meeting held on November 13, 1946, this proposal was decisively defeated.

[redacted] a screen writer and an informant of the Los Angeles Office, pointed out that recently there has developed within the Screen Writers Guild considerable opposition to the pro-Communist leadership. This source stated that following the publication of the articles by Wilkerson identifying most of the Executive Board as members of the Communist Party, many of the writers began to challenge this leadership, and a movement was begun to draft a slate of non-Communist writers as officers. At a general membership meeting of the Screen Writers Guild, held on November 13, 1946, the following were elected to executive positions:

President	Emmet Lavery
1st Vice President	Mary McCall, Jr.
2nd Vice President	Howard Estabrook
3rd Vice President	Hugo Butler
Secretary	F. Hugh Herbert
Treasurer	Harold Buchman

Lavery secured 495 votes, to 293 votes for the opposition candidate, Talbot Jennings. This vote does not in some small measure eliminate a portion of the Communist influence from the Executive Board of the Guild. However, Mary McCall and Howard Estabrook have both been identified in several Communist front organizations. Through a highly confidential but delicate source it was ascertained that the records of Elizabeth Benson, membership director of the Los Angeles County Communist Party, reflected that Hugo Butler and Harold Buchman were members of the Communist Party.

At this same meeting, a resolution to loan $10,000 to one of the unions now on strike in the motion picture industry was defeated; however, a resolution to loan $2500 to the Newspaper Guild was passed.

The Screen Writers Guild continues to publish the Screen Writer as its official publication, and many of the articles are contributed by known members of the Communist Party. The editorial committee of SWG is presently composed of:

Dalton Trumbo, Editor
Gordon Kahn, Managing Editor
Stephen Morehouse Avery
Harris Gable
F. Hugh Herbert
Ring Lardner, Jr.
Isabel Lennart
Sonia Levien
Theodore Strauss
Paul Trivers
Harold J. Salemson, Director of Publications

Of this committee, seven including Trumbo, Kahn, Lardner, Lennert, Strauss, Trivers and Salemson are members of the Communist Party.

In the October, 1946, issue of the Screen Writer, which was the latest one available at the time, there are six articles. One concerns the establishment of the AAA; another, the scope of the Screen Writers Guild; a third article by Communists Howard Dimsdale and Guy Endore; the fourth on a technical phase of screen writing; the fifth on opinions and motion pictures; and the sixth by Communist screen writer Lester Cole on wage negotiations for screen writers.

This publication contains each month an editorial which in the October issue was devoted to the merits of the AAA, and in the back of the publication there is a section entitled "News Notes." An analysis of these notes clearly shows that quite often Communist causes are sponsored or advertised in them. For example, the news notes in the October issue of the Screen Writer reflect: (1) an announcement by the California Labor School of a series of courses; (2) a production by the Communist-dominated Actors Laboratory; (3) a note regarding the symposium of "The Challenge of the Post War World to the Liberal Movement"; (4) an announcement of the Communist-dominated Peoples Educational Center; (5) details of the new curriculum of the Peoples Educational Center; (6) a note concerning the Hollywood Writers Mobilization and the Communist front organization, Mobilization for Democracy; and (7) a note that "Orson Welles has relinquished his air time to concentrate on film production; a distinct loss to the forces of liberalism on the American air waves."

[redacted] ascertained that Ann Roth Morgan, 860 Westmount Drive, Los Angeles, and Ruth Birnkrant are employed as secretaries in the office of the Screen Writers Guild. This same highly confidential but reliable source reported that the records of Elizabeth Benson reflected both of these women were members of the Communist Party.

The Screen Writer is designed by John Hubley, an artist whom, according to the same source, has been also identified as a member of the Communist Party.

International Film and Radio Guild

The International Film and Radio Guild threw a picket line around the Avalon Theater on the East Side of Hollywood on January 30, 1947, in the first phase of an all-out campaign against the continued production of "inferior and insulting" all-Negro quickes currently being produced by a handful of Southern and Eastern independent producers for showing in predominately Negro theaters. The management of the Avalon Theater in Hollywood cancelled the film "Beale Street Mama" after three showings of the scheduled minimum five-day run. This action combined with violent protests from other leading citizens of the community against the continued showing of the Bert Goldberg all-colored featurette forced the theater manager to discontinue the showing of the featurette.

A. Frederici, manager of the Avalon Theater, issued the following statement: "We have a contract with the Alfred N. Sack Amusement Enterprises to show 15 of these all-colored films throughout the coast area in the near future, but if the Negro people consider these pictures insulting, we certainly prefer to take the consequences with Sack rather than to offend an entire race."

Leon Hardwick, executive secretary of the International Film and Radio Guild, explained his organization's position thusly: "For several years, IFRG, NAACP, the Negro press and various other groups have been lambasting Hollywood studios for presenting Negroes in non-complimentary roles, seeking at the same time a more balanced presentation of Negro life on the screen. Meanwhile we have been overlooking entirely the practice of a small group of money-mad individuals in the east and south who dump these inferior, insulting films on the Negro market throughout the country. How can we expect to get better treatment from Hollywood as long as this latter evil persists?

"IFRG, an organization dedicated to the task of helping protect the interests of minorities in the entertainment world, is launching an active campaign against this vicious type of racial exploitation in films and hope others will join us."

Listed among the officers of the International Film and Radio Guild are Superior Judge Stanley Mosk, Lena Horne, John Garfield, Joseph Calleia, King Cole and Al Jarvis.

The above information concerning this group was obtained from the Peoples Voice of February 1, 1947.

DEVELOPMENTS AS A RESULT OF MOTION PICTURE INDUSTRY STRIKE

Following the outbreaks of violence in the Hollywood motion picture industry strike on November 14, 1946, in which at least five homes of non-strikers were reportedly bombed, unidentified vandals on November 15, stole and burned a passenger bus owned by the Tanner Motor Company which had been used to transport nonstrikers through the Conference of Studio Unions' picket lines. The Los Angeles Field Office reported that reliable police contacts confidentially advised that they had identified a Communist from San Pedro, California, as probably being implicated in the bombings. The Los Angeles Times as a result of this violence called upon the Conference of Studio Unions' leaders to deny or affirm that they were in any way implicated.

The IATSE representatives on November 15, 1946, again refused to confer with the Conference of Studio Unions leaders as long as their members were subjected to possible violence. On the afternoon of November 15, it was reported that the Conference of Studio Unions held a mass meeting which resulted in the sending out of orders to all members that they must assemble in front of Columbia Motion Picture Studios the following morning at 6:00 a.m. and that any member who was not arrested would be fined $25 by the Union. It is reported that Sorrell confided in a police informant that he as well as his entire Strategy Committee would go to jail. This picketing, of course, would be in violation of the Superior Court's injunction. As a result of this mass picketing, the Los Angeles Police Department arrested approximately 802 strikers in front of Columbia Studios for violation of the Superior Court injunction relating to the limiting of the number of legal pickets.

The Los Angeles Field Division reported that at a Communist mass meeting held the previous night, a Conference of Studio Unions representative spoke and urged Communists to turn out in mass for the morning picket lines. It was later learned that at this meeting which was held to celebrate the 29th Anniversary of the October Revolution under the auspices of the Los Angeles Communists, John Stepp, Communist Party organizer for the Hollywood Section, urged all present to turn out for picket duty.

A reward being offered for information leading to the arrest and conviction for those responsible for violence in this film strike has grown to

$30,000. Governor Earl Warren on November 15, 1946, stated that he would give full cooperation to local authorities who were endeavoring to determine who was responsible for the recent bombings and terrorisms. Although the Conference of Studio Unions leader, Herbert Sorrell, had refused to make any public comment some Conference of Studio Unions leaders were charging that the IATSE had imported Chicago gunmen. This, however, appears to be highly doubtful inasmuch as all violence had been directed against members of the IATSE.

On November 19, 1946, the Conference of Studio Unions pickets massed in front of the RKO studios. The RKO studios at that time had not secured a court order limiting the number of pickets.

The District Attorney's Office on the evening of November 18, 1946, announced that it would file criminal conspiracy charges against the Conference of Studio Unions film leaders and a deputy district attorney publicly stated that the Conference of Studio Unions action was a declaration of war and described it as a "campaign of lawless violence." According to the Los Angeles Police Department, only a few of the 812 strikers arrested raised bail and that the remaining individuals who were incarcerated in the Los Angeles city jails were starting on a hunger strike to call attention to their plight.

On November 21, 1946, the Los Angeles County Grand Jury commenced subpenaing witnesses and inquiry into violence which had accompanied this strike. Also examining evidence against 14 ring leaders who were arrested on the 18th and 19th of November, 1946, on complaints issued by the Los Angeles County District Attorney. Those indicted included Herbert K. Sorrell, business agent for Painters Union, Local #1421, and President of the Conference of Studio Unions; Matthew Mattison, business agent for the Screen Story Analysts Guild and a Communist; James Skelton, Chairman of Strike Strategy Committee; Averill Berman, radio commentator and Communist; Norval Crutcher, Secretary-Treasurer of the IATSE, Local #683, and a Communist; and Andrew Lawless, Louis Whitman, Ray Higby, Carl Head, John R. Martin, Frank Drdlik, Russell McKnight, Roy Tinsdall and Edward Gilbert.

On November 23, 1946, these individuals were indicted for felonious conspiracy by the Los Angeles County Grand Jury. The 812 individuals previously arrested for mass picketing in violation of the Superior Court's injunction were released on $50 bond each on this same date. The following individuals suspected of committing the recent bombings were arrested for having in their possession explosives: Robert McCuskey, alias McCorskey; and John F. Veazey, Eugene Calvin Horton and Robert A. Perry. Horton is reported to be a painter, Perry an engineer and the others longshoremen.

On November 25, 1946, Sorrell made a statement in which he denied that the Conference of Studio Unions was in any way responsible for the recent bombings. He made an appeal to the studio producers to reopen negotiations looking toward a return to work. Spokesman for the producers stated that Sorrell's appeal was under consideration and it appeared that the producers would reopen negotiations.

On November 26, 1946, Superior Court Judge Willis denied the strikers' appeal to dismiss a restraining order limiting the number of pickets and pointed out that the motion picture studios were caught in a union jurisdictional dispute.

Following the District Attorney's action of instigating the conspiracy charges against the strike leaders, the Los Angeles Office reported that the Communist attorney Benjamin Margolis, the attorney for the Conference of Studio Unions, was contacted by the Communist Party County Chairman for advice as to how far the Communist press could go in attacking the conspiracy charges. Margolis advised that the Communist press could call this "an attack on labor, and "fascist techniques" but cautioned Communist Party leaders against threatening the judge or alleging corruption. It is reported also that the Communist Party leaders urged their members to maintain the picketing and "tough attitude" for at least a few more days.

On December 2, 1946, approximately 50 members of the Conference of Studio Unions picketed the Los Angeles Times newspaper office for alleged unfair news reporting of the strike.

The Mexican labor leader, Lombardo Tolendano, President of the Latin American Confederation of Labor, pledged his support to the Conference of Studio Unions.

It was also reported on December 3, 1946, that former Congressman Ellis E. Patterson was employed by the Conference of Studio Unions for political liaison work.

With regard to the strike itself, it is reported that Sorrell has clearly lost the jurisdictional issue and continues to press his new demands for higher wages and shorter hours in an apparent attempt to justify his calling the Conference of Studio Unions out on strike.

At a meeting held December 3, 1946, office employees of the International Union which has jurisdiction over the white-collar workers in the film industry voted to call a strike in all local film exchanges but did not set a date for this strike. Office workers were demanding a 20 per cent

wage increase and improved working conditions. This local has wired the National Labor Relations Board and the Secretary of Labor under the provisions of the Smith-Connally Act for the strike authorization and has called upon the Central Labor Council to place all motion picture studios on the unfair list. Workers in major studios have pledged their support to the Office Employees International Union in the film exchanges and should the entire membership of the OEIU go out on strike it would effect the stenographic and clerical employees in all major studios except Paramount which has a company union for these employees.

On December 5, 1946, Roy M. Brewer, International representative of the IATSE, testified before the House Committee on Un-American Activities that the current Hollywood film strike was brought about by Communists. It was reported that the House Committee was unable to serve a subpena on Sorrell, but it was reported that State Senator Tenney, who is Chairman of the California State Un-American Activities Committee appeared before the United States House Committee on Un-American Activities and testified that Sorrell was a Communist Party member. At that time the House Committee indicated that it would call Sorrell to testify at a Committee Hearing which was to be held in Washington, D. C., sometime in January. Hearings conducted by the House Committee were being held behind closed doors, but sources believe they were conducting intensive inquiries into the film industry.

As of December 10, 1946, the producers still refused to open negotiations with the Conference of Studio Unions unless the latter assured them that it would act to prevent violence, that the Conference of Studio Unions would assure them that that they would accept the AFL jurisdiction over this strike, and would abide by their July agreement not to ask for additional wage increases.

The mass trial of over 800 pickets opened in Los Angeles on December 11, 1946. Warner Brothers studios reported minor vandalism when unidentified individuals attempted to chop open a cable of over 200 telephone lines at their studio.

Fifteen members of the Studio Carpenters Union asked the Federal Court in Los Angeles to issue a declaratory judgment. This action was described as unprecedented legal action to settle jurisdictional disputes. These men allege in their complaint that they are unable to work at their accustomed jobs because of a jurisdictional dispute and named both the IATSE and Conference of Studio Unions as defendants.

According to the Los Angeles press, the Los Angeles Field Division reported on December 13, 1946, that 35 screen set decorators affiliated with the Conference of Studio Unions petitioned the IATSE to grant them membership cards in order that they might continue to work in the motion picture studios. [redacted]

The 14 film union officials and pickets who were indicted on charges of criminal conspiracy on January 7, 1947, entered pleas of not guilty. Sorrell and Mattison in addition to the indictments of criminal conspiracy have been charged with conspiracy to influence and coerce strikers to break an injunction on November 14, 1946.

Meanwhile Municipal Judge Ellsworth Meyer has denied a defense motion for separate trials for each of the 202 film pickets now on trial in Los Angeles and on January 10, 1947, former Congressman Ellis Patterson, who is reliably reported to be a member of the Communist Party, and Ruth Seade, who is known to be a member of the Communist Party, appeared at the City Attorneys office and demanded that the City drop prosecution against the pickets who were arrested in connection with illicit picketing in November of last year.

Charging "unexcusable brutality" and "unwarranted" persecution of film strikers, Allen Heist, Southern California Director of the American Civil Liberties Union, appealed to the police and District Attorney to drop the conspiracy indictment against the strike leaders. Heist also charged that the present mass trials of pickets impinges upon the civil rights of strikers and stated that the resources of the American Civil Liberties Union would be available to those charged with conspiracy and disorder in the current film strike.

Negotiations for the settlement of this strike appear to be deadlocked and the producers have again stated that inasmuch as it is a jurisdictional dispute it can be ended only by action within the AFL.

[redacted]

CONFERENCE OF STUDIO UNIONS

(February 14, 1947 to April 22, 1947)

Confidential Informant [redacted] of Los Angeles reported that the Conference of Studio Unions, under the leadership of Herbert K. Sorrell, a former Communist, is still on strike. He stated that picket lines are still before the studio gates and all attempts to settle the strike so far have failed. He reported that the Conference of Studio Unions, although an AFL bloc, has the sympathies of the CIO and all groups where Communist influence is felt. The World Federation of Trade Unions has been appealed to by Sorrell and unions in France and England have responded. Some of them have refused to handle film in their countries. The same applies, according to [redacted] to South America and Mexico where Communists are strongly entrenched. Vicente Lombardo Toledano, head of the left-wing unions in Mexico and a vice president of the World Federation of Trade Unions, was in Los Angeles during February of 1947, and spoke at a meeting of the Conference of Studio Unions, at which time he promised he would shut down every motion picture theater in Mexico for one day in sympathy with the strike of these Hollywood unions.

The Hollywood Reporter for February 3, 1947, under the heading "Mexican Theater Strike to Aid CSU" stated in part that Vicente Lombardo Toledano, Mexican labor leader, on Sunday night, February 2, 1947, told a C.S.U. mass meeting that he was wiring the Mexican union, the equivalent of the I.A.T.S.E. in the United States, to call a one day strike of all Mexican theaters on the first convenient Sunday, as a means of telling the Mexican public of the Hollywood strike

It stated that Toledano is in Los Angeles attending a meeting of the International Labor Organization and he was quoted as saying that he was "wiring my office in Mexico City to write to all Latin American theater unions requesting them to take similar action." He said if the strike were not settled by May, when the World Trade Federation of which he is a vice president meets in Prague, he would try to have a world wide one day theater "close-down" called. It further stated that a majority of the Screen Actors Guild has gone on record as supporting the Screen Actors Guild's policy and activities of the Board of Directors in the current Hollywood film strike.

It also stated that the Screen Actors Guild leadership was blamed for a lack of moral courage to support the strike in a talk last night by Father George Dunne. He called on the Screen Actors Guild to adopt a policy of refusing to cross picket lines and thus speed the end of the long studio strike.

The Labor Herald for February 6, 1947, stated that the American Labor Delegation from the American Federation of Labor objected to any consideration

of the Hollywood strike on the grounds that it is a strictly jurisdictional strike and it then was emphasized that Toledano's presentation was unofficial.

Regarding the Hollywood situation, Toledano said that he had received a telegram from Hollywood strikers while he still was in Mexico. The strikers asked that Mexican workers refuse to finish work on any films produced in the United States which might be sent to Mexico for completion. His reply was that Mexican trade unions "of course" would not finish any such films sent to Mexico.

It stated that Herbert Woods, a United States worker and an AFL delegate who was presiding, cut short the exchange of positions with a reminder that "Mr. Toledano's declarations had been entirely unofficial" and required no formal action from the group of delegates.

This is the second strike in two years by this group for control of the studio workers. There is no question of wages or hours involved. The present strike is now in its fifth month.

A benefit to raise money for the strikers was held at the Philharmonic Auditorium on February 6, 1947. All those entertainers appearing or sponsoring same have reportedly records of Communist activity or sympathy. The prominent ones were:

Abe Burrows and Irving Reis (Co-Chairmen of the Meeting);
Ivie Anderson (Negress) - singer;
Eve Arden, actress;
Saul Chaplin, son of Charlie Chaplin;
Betty Comden;
Adolph Green;
Howard Da Silva, screen actor;
Anita Ellis, Actors Lab.;
John Garfield, actor;
Peter Lind Hayes, actor;
Dan Seymour;
Paul Henreid, actor;
Al Jarvis, radio entertainer;
Sol Kaplan;
Gene Kelly, actor;
Evelyn Keyes, actress;
Harpo Marx, actor;
Sidney Miller;
Corinna Mura, actress;
Stanley Prager, actor;
Jessie Price, Actors Lab.;
Alan Reed;
Keenan Wynn, actor.

Approximately $6000 was raised.

Agents of the Los Angeles Office attended the show at the Philharmonic Auditorium February 6, 1947, given by the so-called "motion picture stars of Hollywood" for the benefit of motion picture strikers. The program was the usual songs, dances, dialogue, jokes and skits of various sorts. Interspersed, there were several strike scenes where the police were shown "beating up strikers." Usually only one or two strikers were shown as if peacefully picketing, carrying banners or boards on which some slogans were inscribed.

The police, usually several in number, would arrive on the scene and charge the pickets with "conspiracy" to do something and proceed to "beat up" the pickets. At no time did the pickets resist but meekly submitted to the [illegible]tended beatings."

There were approximately 3000 persons present. The admission was from $1.00 to $5.00. It is estimated that approximately $2500 to $3000 net was realized from the box office. In addition, a collection was taken. The contributions announced were as follows:

1	$1000.00
2 $500 checks	1000.00
1 $250 check	250.00
1 $200 check	200.00
10 $100 checks	1000.00
3 $50 checks	150.00
12 $25 checks	300.00
20 $5.00 bills	100.00

In addition to the above, a general collection was taken by passing baskets. The total from the collection, including the above mentioned as announced was $3829. It is estimated that the total net from the entertainment was at least $6000 and may have been as much as $7000.

This same informant reported that on the morning of March 3, 1947, Herbert K. Sorrell, alleged Communist leader of the studio strike, was found 150 miles from Los Angeles in the desert where, supposedly, he had been thrown from a car. He was found to have been beaten and scratched; he stated that the night before he had been kidnapped by three men near his home in Glendale, California; that they had threatened to kill him. He had been trussed up and thrown into the car, then taken out into the desert and left there. He said threats to kill him had been made.

This story made headlines all over the country. However, according to a statement made by Ben Martinez, Business Representative of Studio Plasterers, Local 755, who had attended a cocktail party given by the Studio Managers on the evening of March 6, 1947, this story is false. Martinez stated that some of Sorrell's own union members who wanted to go to work had, on Sunday morning, March 2, 1947, gotten into an argument with Sorrell and beat him up pretty badly; that the whole story of the kidnapping was a fake manufactured by Sorrell.

Despite this, the strikers in the studios, aided by all the forces of the Communist Party in Los Angeles County, were to stage a mass meeting to protest

against this "attack on labor" by the Motion Picture Producers and the "gangster-ridden IATSE unions." The mass meeting was to be held at the Olympic Auditorium in Los Angeles on Sunday evening, March 9, 1947. Those billed to speak were the following:

Phillip M. Connelly	Secretary-Treasurer of LAIUC
Ellis E. Patterson	Ex-Congressman
Walter J. Turner	AFL Pressmen's Union (Candidate for School Board)
Joe De Silva	AFL Retail Clerks, Business Agent
Rev. Father George Dunne	Loyola University
Rev. J. L. Castin	Negro Candidate for City Council
Mary McCall, Jr.	Writer
Dalton Trumbo	Screenwriter

The Conference of Studio Unions issued a circular on or about February 10, 1947, entitled "Anti-Labor Injunctions" in which was stated the following in substance:

"Anti-Labor injunctions are being issued at the request of employers in many parts of the United States, to prohibit picketing, encourage scabbing, break strikes and destroy unions.

"Local injunctions have been ruled out in Federal Court and in 26 states, but not in California."

He further stated that in the current Hollywood dispute, the motion picture employers have obtained court orders and injunctions without any court hearing, often with violence and with mass arrests of more than 1000 peaceful pickets.

It stated that these injunctions aid the employers in their purpose which is to smash those unions now picketing the film studios for the following advantages:

"1. Workable arbitration machinery to settle all disputes concerning the allocation of work.

"2. Signed contracts covering wages, hours and working conditions.

"3. Return to their job without discrimination of all workers on or respecting the picket lines."

"Variety," for March 10, 1947, under the heading "Six Thousand Hear Sorrell at C.S.U. Rally," stated that approximately 6000 persons turned out last

night at the Olympic Auditorium to hear Herbert K. Sorrell recount the story of his recent kidnapping and beating.

It stated that those attending the mass meeting voted to send telegrams to Senator Robert A. Taft and Representative Fred A. Hartley, Chairmen of the U. S. Senate and House Labor Committees, protesting proposed legislation outlawing the closed shop and collective bargaining and what were called "restrictive amendments" to the Wagner Act. Other telegrams were sent to Mayor Bowron, the District Attorney, and the City Attorney of Los Angeles, demanding dismissal of the mass trials, apprehension of Sorrell's assailants, and an end to the violence which has characterized the strike.

In addition to Sorrell, the following persons addressed the meeting:

Ellis E. Patterson (former Congressman)	
Walter J. Turner	Father George Dunne
Rev. Jonathan Castan	Averill Berman
Phillip M. Connelly	Dalton Trumbo

This informant, who was again contacted between April 9 and 11, 1947, reported that there was no evidence of a settlement of the strike, which is not over wages or hours but is completely one for Communist control of the Studio Unions.

CONFERENCE OF STUDIO UNIONS
(April 22, 1947 - May 24, 1947)

Confidential Informant [redacted] of the Los Angeles Office reported during the first part of May, 1947, that this Communist-controlled bloc of Studio Unions still remains on strike and maintains picket lines before the motion picture studios. He stated this strike is now in the eighth month. He indicated the motion picture producers are attempting to bargain with the strikers but so far nothing has resulted. He also stated that the usual forces influenced by the Communist movement still support the strike.

FREEDOM OF INFORMATION AND PRIVACY ACTS

SUBJECT: COMMUNIST INFILTRATION-MOTION PICTURE INDUSTRY(COMPIC) (EXCERPTS)

FILE NUMBER: 100-138754

SERIAL:250

PART: 4 OF 15



FEDERAL BUREAU OF INVESTIGATION

July 11, 1947

MEMORANDUM FOR THE DIRECTOR

The attached memorandum summarizes the information in the Bureau's possession concerning the Communist infiltration of the motion picture industry. There are set out alphabetically between pages 3 and 24 the names of all of the persons in the motion picture industry whom we know to be or to have been Communists. Individual memoranda are being prepared on Charles Chaplin, Edward G. Robinson, John Garfield, Herbert Biberman, John Howard Lawson, and probably a few other more prominent Communists or Communist sympathizers in the movie industry, in order that Mr. Nichols may have this information in preparing data for the Rankin Thomas Committee. The attached memorandum, of course, will furnish the over-all background picture.

Respectfully,

Mr. Tolson
Mr. E. A. Tamm
Mr. Clegg
Mr. Glavin
Mr. Ladd
Mr. Nichols
Mr. Rosen
Mr. Tracy
Mr. Carson
Mr. Egan
Mr. Gurnea
Mr. Harbo
Mr. Hendon
Mr. Pennington
Mr. Quinn Tamm
Mr. Nease
Miss Gandy

ENCL. ATTACHED

100-138754-250

RECORDED
F B I
Edw. E. Tamm
INDEXED
OCT 20 1947

EX-89

Attachment
EAT:ml

ALL INFORMATION CONTAINED
HEREIN IS UNCLASSIFIED
DATE OCT 25 1947 BY

FREEDOM OF INFORMATION AND PRIVACY ACTS

SUBJECT: COMMUNIST INFILTRATION-MOTION PICTURE INDUSTRY(COMPIC) (EXCERPTS)

FILE NUMBER: 100-138754

SERIAL:250

PART: 5 OF 15



FEDERAL BUREAU OF INVESTIGATION

Secret

CLASSIFIED BY 2940
EXEMPT FROM GDS CATEGORY 2 & 3
DATE OF DECLASSIFICATION INDEFINITE
m/m 8/9/7

all paragraphs unclassified unless noted otherwise

COMMUNIST INFILTRATION

OF THE MOTION PICTURE INDUSTRY

Classified by 2822 STSP 88 Declassify on: OADR 7-2-88 7-24-503

July 8, 1947

Secret

100-13-754-250

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COMMUNIST INFILTRATION INTO THE MOTION PICTURE INDUSTRY

INTRODUCTION

The Communist Party has developed an organized body in the motion picture industry particularly among the unions and cultural organizations. There are at the present time 483 individuals who are or have been identified as Communists in Hollywood. They are either connected with the motion picture industry or the radio industry. The Communists in the film colony make up a militant and trained group which is endeavoring to propagate the Communist cause through motion pictures.

I. COMMUNIST PARTY MEMBERSHIP IN HOLLYWOOD AND METHOD OF OPERATION

A. COMMUNIST PARTY MEMBERSHIP IN HOLLYWOOD

There is set out hereinafter a list of individuals who are or have been identified as Communists in Hollywood, California. These individuals are for the most part members of the Communist Party and were formerly members of the Communist Political Association's cultural and industrial sections. Los Angeles paid informant [redacted] stated that Communist Party cultural and industrial sections are composed of individuals employed either in the motion picture industry or in the radio industry. This list also contains the names of individuals who are known Communist Party members or were formerly members of the Communist Political Association. Their employment in the motion picture industry has been indicated by information obtained through [redacted] and/or through reliable informants.

It will be noted that following the names of the individuals listed there appears six columns. A brief paragraph explaining each of these columns is being set out prior to the list to describe completely the information set out in the list of individuals identified as Communists in Hollywood.

I. MEMBER COMMUNIST POLITICAL ASSOCIATION, AUGUST, 1944.

An X will appear on the list under Roman Numeral I when the individual was identified as a member of the Communist Political Association in August of 1944.

[redacted]

X-76

II. MEMBER COMMUNIST POLITICAL ASSOCIATION, JANUARY 8, 1945.

Under column Roman Numeral II an X will appear when the individual's name was found on the records of the Northwest Section of the Communist Political Association in Hollywood as obtained on January 8, 1945.

[redacted]

III. MEMBER COMMUNIST POLITICAL ASSOCIATION, JANUARY 16, 1945.

In the column headed by Roman Numeral III an X will appear following the names of the individuals who were identified as members of the Communist Political Association on January 16, 1945.

[redacted]

IV. MEMBER COMMUNIST POLITICAL ASSOCIATION, FEBRUARY 26, 1945.

Under the column captioned Roman Numeral IV an X will appear following th names of the individuals that have been identified as members of the Communist Political Association

[redacted]

V. MEMBER COMMUNIST PARTY, U.S.A., NOVEMBER 19, 1945.

As you will recall the Communist Political Association was dissolved in t summer of 1945 and subsequently the Party undertook to register its members under th reconstituted Communist Party, U.S.A.

[redacted]

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[redacted]

The identifications effected have been indicated by an X under the column headed Roman Numeral V. It should be pointed out that this was the last occasion that access was had to the records of the cultural section of the Communist Party in Hollywood as such.

[redacted]

VI. MEMBER COMMUNIST PARTY, U.S.A. - CONFIDENTIAL INFORMANT OR BLACK BAG JOB, MAY 25, 1947.

An X will appear under column captioned Roman Numeral VI following the name of an individual who has been identified as a member of the Communist Party in Hollywood affiliated with the motion picture and radio industry [redacted] An individual who has been identified as a member of the Communist Party in Hollywood affiliated with the motion picture and radio industry by reliable confidential informants will be indicated under column VI by setting out the name of the confidential informant who so identified the individual in question.

[redacted] it should be pointed out that reliable paid Confidential Informant [redacted] who is a member of the Communist Party in Los Angeles, stated that Lillian Alexander, the technical assistant to Harold Roberts, county membership director, maintained the "complete county records" of the Los Angeles County Communist Party.

[redacted]

NAME	I	II	III	IV	V	VI*
Adams, Alice						X
Adams, Charlotte						X
Adams, John						X
Adler, Lulla, aka Lulla Rosenfeld	X	X	X	X		
Albert, Doris	X		X	X	X	
Albert, Sam	X	X	X	X	X	

*Year following name of informant reflects year in which information was obtained.

X-78

NAME	I	II	III	IV	V	VI*
Alexander, Muriel	X	X	X	X		
Alland, Bill						X
Allen, Dede					X	
Altman, Mischa	X	X	X	X		
Ames, Robert						X
Anderson, Charles						X
Atkins, Frances						X
Auerbach, Leonard						X
Atlas, Dorothy	X	X	X	X		
Atlas, Leopold	X	X	X	X	X	
Aubrey, Will	X	X	X	X		
Babb, Dorothy	X	X	X	X	X	X
Babb, Sonora	X	X	X	X	X	
Backus, Georgia, aka Mrs. Herman Alexander	X	X	X	X	X	
Barzman, Ben	X	X	X	X	X	
Barzman, Norma	X	X	X	X	X	
Baumfeld, Frances	X		X			X
Beard, Cecil	X		X			X
Beck, George	X	X	X	X		
Bela, Nicholas	X	X	X	X		

NAME	I	II	III	IV	V	VI*
Benedict, Les (Len)						X
Bengal, Ben	X	X	X	X		
Bennett, Margaret						X
Benoff, Mac	X		X			
Bercovici, Frances		X	X	X	X	
Bercovici, Leonardo		X	X	X	X	
Bergman, Helmar						[redacted]
Berkeley, Martin	X	X	X	X		
Berkman, Morris						X
Bernardi, Harold						X
Bernson, George		X	X	X		
Berry, Gladys	X	X	X	X		
Berry, Jack	X	X	X	X		
Bessie, Alvah	X	X	X	X	X	
Bessie, Helen	X	X	X	X		
Beverly, Helen, aka Helen Cobb	X		X	X		
Biberman, Edward	X		X		X	
Biberman, Herbert	X	X	X	X	X	
Bilberman, Libbie						X
Billings, Harry						X
Birnkrant, Arthur	X	X	X	X	X	

X

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NAME	I	II	III	IV	V	VI*
Birquist, Lillian	X	X	X	X	X	
Blair, Mary						X
Blake, Barbara						X
Blake, Melissa						X
Blake, William						X
Blanchard, Robert	X		X			
Blanco, Leo						X
Blankfort, Henry	X	X	X	X	X	X
Blobena, Louise						X
Bloch, Kalmon		X	X	X		
Blowitz, Bill	X	X	X	X		
Bohnen, Roman	X	X	X	X		
Bollory, Janna						X
Bordages, Asa	X					
Boretz, Allen	X	X	X	X		
Boxer, Herman	X	X	X	X	X	
Brackenrush, Louis						X
Brand, Phoebe, aka Phoebe Carnovsky	X	X	X	X	X	
Brandt, Louis						X
Brandt, Janet						X
Braun, Irwin	X	X	X	X	X	X

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NAME	I	II	III	IV	V	VI*
Bridges, Dorothy	X	X	X	X	X	
Bridges, Lloyd	X	X	X	X	X	
Brodine, Russell						
Bromberg, Joseph	X	X	X	X	X	
Bronson, Walter					X	
Browda, Maurice		X	X	X		
Brown, Virginia	X	X	X	X		
Browner, Selma						X
Buchwan, Harold	X	X	X	X	X	
Buchman, Sidney		X	X	X	X	
Bunin, Lew						X
Burns, Jessie	X		X			
Burrows, Abraham	X	X	X	X	X	X
Burton, Frank						
Burton, Val		X	X	X	X	
Butler, Hugo	X	X	X	X		
Butler, Jean	X	X		X		
Byrd, Willie B.						X
Cameron, Russell						X
Carnovsky, Morris	X		X	X	X	
Caro, Jacobino	X		X			
Carter, George				X		
Casetta, Mario						X

NAME	I	II	III	IV	V	VI*
Casson, April (possibly Gasson)						X
Chamberlain, Howard						X
Chandler, Jerry						X
Chanin, Gerry, aka Gerry Schlein	X	X	X			
Chapman, Clarise	X		X		X	
Chapman, Thomas	X		X		X	
Child, Nellise						X
Christlieb, Don	X	X	X	X		
Clark, Angela						X
Clark, Maurice	X	X	X	X	X	
Clarke, David G.						X
Clayton, Roger						X
Cobb, Helen (Helen Beverly)	X	X	X	X	X	
Cobb, Lee	X				X	
Cohen, Ralph						X
Coke, Dalton T.						X
Cole, Beatrice						X
Cole, Leeter	X	X	X	X	X	
Coles, Nat			X	X		
Collins, Linda	X	X	X	X		
Collins, Richard	X	X	X	X		
Collis, James	X	X	X	X	X	

SECRET

SECRET

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NAME	I	II	III	IV	V	VI*
Colsen, Martha						X
Comingore, Dorothy (Linda Collins)	X	X	X	X		
Compinsky, Dorothy					X	
Compinsky, Manuel					X	
Coodley, Ted						X
Corey, George		X	X	X	X	
Coyle, Boyd E.						X
Daggett, Charles			X	X		
Daigle, Alfred	X		X	X		
Danforth, Helen						X
Davis, Florence						X
Davis, Norma						X
Davis, Phil						X
Davis, Sid						X
Decker, Bonnie						X
De Silva, Howard	X	X		X		
Dassin, Jules	X		X	X		
Dessau, Paul						X
Deutsch, Helen						X
De Vincent, Micohel J.						X
Di Fiore, Lina	X	X	X		X	
Dimondstein, Marion						X
Dimondstein, Morton						X

X 84

NAME	I	II	III	IV	V	VI*
Dimsdale, Howard	X	X	X	X	X	
Dix, Marian Lloyd						X
Dmytryk, Edward		X	X	X	X	
Drdlik, Frank						X
Duignan, Ruth						X
Eassan, Paul						X
Eastes, Larry						X
Eastman, Mary Lou						X
Edgley, Leslie (Negro)						X
Eldridge, Florence (Mrs. Frederic March)						[redacted]
Elfman, Sam						X
Eliscu, Edward	X	X	X	X	X	
Elliott, Faith	X		X		X	
Ellis, Rayme						X
Ellis, Mary Jo	X	X	X	X		
Elwood, Matilda						X
Endore, Guy	X	X	X	X	X	
Enfield, Cyril	X	X	X	X	X	
Englander, Margaret	X	X	X	X	X	X
Erwin, LeRoy F., Jr.						X
Evans, Charles						X
Exley, Donald						X
Exley, Ruth						X

NAME	I	II	III	IV	V	VI*
Faragoh, Elizabeth		X	X	X	X	
Farmer, Dick						X
Farmer, Virginia	X	X	X	X		
Feher, Milton	X	X	X	X		
Feltberg, Walter						X
Fielding, Bruce						X
Firedman, Frances						X
Fleischman, Steve		X	X	X	X	
Fletcher, Blair			X			
Foray, June	X	X	X	X	X	
Frank, Anne Ray	X	X	X		X	
Freund, Burton						X
Froelich, Anne, aka Mrs. Philip Taylor	X	X	X	X		
Fuller, Lester	X	X	X	X	X	
Garrett, Betty						X
Gersh, Phillip						X
Gibson, Julie	X	X	X	X	X	
Gilbert, Ed						X
Gilbert, Frances						X
Gilbert, Jody	X	X	X	X	X	
Glass, Ned	X	X	X	X		
Goff, Lloyd						X
Goldberg, Martha	X	X	X	X		

NAME	I	II	III	IV	V	VI*
Goldblatt, Harriet	X		X	X		
Golub, Nathan						X
Goodwin, Finley						X
Gordon, Bernard	X		X		X	
Gordon, Don	X		X		X	
Gordon, Julian						X
Gorney, Jay	X	X	X	X	X	
Gorney, Sandra	X	X	X	X	X	
Graff, Freddy	X	X	X	X		
Granata, Edward P.						X
Grant, David						[redacted]
Grant, Morton	X	X	X	X	X	
Grau, Gilbert	X	X	X	X		
Gray, William						X
Green, Anna, aka Ann Koch	X	X	X	X	X	
Green, Eunice						X
Greenberg, Lester						X
Greenberg, Rosalie						X
Grennard, Elliot		X	X	X	X	
Gross, Jennie						X
Grumes, Albert						[redacted]
Guilford, Jack	X		X	X		
Hammer, Al	X	X	X	X	X	

NAME	I	II	III	IV	V	VI*
Hammer, Bea	X	X	X	X	X	
Harper, Annette	X	X	X	X	X	
Harris, Louis	X	X	X	X	X	
Helford, Norris						X
Hellgreen, George						X
Hellgreen, Nora						X
Herman, Muriel						X
Hilberman, Libbie						X
Holland, Tom		X	X	X		
Holmes, Ellen						X
Holzer, Herbert M.						X
Homtrose, D. C.						X
Hood, Edward P						X
Horne, Victoria		X	X	X	X	
House, Mary						X
Hovey, Constance		X	X	X	X	
Hovey, Serge		X	X	X	X	
Hovey, Tamara		X	X	X	X	
Hubley, Claudia	X		X			
Hughes, Merle						X
Hughes, R.						X
Idriss, Ramiz	X		X	X		X
Inge, Joe						X

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NAME	I	II	III	IV	V	VI*
Ingram, Rex	X	X	X	X		X
Irwin, Leslie						X
Jackson, John			X	X		
James, Dan	X		X		X	
James, Lillith	X		X		X	
Jarrico, Paul	X	X	X	X		
Jarrico, Sylvia						X
Jasper, Helen	X		X			
Jasper, Marjorie						X
Jones, Keith						X
Jones, M.						X
Kadish, Ben	X	X	X	X	X	
Kahn, Gordon	X	X	X	X	X	
Katz, Helen		X	X	X		
Kaufman, Oliver						X
Keran, Chuck						X
Kerwin, Jeanne		X	X	X		X
Killian, Victor	X	X	X	X	X	
King, Don	X	X	X	X		
Kraft, Hyman	X	X	X	X	X	
Krasnow, Ben						X
Lamar, Truman						X
Landers, Harry						X
Lang, David			X		X	

NAME	I	II	III	IV	V	VI*
Lardner, Ring, Jr.	X	X	X	X	X	
Larkin, Katherine						X
Lauay, Phyliss						X
Lawson, John Howard	X	X	X	X	X	
Lawrence, Marc	X	X	X	X	X	
Lee, Canada	X					
Lee, Sandra						X
Lees, Robert	X	X	X	X	X	
Lennart, Isabel	X	X	X	X	X	
Lenzen, Miriam						X
Lessner, Herbert	X	X	X	X		
Levy, Melvin	X	X	X	X	X	
Lewis, Harvey						X
Lewis, Herbert Clyde		X	X	X	X	
Leyda, Jay	X					
Lloyd, Norman		X	X	X	X	
Logan, Humphrey						X
MacClelland, Ken						X
McHugh, Kitty	X	X	X	X		
McNeil, Allan D.						X
McVeigh, Paul	X	X	X	X	X	
Maes, Simone			X			X
Mahler, Lillie	X	X	X	X		
Maltz, Albert	X	X	X	X	X	

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NAME	I	II	III	IV	V	VI*
Manoff, Arnold	X	X	X	X	X	X
Mann, Hack						X
Mann, Winnie						X
March, Frederic						[redacted]
Marchionni, Charles						X
Marlowe, Brian	X	X	X	X	X	
Mason, Esta		X	X	X		
Mattison, Mathew						X
Mayer, Ray		X	X	X		
Meadow, Leon					X	
Mendelssolm, Lafcadio						X
Menkes, Gertrude						X
Menkin, Lawrence						X
Miller, John	X	X	X	X	X	X
Miller, Patricia	X	X	X	X	X	X
Miller, Virginia						X
Millholland, Charles	X	X	X	X	X	
Mischel, Florence	X	X	X	X	X	
Mischel, Joseph	X	X	X	X	X	
Morgan, Joe						[redacted]
Moore, Irving		X	X	X	X	X
Morley, Hank						X
Morley, Karen aka Karen Vicor		X	X	X	X	

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NAME	I	II	III	IV	V	VI*
Moss, Jack	X	X	X	X	X	
Mullen, Virginia						X
Murphy, Maurice						X
Myers, Al	X	X	X	X		
Meyers, Barbara	X		X			
Myers , Henry	X	X	X	X		
Nelson, Ruth	X	X	X	X		
Nicholas, Geraldine	X	X	X	X	X	
O'Flaherty, E. B.						X
Offner, Herbert	X	X	X	X		
Oranata, Edward S.						X
Orme, Rosemary S.						X
Ornitz, Sam	X	X	X	X	X	
Paige, Clinton						X
Palastky, A.						X
Paley, Stanley		X	X	X		
Parker, Lillian						X
Parks, Larry	X	X	X	X	X	
Pederson, Peter						X
Peel, Spencer						X
Pelleti, John V.						X
Perlin, Paul	X		X			X
Peters, John						X
Philips, Peggy		X	X	X		

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NAME	I	II	III	IV	V	VI*
Pine, Les				X	X	
Pinney, Ted						X
Placet, Kermit						X
Polonsky, Abraham					X	
Powell, Homer						X
Prager, Stanley	X	X	X	X	X	
Pratt, Carolyn						X
Privel, Lucien	X	X	X	X	X	
Ragsdale, Byron Young						X
Ragsdale, Lacalla W.						X
Rapf, Maurice	X	X	X	X	X	
Ravetch, Irving		X	X	X		
Reed, Valerie						X
Reid, Arnold					X	
Revel, Elaine						X
Revere, Anne	X	X	X	X	X	
Reynolds, Jack	X		X			X
Richards, Robert L.		X	X	X		
Richardson, Carolyn		X	X	X		
Richardson, Melonie		X	X	X		
Richardson, William L.		X	X	X		
Rinaldo, Frederic	X		X			X
Ripps, Harry	X		X			X

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NAME	I	II	III	IV	V	VI*
River, Joerney		X	X	X		
River, W. L.	X				X	
Roberts, Stanley						X
Robinson, Earl	X	X	X	X		
Robinson, Edward G.						
Robinson, Jerry		X	X	X	X	
Robison, David	X		X	X		
Rohl, Anita						X
Rohl, Dave						X
Rolfe, Ed	X	X	X	X	X	
Roma, Margrit						X
Romano, Amelia	X	X	X	X	X	
Romano, Mary						X
Roth, Esther	X	X	X	X	X	
Roth, Henry	X	X	X	X	X	
Roth, Richard						X
Rossen, Robert	X		X		X	
Rotstein, Herman	X	X	X	X		
Roussea, Louise						X
Rubane, B.						X
Rudnick, Stella		X	X	X	X	
Ruskin, B.						X
Ruskin, Shimen	X	X	X	X	X	
Ryan, Ralph						X

NAME	I	II	III	IV	V	VI*
Sak, Gus						X
Salt, Waldo	X	X	X	X		
Samuels, Murray	X	X	X	X		
Sandell, Bea	X	X		X		
Sandell, George		X	X	X		
Sanford, John	X	X	X	X	X	
Sanford, Marguerite	X	X	X	X		
Saul, Oscar	X	X	X	X		
Saylin, Marcella						X
Schaftel, George			X	X		
Schneider, Paul						X
Schoenfeld, Benard					X	
Schuelberg, Virginia	X		X	X		
Schuler, Dorothy						X
Schwartz, Zack						X
Scott, Adrian	X	X	X	X	X	
Seffinger, Ben						X
Seigel, Sanford						X
Selic, Leonard	X	X	X			
Sellers, Kay		X	X	X		
Selvin, Min	X		X			
Shaw, Ben	X	X	X	X	X	
Sherwood, Stanley						X
Shore, Wilma	X	X	X	X	X	
Short, Anita						X

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NAME	I	II	III	IV	V	VI*
Short, Robin	X	X	X	X		
Siegel, Sam		X	X	X	X	
Simmons, Mike						X
Sklar, George	X	X	X	X		
Smith, Art	X	X	X	X		
Smith, Corinne						X
Smith, Edward, was Israel Malensky	X	X	X			X
Smith, Harold	X	X	X	X	X	X
Smith, James						X
Smith, Lita						X
Smith, Milton	X	X	X	X		
Smith, Ralph						X
Sniffin, Jane						X
Snyder, Mike						X
Solomon, Jack						X
Solomon, Louis	X	X	X	X	X	
Sondergaard, Gale, aka Mrs. Herbert Biberman	X	X	X	X	X	
Sorrell, Herbert K.	[redacted]					
Spencer, Helen M.	X		X			
Spencer, Ray	X	X	X	X	X	
Steele, Dorothy					X	
Stein, Philip						X

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NAME	I	II	III	IV	V	VI*
Stevenson, Philip		X	X	X	X	
Stewart, Gordon						X
Stillman, Sam						X
Stone, George						X
Strauss, Theodore					X	
Sullivan, Glenda	X		X			
Taffel, Bess	X	X	X	X	X	
Tanner, Harry		X	X	X		
Tarcai, Mary	X	X	X	X	X	
Tarloff, Frank	X	X	X	X	X	
Thery, Jacques						X
Thomas, George H.	X	X	X	X		X
Tolins, Natalie						X
Towbin, Cyril	X	X	X	X	X	
Townsend, Leo	X	X	X	X	X	
Trabin, Rosabelle						X
Trabue, Marion			X			
Tree, Dorothy	X	X	X	X	X	
Trivers, Paul	X	X	X	X	X	
Trumbo, Dalton	X	X	X	X	X	
Turner, Jeanne						X
Tuttle, Frank	X	X	X	X	X	
Tuttle, Karen	X	X	X	X		
Urban, Paul						X
Uris, Michael	X	X	X	X	X	

NAME	I	II	III	IV	V	VI*
Urme, Rosemary S.						X
Valz, (or Volz), Raddie						X
Vandermenlen, Harry						X
Van Der Kar, Joseph						X
Van Sickle, Ruth						X
Viertel, Virginia		X			X	
Villard, Paul	X	X	X	X		
Vincent, Mark			X			
Virgo, Jean	X	X	X	X	X	
Virgo, Peter	X	X	X	X	X	
Wakestein, Ky						X
Walden, Alexander	X	X	X	X	X	
Walker, Thelma						X
Walper, Norman		X	X	X	X	
Ware, Eugene		X	X	X		
Warren, Lucy						X
Washington, Norma		X	X	X		
Watts, William	X	X	X	X		
Weber, John Mrs.	X	X	X	X		
Webster, Sherman B.						X
Weil, Richard		X	X	X		
Weiner, Herman			X	X		X
Weintraub, Al						X
Wexley, John	X		X		X	

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NAME	I	II	III	IV	V	VI*
White, Isidore						X
Whitman, Ernest		X	X	X		
Whitney, Lynn	X	X	X	X	X	
Wilcox, Pamela		X	X	X	X	
Williams, Bob						X
Williams, Frances						X
Wilner, George						X
Wilner, Tiba Carlin						X
Wilson, Alice						X
Winchell, Prentiss		X	X	X	X	
Winters, Bea	X		X			X
Wroblewski, Mary						X
Yaris, Buddy	X	X	X	X	X	
Yarrick, Maia						X
Yubave, Corrine						X
Yurden, Clay			X	X	X	
Zeller, David						X

*Year following name of informant reflects year in which information was obtained.

B. METHOD OF OPERATION

As a part of the general program of Communist penetration into the motion picture industry Confidential Informant [redacted] of the Los Angeles Office has reported that the Communist Party considered the importation of known pro-Communist individuals into the Hollywood area of great significance. A large percentage of such individuals have been brought into Hollywood commencing in 1935 through 1944. Many of these individuals were European refugees who came to this country following the rise of Nazism in Europe and were employed in reliable positions in the field of writing and directing. The majority of these people, although not openly admitted members of the Communist Party, have shown a sympathy to the Communist cause or have moved in Communist circles in the motion picture industry. Among the exiled refugees prominent in pro-Soviet and Communist circles in Hollywood is Hanns Eisler. Hanns Eisler is the brother of Gerhardt Eisler who was recently convicted on contempt of Congress. Hanns Eisler has been the subject of an un-American Activities Committee inquiry into the motion picture industry. Hanns Eisler has an extensive record of Soviet and Communist affiliations both in the United States and Europe which had been brought to your attention in a separate memorandum dated March 7, 1947.

Confidential Informant [redacted] provided information indicating that the Communists have recently lost ground to some extent in the trade union field because of the failure of the strike of the Conference of Studio Unions. He indicated, however, that the Communists have more than made up for their failure by having many of their sympathizers placed in high executive positions such as directors and writers. He related that this latter type of penetration is more insidious because of the reputations and influence gained by those elevated in this manner. An outstanding example was the appointment of Dore Schary to be Director of all production at RKO Studios. Mr. Schary has followed the Communist Party line for many years, has engaged in the activities of and supported a number of Communist influenced organizations. Informant [redacted] has related that his important position affords him complete protection against any charge by an outsider that he has been involved in Communist activity. This pattern appears to be followed closely, according to [redacted] and extends throughout the industry, tending to make it somewhat sacred for any criticism of a definite or specific nature. Other individuals of this type who have been elevated to key positions in the industry include the following:

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MacDougall, Ranald - Made producer by Warner Bros.

Kurnitz, Harry - Associate Producer with Mary Pickford and Lester Cowan

Kanin, Garson - Producer with Universal-International

Caspary, Vera - Long-term writer with Eagle-Lion

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Sperling, Milton - Producer, Warner Bros.

Kazan, Elia - Director, signed by Darryl Zanuck, Twentieth Century-Fox

Traube, Shepard - Signed as Director for RKO

Rossen, Robert - Director, RKO

Herbert, F. Hugh - Director, Twentieth Century-Fox

Koenig, Lester - Producer, Liberty Films, William Wyler Productions

Kelly, Gene - MGM Studios announced that he will soon be made a director for that firm.

Informant [redacted] has stated that there has been a noticeable change take place in the general tactical lines and methods of operation of the Communist Party in the film industry. He stated that this is apparently due to the wave of exposures of individual Communists and Communist Party line followers in governmental and other circles as a part of the broad campaign of the attack now being waged on Communism. There has resulted in the Communist Party a change in its methods of operation and tactics to meet these conditions. He stated that some of the former outspoken leaders of the Communists, as well as Communist sympathizers, have been drawn back to less important positions and have less to say openly in Communist affairs, while those who have not been so active or so well known have been forced to the front to carry on the program, not as Communists but camouflaged as "liberals" and "progressives."

[redacted] related that these Communists are even boring within the anti-Communi movement with the object in view of taking over the movement and directing it to less harmful channels, the result being that Communists are attacking themselves but not sufficiently vigorous enough to basically harm themselves or their movement. He related that these are all a part of the tactics which were laid down at the Leninist School of "Strategy and Tactics." It should be pointed out that this Informant [redacted] is a former member of the Communist Party and consequently has considerable knowledge of the Communist movement, its strategy and tactics.

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[redacted] stated that it is becoming more and more apparent that the Communists are using permanent sympathizers in the motion picture industry to further their policies. He stated that by using these persons of high standing and influence the Communist Party hopes to cover up these individuals' real Communist connections. He continued by stating that the following top producers over a period of years not only employed Communists and Communist sympathizers some of whom were notoriously known but have protected them whenever their names or reputations have been exposed to public notice: David Selznick, Samuel Goldwyn, Warner Brothers, Charles Chaplin, and Walter Wanger. He further analyzed the present situation by relating that producers in the motion picture industry could clean up the Communist movement if they saw fit, stating that up until very recently there was no recorded instance where the Hollywood motion picture industry or any of its top influential leaders have ever denounced Communism or Communists publicly. Basically, he said they are "Internationalists." Because of this the activity of the Communists and their sympathizers, who do the real work for the Communist cause, increases day by day with added influence in all departments of the motion picture industry.

II. COMMUNIST INFILTRATION OF LABOR GROUPS

Confidential Informant [redacted] of the Los Angeles Office, who was a member of the Communist Party from [redacted] until [redacted] and who has been active in the motion picture industry for a considerable period, reported that in 1934 the Communist Party realized the propaganda possibilities in the motion picture field and decided to move into the motion picture industry. He related that in the spring of 1935 direct orders came down in mimeographed form from the top structure of the Communist Party, USA, to all units in the Los Angeles area instruct them to intensify and concentrate their activities on Hollywood and the motion pictu industry. This directive emphasized the fact that Communists must try to capture th labor unions and pointed out that if this were done, the unions could be of tremendo service in influencing the type of pictures produced and thus serving the Communist cause. It should be pointed out that Informant [redacted] did not furnish this informatio to the Bureau until 1942 and, consequently, this mimeographed form referred to by hi is not available.

[redacted] stated that in the early days of the motion picture industry there apparently was no consistency in the labor organizational set-up. The principal active labor organization was the International Alliance of Theatrical Stage Employees (IATSE).

International Alliance of Theatrical Stage Employees

Confidential Informant [redacted] reported that this was an autonomous group of local labor unions identified with the American Federation of Labor. The Internatio Alliance of Theatrical Stage Employees' jurisdiction was recognized as the only unio organization in Hollywood for a number of years. However, on two occasions, in 192 1933, respectively, strikes were called by this organization which were completely unsuccessful. In each case the strike was the result of a jurisdictional dispute a was broken by members of outside unions entering the field as strikebreakers. [redacted] related that these unsuccessful strikes brought about a very chaotic condition in t labor field in 1933 which caused many of the workers to lose confidence in the Ameri Federation of Labor (AFL). As a result, the Communist Party had little difficulty moving into the unorganized field with the Motion Picture Workers Industrial Union.

Motion Picture Workers Industrial Union

Informant [redacted] stated that this was an independent group completely under the control of Communist elements and taking orders directly from local Commu Party leaders. In the short time between the creation of this union in January of and April of 1935 it had obtained a large number of members and was well on its way becoming the leading union in Hollywood. However, about that time instructions wer sent out by the Central Committee of the Communist Party that the Party had changed line from that of advocating the creation of separate unions under Communist contro that of affiliating with existing unions with the hope of taking over the control o these groups. In Hollywood the Communist activity was directed at affiliating with AFL groups. These instructions called for the liquidation of all independent union and their members sent in to the AFL unions. This policy was followed by the Motio Picture Workers Industrial Union which resulted in the gradual disintegration of th union. It was officially dissolved in February of 1936.

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According to [redacted] during this same period the CIO was being organized by John L. Lewis and several attempts were made by the CIO to organize in the motion picture industry. There were at that time approximately 25 labor unions of various types in the motion picture industry. Some of these were affiliated with the AFL and the balance were independent unions. [redacted] stated that in 1937 Herbert K. Sorrell became the president of the Studio Painters Local 644 of the International Brotherhood of Painters, Decorators, and Paperhangers of America, AFL. This union was a newly activated AFL group. Sorrell soon became the leader of the Communist factions among Hollywood labor circles. After he had developed the leaders of a number of locals which had strong Communist factions in them, he moved to set up an organization which would tie all the locals into one body under his domination. Consequently, in the fal of 1941 the Conference of Studio Unions was formed.

With regard to Herbert K. Sorrell, it should be pointed out that the Los Angeles Office received from Tom Cavitt, a representative of the Tenney Committee investigating un-American activities on behalf of the California State Legislature, a receipt for a Communist Party membership (Book No. 60622) with the signature "Herb Stewart." The Los Angeles Field Division also has in its files a photostatic copy of 1938 registration blank which indicates that the Party name, Herbert Stewart, was assigned Communist Party Book No. 60622. It indicated that he joined the Communist Pa in 1936. This was obtained from Informant [redacted] California. These documents were furnished to the Bureau's Technical Laboratory together with known handwriting specimens of Herbert K. Sorrell. The Bure Laboratory identified Sorrell's handwriting with that on the photostatic copy of the l registration blank and the photographic copy of the membership book receipt. Confident Informant [redacted] has identified Sorrell as the leader of the Communist controlled unions in Hollywood motion picture industry. There is no current information reflecting that Sorrell is at the present time a member of the Communist Party.

Conference of Studio Unions

Confidential Informant [redacted] refers to this group as a small compact organization composed of delegates or representatives of a bloc of labor unions in the Hollywood motion picture industry which is under the control of the Communist Party operating through its members in those unions which have captured key positions. It h further been described as a Hollywood studio labor group to act as the control and ste committee which coordinates and directs Communist union activities, looking toward the taking over of all studio workers and their unions into the Communist Party orbit. Th Conference of Studio Unions, according to [redacted] is the organization upon which the Communist Party relies for eventual complete domination of motion picture unions.

The unions which at present compose the Conference of Studio Unions are as follows: It will be noted that of the eleven unions listed, ten are associated with AFL.

Local	Parent Organization
Screen Set Designers Local 1421, AFL	Brotherhood of Painters, Decorators, and Paperhangers of America
Screen Publicists Guild Local 1489, AFL	Brotherhood of Painters, Decorators, and Paperhangers of America

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Local	Parent Organization
Screen Story Analyst Guild Local 1488, AFL	Brotherhood of Painters, Decorators, and Paperhangers of America
Screen Cartoonists Guild Local 852, AFL	Brotherhood of Painters, Decorators, and Paperhangers of America
Moving Picture Painters and Scenic Artists, Local 644, AFL	Brotherhood of Painters, Decorators, and Paperhangers of America
Special Officers and Guards Local 193, AFL	Building Service Employees International Union
Building Service Employees Local 278, AFL	Building Service Employees International Union
Studio Carpenters Local 946, AFL	United Brotherhood of Carpenters and Joiners of America
Studio Electrical Workers Local 40, AFL	International Brotherhood of Electrical Workers
Studio Sheet Metal Workers Local 108, AFL	Studio Metal Workers International Union
Studio Machinists Local Cinema Lodge 1185	International Association of Machinists

[redacted] related that since the origin of the Conference of Studio Unions, several strikes have developed in the motion picture industry which basically were the result of jurisdictional disputes between the Communist bloc or Conference of Studio Unions and the International Alliance of Theatrical Stage Employees under the leadership of Richard Walsh, international president.

Concerning these strikes participated in by the Conference of Studio Unions, Informant [redacted] has advised that they were not legitimate labor disputes but rather strikes by a group of Communist dominated local unions using the question of jurisidictio as an excuse to create a strike. [redacted] stated that these disputes have been attempts by the Communist element to disrupt the International Alliance of Theatrical Stage Employees and that the Communist issue was usually the question around which the dispute revolved rather than the usual issue of wages, hours, or working conditions. He related that Herbert K. Sorrell, head of the Conference of Studio Unions, received the support of the Communist Party locals in these jurisdictional disputes.

Informant [redacted] related that on March 12, 1945, a jurisdictional dispute between the Conference of Studio Unions and the International Alliance of Theatrical Stage Employees precipitated a strike which was purely political in character and was an attempt on the part of the Conference of Studio Unions to break the International Alliance of Theatrical Stage Employees unions in Hollywood. [redacted] continued that from March 12, 194 until July 28 the Communist Party line in the United States was one of collaboration whic had been adopted at the time Russia was invaded by Germany in June of 1941. He stated tha

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view of this, the Communist Party did not take an active part in this strike. However, on July 28, 1945, the Communist Political Association reverted to the tenets of the Communist Party, USA, and elected William Z. Foster as the new national chairman. [redacted] related that on this occasion the Party announced that it would relinquish its Browder revisionist policies and return to the basic Marxist-Leninist principles. Immediately after the change in the Party line, the Communist press began to support the strike and the Communist Party in Los Angeles began to issue leaflets through its various branches calling on the workers to man the picket lines in the strike. According to Informant [redacted] it was obvious that the Communist Party and its members were whipping the situation toward the violent stage. During October of 1945 numerous individuals were injured and violence reached such a pitch that the public and traffic were not permitted in the vicinity of Warner Brothers Studio. This strike was settled on October 29, 1945, when an agreement was reached between high AFL union officials and Eric Johnston of the Motion Picture Producers Association.

Confidential Informant [redacted] related that the real purpose of the Conference of Studio Unions was two-fold; first, the union desired to keep the general labor situation agitated in line with the Communist Party program of creating confusion in the United States; and, secondly, to maintain intact the leadership of Herbert K. Sorrell.

A strike was again called in September of 1946 by the Conference of Studio Unions. Informant [redacted] as well as [redacted] advised that this strike was again a purely jurisdictional matter between the International Alliance of Theatrical Stage Employees and the Conference of Studio Unions. They stated that this was merely a continuation of the previous strike in 1945 which lasted for some eight months. This strike resulted in numerous strikers and union leaders being arrested in Los Angeles. The strikers picketing the studios were arrested for violating the Superior Court's injunction which prohibited mass picketing and the Conference of Studio Unions' leaders were arrested on charges of criminal conspiracy.

The Los Angeles Times for January 7, 1947, reflected that on November 22, 1946, the following individuals were indicted by a Los Angeles County Grand Jury for felonious conspiracy: Herbert K. Sorrell, President of the Conference of Studio Unions; Matthew Mattison, Business Agent for the Screen Story Analyst Guild; James Skelton, Studio Carpenters Local 946 and Chairman of the Strike Strategy Committee; Averill Berman, Radio Commentator; Norval Crutcher, Secretary-Treasurer of the International Alliance of Theatrical Stage Employees, Local 683; Russell L. McKnight of Local Union 683, Laboratory Technicians, IATSE; John R. Martin, Local Union 683; Laboratory Technicians, IATSE; Roy Tinsdall, International Brotherhood of Electrical Workers, Local Union 40; Frank Drdlik of the Set Decorators, Local 1421 and Carl Head, Studio Painters, Local 644; Andrew Lawless; Louis Whitman; Ray Higby, and Edward Gilbert.

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With the exception of Andrew Lawless, Louis Whitman, Ray Higby, and Edward Gilbert, all of the above-listed individuals who were indicted for

felonious conspiracy have been identified by Confidential Informant [redacted] as leaders of the Communist faction within the Hollywood Studio Crafts and Unions. [redacted] stated that they are all spokesmen together with Sorrell for the program of the Communist Party. In addition, Averill Berman, radio commentator, has been identified as a former member of the Hollywood Independent Citizens Committee for the Arts, Sciences and Professions, a Communist influenced group, and a speaker before a gathering of the American Youth for Democracy according to the People's World of September 28, 1946. On November 23, 1946, the 812 individuals who were arrested in conjunction wit the mass picketing which was in violation of the Superior Court injunction were each released on $50.00 bond. The pending court action against the strikers and leaders had not been settled as of July 8, 1947.

The Conference of Studio Unions has also been spreading its influence into the radio field through an alliance with another group of like nature which was recently formed. This new bloc of unions is known as the Council of Radio Unions. An organizational meeting of the new group of Radio Unions was held on November 21, 1946, in Hollywood. Composing this preliminary bloc of unions are the following:

Radio Writers Guild	American Federation of Musicians, Local 47
Radio Directors Guild	American Federation of Radio Artists

[redacted] previously identified [redacted] related that this group announced its affiliation with the Conference of Studio Unions. Commenting on this alliance, [redacted] stated that this would be a most effective weapon (for the unions involved) because of the close affinity existing between the motion picture industry and the radio industry.

Screen Writers Guild

The Motion Picture Alamanac for 1942 and 1943 reflected that the Screen Writers Guild was an affiliate of the Authors League of America, Inc. The Hollywood Press Times for November 10, 1944, reflected that the Screen Writers Guild was organized in 1933 in the Hollywood motion picture industry. Informant [redacted] has reported that this was one of the first unions in the cultural field to come under the influen of Communists in Hollywood. He related that among the original organizers were John Howard Lawson, Samuel Ornitz, and Guy Endore. These individuals who have been identi fied as Communists are referred to in Section I of this memorandum where their Communist affiliations are set forth. According to [redacted] John Howard Lawson, Robert Rossen, Lester Cole, Hugo Butler, Waldo Salt, and Ring Lardner, Jr., are among the leading Communists in the Guild who have been most influential in the forming of its policies. All of these individuals have been identified as Communists and their Communist affiliations are set out in Section I of this memorandum.

According to the organization's official publication in June of 1945 there were approximately 13,000 members of the Screen Writers Guild. Of this number about 100 were identified as Communists at that time through the information obtained [redacted] The names of these individuals who are still affiliated with the motion picture industry are set out in Section I of thi memorandum. In addition, a great many others, according to [redacted] were associates of Communists reported to be sympathetic to Communist ideologies and/or members of Communist front organizations.

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However, in order to show the true significance of these figures, it is necessary to consider the reports of such confidential informants as [redacted] of the Screen Writers Guild as well as [redacted] Motion Picture Alliance for the Preservation of American Ideals, the latter group having been formed to oppose Communist influence in the motion picture industry during February of 1944. These informants have stated that the Screen Writers Guild is actually controlled and operated by between 100 and 300 members who take an active interest in the work of the organization. As a further clarification of these figures, it was noted that in January of 1946 the "Screen Writer," the official publication of the Screen Writers Guild, contained a report reflecting that there were 1317 members of the Screen Writers Guild. The report classified 972 members as being active and 345 as associate members. The associate members were identified as writers who have been elevated to directorships or producerships in the motion picture industry. It also pointed out that of the 972 members of the Screen Writers Guild only were employed at that time in the eight major studios in the motion picture industry.

The May, 1946, issue of this same publication, "Screen Writer," listed the Screen Writers Guild studio chairmen. This list included Melvin Levy for Columbia Studios, Isabel Lennart for Metro-Goldwyn-Mayer, Abe Polonsky for Paramount, and Henry Myers for RKO. All of these individuals have been identified as Communists and their Communist affiliations are set out in Section I.

On November 13, 1946, the following were elected as officers of the Screen Writers Guild: Emmett Lavery, President; Mary McCall, First Vice-President; Howard Estabrook, Second Vice-President; Hugo Butler, Third Vice-President; F. Hugh Herbert, Secretary; and Harold Buchman, Treasurer. Of these individuals, Butler and Buchman have been identified as Communists and their Communist affiliations are set out in Section of this memorandum. Mary McCall, First Vice-President, has been identified by [redacted] as having been a member of the League of American Writers, The Writers School, The Hollywood Writers Mobilization, and a member of the Hollywood Executive Board of the Hollywood Democratic Committee. The Communist connections of these organizations are discussed in Section III of this memorandum. Howard Estabrook, Second Vice-President, has been identified by Informant [redacted] as a member of the League of American Writers, and instructor at the People's Education Center in Hollywood, and a member of the Executive Council of the Hollywood Democratic Committee. The Communist connections of these groups are discussed in Section III of this memorandum.

The "Screen Writer," previously identified as the official publication of the Screen Writers Guild, carries Dalton Trumbo as editor; Gordon Kahn, managing editor, both of whom have been identified as Communists. Their Communist affiliations are set out in Section I of this memorandum. In addition to the above, Ring Lardner, Isabel Lennart, Theodore Strauss, and Paul Trivers of the editorial committee of the publication have been identified also as Communist Party members and whose Communist affiliations are set out in Section I.

As an example of the influence had by these Communists within the organization, I desire to call to your attention the October, 1946, issue of the "Screen Writer." In this publication, an editorial appears concerning the Communist inspired American Authors Authority; an article concerning the scope of the Screen Writers Guild; a third article by Communists Howard Dimsdale and Guy Endore; a fourth

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article on a technical phase of writing; the fifth on opinions and motion pictures; and the sixth by Communist screen writer Lester Cole on wage negotiations for screen writers. The Communist affiliations of Howard Dimsdale, Guy Endore and Lester Cole referred to as Communists are set out in Section I.

In the back of the publication there is a section entitled "News Notes." An analysis of these notes also clearly shows how the Communist cause is disseminated by this publication. For example, "News Notes" in this issue carried an announcement by the California Labor School, a Communist inspired group, of a series of courses, a production by the Communist influenced Actors Laboratory, an announcement of the Communist influenced People's Educational Center carrying details of the curriculum of this school as well as a report concerning the Hollywood Writers Mobilization, a Communist influenced group. The Communist connections of the Actors Laboratory, The People's Educational Center, and the Hollywood Writers Mobilization are set out in Section III of this memorandum.

The American Authors Authority, previously referred to, was said to have been established and conceived by the Screen Writers Guild. The inception of this plan, according to the "Screen Writer," resulted from a meeting of the Screen Writers Guild Original Material Committee of which Communist Ring Lardner is the head. Briefly, the American Authors Authority plan, which was conceived under the guidance of Communist Ring Lardner, calls for this group to copyright in its own name, for the benefit of its members, all material, whether stage, screen, book, magazine, or radio, and the leasing but never selling, of the rights to all of this material under copyright. The American Authors Authority would encompass the work of the members of the Screen Writers Guild, Dramatists Guild, Authors League of America and the Radio Writers Guild. This plan can be seen as an instrument which in the hands of Communists would give them complete control of all written material.

In this connection it is of interest to point out that it was ascertained from a technical surveillance which was maintained on the residence of John Howard Lawson, identified in Section I as a Communist, that Lawson on May 23, 1946 stated in a conversation with Bert Bargeman that the best method to fight "Fascism" was to Communize the writers and producers in Hollywood and, eventually, control every picture and fiction story produced in Hollywood. He continued that perhaps one day it would be possible to control every news article in the United States that the people read. By way of identification concerning Bert Bargeman, it should be pointed out that at that time she was employed as a secretary at the Hollywood Writers Mobilization.

It is through the Communists in this group, the Screen Writers Guild, that Communist ideology is disseminated to the fellow traveler, Communist sympathizer, and unsuspecting writers who are affiliated with the Guild in the motion picture industry. The Communists and Communist pressure in the Guild thus caused the injection into motion picture scripts of Communist propaganda and the elimination of anti-Communist statements and scenes from original motion picture scripts.

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Screen Writers Guild Members Connected with
the Office of War Information Overseas Film Program

In July of 1945 over fifty writers, all members of the Screen Writers Guild, were working on Scripts for pictures to be produced in conjunction with the Office of War Information Overseas Film Program. Among the editorial board members were the following members of the Screen Writers Guild:

John Howard Lawson	Robert Rossen
Marc Connelly	Howard Estabrook
Sidney Buchman	Howard Koch
Charles Brackett	Harry Tugend
John Houseman	Talbot Jennings

John Howard Lawson, Sidney Buchman and Robert Rossen have been identified as Communists, and their Communist Party affiliations are set out in Section I.

Marc Connelly has been reported by Informant [redacted] in 1944 as having been a member of the Communist Party. [redacted] has also stated that he was a member of the League of American Writers and the Hollywood Democratic Committee. The Communist connections of these two organizations are set out in Section III of this memorandum.

Charles Brackett has been identified by Informant [redacted] as having been a member of the Screen Writers Guild, The League of American Writers, and The Hollywood Democratic Committee.

John Houseman has been identified by Informant Wolf as having been a member of the League of American Writers. The People's World, a Communist publication for June 10, 1944, reflected that Houseman was a member of the Hollywood Writers Mobilization.

The Communist affiliations of Howard Estabrook have previously been reported in this section of the memorandum.

Informant [redacted] has reported that Howard Koch has been a member of the League of American Writers, The Screen Writers Guild, and The Hollywood Independent Citizens Committee for the Arts, Sciences and Professions.

Informant [redacted] has related with regard to Harry Tugend that he was a member o the Screen Writers Guild and a member of the Hollywood Democratic Committee. The People's World for June 10, 1944, reflected that Tugend was a member of the Hollywood Writers Mobilization.

According to Informant [redacted] Talbot Jennings was a member of the League of American Writers and the Screen Writers Guild.

As has been previously indicated in this section the organizational affiliations of the above individuals have been set out to show that these individuals have been connected with organizations which have been infiltrated by Communists or are under the influence of Communists. The organizations with which these individuals are affiliated are discussed in Section III of this memorandum.

III. COMMUNIST INFILTRATION OF INTELLECTUAL GROUPS

The Communist Party Directive of 1935, as reported by Confidential Informant [redacted], previously referred to herein which directed the Communists to penetrate the motion picture industry, included a specific call to the Communis requesting that they concentrate on the so-called intellectual groups composed of directors, writers, artists, actors, actresses, and highly paid technicians. In this field of intellectual groups, particularly among the writers and directors, the Communists have been most successful and their influence has been far reaching. According to [redacted] the Communist activity in this field has been to work through front organizations which were not openly identified as Communist Party groups but, nevertheless, were controlled or under the influence of the Party through its official membership.

Informant [redacted] reported that in 1930 in the Soviet Union there was se up an organization known as the International Union of Revolutionary Theatres. This group was the parent of a multitude of sub-organizations which, in the United States, were known as Workers' Theatres, Theatre Groups, et cetera. The first group formed as an outgrowth of the International Union of Revolution Theatres was the League of Workers' Theatres created in New York in approximate 1932. During 1934 its name was changed to the New Theatre League.

New Theatre League

Informant [redacted] has reported that this organization set up a National Executive Board in 1935 composed of representatives in the writing and directin field throughout the United States. Among the individuals who were associated with this group in an executive capacity and who have been active in Hollywood are John Howard Lawson, writer; Albert Maltz, writer; Clifford Odets, writer; Jay Leyda, Director; Lester Cole, writer; Herbert Biberman, Director; Frank Tuttle, Director; J. Edgar Bromberg, actor; Lionel Stander, actor; and Donald Ogden Stewart, writer. Of the above mentioned individuals Lawson, Maltz, Leyda Cole, Biberman, Tuttle, and Bromberg all have been identified as Communists and their Communist Party affiliations are set out in Section one. Clifford Odets, according to Informant [redacted] was one of the original organizers of the League of American Writers.

Lionel Stander has been reported by Informant [redacted] as having been a member of the American League for Peace and Democracy, as well as having been active in the American League Against War and Fascism and the North American Committee To Aid Spanish Democracy. Donald Ogden Stewart, according to Informant [redacted] was a member of the League of American Writers, the American Peace Mobilization, International Workers Order, Screen Writers Guild, Hollywood Writers Mobilization and the American League for Peace and Democracy.

The American League Against War and Fascism and the American League for Peace and Democracy both are subversive organizations and have been declar subversive within the purview of the Hatch Act. The North American Committee To Aid Spanish Democracy is a Communist influenced organization as is the

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International Workers Order, both of which have been referred to the Department for its consideration under Executive Order Number 9835, dated March 21, 1947. The Hollywood organizations with which these inviduals are affiliated are discussed in this Section of the memorandum.

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League of American Writers

According to [redacted] another mobilizing force in the cultural field which was active in the early 1930s in Hollywood, California, was the League of American Writers. The League of American Writers was said to be a part of an international organization of writers and intellectuals which had its origin at a World Congress of Writers held in Kharkov, Russia, during November of 1930.

Confidential Informant [redacted] of the Los Angeles Office has advised that the Hollywood Chapter of the League of American Writers was established during the fall of 1935. He stated the the purpose of this group was to bring the writers employed in the motion picture industry under the influence of the League of American Writers which, at that time, was the foremost front organization operating in the so-called cultural and intellectual fields for the Communist Party in the United States. He related that the effort of this group were extremely successful, which resulted in this branch becoming, in a short time, the dominant unit of the League and one of its strongest propaganda instruments. [redacted] also related that up until the time of the signing of the Hitler-Stalin Pact on August 23, 1939, the League of American Writers, including the Hollywood Chapter, worked out in the open and was most successful in its Communist activitiee. However, following the signing of this Pact the League, being completely under the control of the Communist Party, changed its position from one of collective security to isolation, which resulted in the League becoming very cautious and working practically in secret. This change in policy exposed the League of American Writers as a Communist front organizati

Hollywood School for Writers

The League of American Writers established in Hollywood, according to Informant [redacted] the Hollywood School for Writers which acted as a subsidiary of the League of American Writers and was said to be a transmission belt whereby budding writers were developed along political lines followed by the League of American Writers and conditioned for eventual membership in the League as well as the Communist Party. This School was established in October of 1939. An examination of its listed instructors and lecturers for 1942-1943 reflects that the majority of them have been identified with various Communist Front movements Many of them actually were members of the Communist Party, such as John Howard Lawson, Guy Endore and Dalton Trumbo. The Communist Party affiliations of these individuals are set out in Section One of this memorandum.

The Hollywood Writers Mobilization

According to Informant [redacted] the Hollywood Writers Mobilization is anot offshoot of the League of American Writers. It came into existence in the latte part of 1941 or the early part of 1942, shortly after our entry into World War II

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The reason for the creation of the Hollywood Writers Mobilization lies in the fact that the League of American Writers had become publicly branded as a Communist controlled organization. For example, Eugene Lyons in the widely-read book entitled, the "Red Decade", referred to the League of American Writers a a Communist-dominated group. Personnel of the new organization, the Hollywood Writers Mobilization, included writers in the motion picture industry who had heretofore been affiliated with the League of American Writers. The Chairman of the new organization was Robert Rossen, who has been identified as a Communist as reflected in Section One of this memorandum and who is employed in the motion picture industry as a screen writer. Rossen was also active in the Screen Writers' Guild, a Communist influenced group.

Confidential Informant [redacted] of the Los Angeles Office related that the following eight guilds sponsored the Hollywood Writers Mobilization at the time it was set up, and that each of these guilds was under Communist influen

1. Screen Writers' Guild
2. Radio Writers' Guild
3. Screen Publicists' Guild
4. Screen Readers' Guild
5. Screen Cartoonists Guild
6. American Newspaper Guild
7. Independent Publicists' Guild
8. Song Writers' Protective Association

He related that while the total membership of these Guilds was approximately 7,500, the Hollywood Writers Mobilization was operated by representatives or delegates from these Guilds which numbered not more than twenty-five individuals. He described it as more or less a steering committee for the activities of writers in the motion picture industry controlled and operated by such individuals as John Howard Lawson, Robert Rossen, Francis Faragoh and Herbert Biberman, all of whom he described as Communists. The Communist affiliations of all of these individuals with the exception of Francis Faragoh, is set out in Section one of this memorandum. He related that the organization was a paper-type group which "stooged" for the League of American Writers, through which the latter continued to operate as a propaganda agency for the Communist Party.

The announced purpose of the Hollywood Writers Mobilization was to mobilize the writers in the screen industry to assist in the war effort and particularly to assist the various Government and military agencies in the preparation of propaganda material for use either against the enemy or for general morale purposes at home. [redacted] described the organization's primary purpose as being the providing of material for military camp shows slanted to project the Communist line.

According to Informant [redacted] this organization injected such phases of Communist propaganda into its work as the demand for a second front, freedom for India, Independence for Puerto Rico, racial equality and similar material which fostered the Communist Party program. In May of 1942, the Los Angeles Office learned that the publication of the Hollywood Writers Mobilization [illegible]

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as the "Communique" was now captioned "Communique, Hollywood Writers Mobilzatic for Defense in Cooperation with -- OEM". The publication was being mailed under the official Government frank which read "Executive Office of the President, Office of Emergency Management, Washington, D. C., Official Business. Penalty for Private Use to Avoid Payment of Postage, $300 GPO." The Los Angele Office obtained two copies of this publication, one dated April 10, 1942 and the other dated April 17, 1942. The April 17, 1942 issue is maintained in the files of the Bureau.

Confidential Informant [redacted] of the Los Angeles Office reported the following information concerning the background of this set up. He related that the head of the radio section of OEM at Washington was Bernard Schoenfeld, who was a close friend of Garson Kanin, the individual in charge of the film section of OEM. Michael Kanin, a brother of Garson and Fay Kanin, the wife of Michael, are writers who were connected with the League of Americal Writers. Garson Kanin, according to this source, went to Schoenfeld in Washington and told him that he, Kanin, had a brother and sister-in-law who were in Hollywood. He stated that they were talented in writing and that they were very anxious and willing to be of assistance in the OEM. As a result of these contacts, Fay Kanin was put to work on a radio project preparing information being put out by the OEM. After which, Michael Kanin appeared and suggested that they should get busy and contact the Hollywood League of American Writers and endeavor to have them prepare the information which was to be put out in the "Communique."

Mr. R. H. Washburne was contacted on October 10, 1942, at which time he advised that he was appointed by Bernard Schoenfeld of the Office of Emergency Management to be in charge of the Los Angeles Branch of the OEM, Informa Division. He related that shortly thereafter he was contacted by Mrs. Fay Kan Michael Kanin, Ring Lardner, Jr. and others to discuss the means of obtaining aid of certain film writers to publicize those things which the Office of Emer Management, Information Division, wished to give publicity in order that corre information could be made known to the public by the best possible means. He stated that on this occasion the "Communique", an information letter was decid upon as being the best method for this publicity.

Mr. Washburne related that he wrote a Mr. Robert Horton of the Offic of Emergency Management, Washington, D. C., and obtained authority to publish "Communique". The articles for the "Communique" were written by the committee which was composed of the aforementioned writers and others and were submitted to Mr. Washburne. Washburne related that he edited these articles which were mimeographed, assembled and distributed by his staff to members of the Film Wr Guild. According to Washburne, the specific purpose of this information lette was to put information into the hands of the members of the Film Writers' Guild with the idea that these persons would "Spot it" in the production upon which were working so that this information would be made available to the public ar would give proper publicity to those things which the Office of Emergency Mana ment felt should be publicized. Shortly after this committee was formed, Wash burne stated that he was contacted by the Hollywood Writers Mobilization who i formed him that their organization had been set up for just such a purpose and therefore there was a duplication by the organization and the committee. Consec

he related, that the committee became a part of the Hollywood Writers Mobiliza He stated that the first eight editions of the "Communique" were prepared on paper furnished by the Office of Emergency Management and were mimeographed by the Office of Emergency Management staff. He also related that the first three editions of the "Communique" were mailed under the franking privilege.

In March of 1943 the publication "Variety" reported that the Coordin tor of Inter-American Affairs would make transcripts of Office of War Informat Hollywood Writers Mobilization radio programs for broadcast in foreign languag The air show referred to was a radio program entitled "Free World Theatre Air Show", which was instituted and produced jointly by the Office of War Informat and the Hollywood Writers Mobilization. "Variety" also reflected that the Hol wood Writers Mobilization held a meeting of forty writers to supply ideas for this program under the Chairmanship of John Howley, who has been identified as a Communist and whose Communist Party affiliations are set out in Section One of this memorandum. The Free World Theatre Program had such individuals connected with it as Jay Gorney, Edward Eliscu and Henry Myers, writers of the propaganda musical comedy "Meet the People." These individuals likewise have been identified as Communists and their Communist connections are set out in Section One of this memorandum.

Special service contact [redacted] of the Los Angeles Office advised that the Hollywood Writers Mobilization also wrote and produced a series of short propaganda plays for the OWI for use in industrial plants and Army camps. Those assisting in this phase of activity included well-known members of the League of American Writers, a Communist front group. In addition, the Hollywood Writers Mobilization worked closely with Nelson Poynter who, until July of 1943, was coordinator for Government films for OWI. [redacted] related that the production of these films was under the direct control and supervisio of Poynter and that Poynter before accepting these films demanded a pro-Russia slant as a prerequisite to acceptance. He reported that Poynter associated himself with the Hollywood Writers Mobilization and worked closely with Communist Robert Rossen, Waldo Salt and Frank Tuttle, all of whom have been identified as Communists in Section One of this memorandum. Poynter's office was discontinued in July of 1943.

In conjunction with the University of California at Los Angeles the Hollywood Writers Mobilization jointly sponsored the Fifth Writers' Congress. Actually, according to [redacted] this Fifth Writers' Congress was the Fifth Congr of the League of American Writers but was not termed as such due to the fact that the League of American Writers had become publicly branded as a Communist dominated group. This Congress was held as scheduled and attended by some fifteen hundred writers from all over the United States. Informant [redacted] rela that the Hollywood Writers Mobilization was the medium whereby the Communist control of the entire proceedings was established and maintained. He stated that the leading Communist writers were said to have attended and dominated every session.

The "Peoples World", a west coast Communist newspaper for June 10, 1944, reflected that arrangements were made between Robert Riskin, Chief of

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the Overseas Film Bureau of the OWI and the Hollywood Writers Mobilization, whereby the screen writers would assume responsibility for the production and writing of all documentary films for overseas distribution. The program of films called for a "Projection of America" series and a new group of invasion films for distribution in Germany and the satellite countries.

The Hollywood Writers Mobilization, according to the article, had set up a working committee which was to consist of such well-known Communists as John Howard Lawson and Robert Rossen identified in Section One of this memorandum. In addition, such prominent Communist sympathizers as Marc Connelly, Howard Esterbrook, John Houseman, Talbot Jennings, Howard Koch and Harry Tugend, all who have been identified with Communist influenced or infiltrated groups previously in this memorandum.

The August 7, 1944, issue of "Variety" reported that a program of eleven short subjects and five newsreel bulletins had been arranged for production by the Hollywood Writers Mobilization. The article reflected that the films would be produced in various Hollywood studios with players from the Screen Actors' Guild and writers from the Hollywood Writers Mobilization.

The pictures planned to be produced included the following: "It's Murder," "The Story With Two Endings", "When He Comes Home", "So Far So Good", "Air Transport Command", and "World Peace Through World Trade." "It's Murder" was written by Henry Blankfort, who has been identified as a Communist. "The Story With Two Endings" was to be written by Harold Buchman and Lou Solomon, both of whom were identified as Communists. "When He Comes Home" was to be written by Paul Trivers. Trivers has also been identified as a Communist. "So Far So Good" was being written by Oscar Saul, also identified as a Communist. "World Peace Through World Trade" was to be written by Edward Eliscu, also identified as a Communist. All of the above individuals referred to as Communists have their Communist affiliations set out in Section One of this memorandum.

According to Informant [redacted], during the month of January, 1945, information was received that the Hollywood Writers Mobilization, through its connectic with the Office of War Information, had become a part of what was officially calle the War Activities Committee, Hollywood Division. Other organizations officially affiliated with the Committee were the Screen Writers' Guild, Screen Directors' Guild, Screen Actors' Guild, and other similar type groups.

According, to Informant [redacted], in May of 1945, John Howard Lawson, one of the leading Communists in the motion picture industry, was appointed by the Hollywood Writers Mobilization to act as its representative as an observer at the United Nations Conference.

Confidential Informant [redacted] of the Los Angeles Office stated that during the spring of 1945 the work of the Hollywood Writers Mobilization in connection with the Office of War Information, Overseas Bureau, went into high gear as a result of a series of conferences between Robert Riskin, Chief of the Bureau for OWI, and the Hollywood Writers Mobilization, Editorial Committee on Overseas Films. It should be pointed out that seven out of the fourteen

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members of the Editorial Committee were identified as Communists, including John Howard Lawson, Melvin Levy, Richard Collins, Waldo Salt, Leonardo Bercovici, Arthur Birnkrant, and Sidney Buchman. The Communist affiliations of these individuals are set out in Section One of this memorandum.

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Confidential Informant [redacted] related that beginning on May 21, 1945, the Hollywood Writers Mobilization was to produce a series of radio programs over the Blue Network dealing with problems of the returning soldiers. The Committee producing this has been described as one strongly under the influence of known Communists such as Louis Solomon.

Confidential Informant [redacted] related that the Hollywood Writers Mobilization has been active in supporting and participating in the activities of the Hollywood Independent Citizens Committee of the Arts, Sciences and Professions, a Communist infiltrated and influenced organization. It also produced a quarterly magazine known as the "Hollywood Quarterly" in cooperation with the University of California at Los Angeles. Included as one of the editors of this publication was John Howard Lawson, one of the Communist Party leaders in the film industry. [redacted] related that other known Communists and Communist sympathizers were also affiliated with this publication in a lesser capacity.

Informant [redacted] related that in addition, this organization has shown Russian propaganda motion pictures at the Gordon Theatre in Los Angeles as well as at other independent theatres in the Los Angeles and Hollywood area. Other known Communist front groups have also participated in this type of activity.

Following the elimination of the Office of War Information as a Government agency, the Hollywood Writers Mobilization devoted its activities to the propaganda field through radio and publications. The official newspaper of the American Newspaper Guild in June of 1946 reflected that the Hollywood Writers Mobilization had rendered numerous war services, among which were the following:

Documentary and short subject films	- 210
Radio scripts	- 1069
War activity feature stories	- 125

Confidential Informant [redacted] related that this Communist controlled organization had narrowed its activities considerably, confining its functions primarily to the radio field.

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Hollywood Community Radio

Confidential Informant [redacted] has advised that the Hollywood Community Radio group is composed of a number of individuals who are known Communists and Communist sympathizers, many of whom are active members of the Hollywood Writers Mobilization. Among the known Communists on the Board of Directors of this organization are: Hy Kraft, screen writer and Abraham L. Polonsky, screen writer. The Communist affiliations of these individuals is set out in Section One of this memorandum.

Informant [redacted] has related this group is endeavoring to obtain a license for a radio station in the vicinity of Los Angeles. According to Confidential Informant [redacted] if this permit is granted and the radio station set up, it will be run and operated by the Hollywood Writers Mobilization and will be an outlet for the Communist propaganda disseminated by this group.

The Federal Communications Commission is conducting hearings relative to the establishment of this radio station. As you will recall, the Communist connections of the individuals affiliated with this group have been furnished to the Federal Communications Commission by this Bureau.

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People's Educational Center

According to Informant [redacted] the Hollywood Writers' School previously referred to herein is an offshoot of the League of American Writers. He related that the Hollywood Writers' School changed its name following the announcement by Earl Browder on January 9, 1944, that the Communist Party would cease to be a political party but would become an educational organization. The name of the School was changed from the Hollywood Writers' School to the People's Educational Center. Most of the courses taught at this School were the usual ones of theory and tactics which are conducted at similar Communist schools throughout the country, according to Informant [redacted] The School also conducted classes in screen writing, acting, directing, and kindred subjects. The Hollywood Branch of the People's Educational Center is located at 1717 North Vine Street in Hollywood. The Director of the School at the present time is Sidney Davison. [redacted] It is not known definitely if this individual is identical with the aforementioned Sidney Davison who is the Director of this School. Confidential Informant [redacted] has reported that many of the individuals who have been on the executive staff and teaching staff of this organization are Communists, identifying Herb Biberman, Frank Tuttle, Edward Dmytrik, Hugo Butler and Guy Endore. The Communist affiliations of these individuals are set out completely in Section I of this memorandum. Informant [redacted] related that the most current activity of this group appears to be the indoctrination of young people in the motion picture industry and those aspiring to get into the industry.

The Hollywood Democratic Committee

The Hollywood Democratic Committee, according to Confidential Informant [redacted] was set up in January of 1943. Its announced purpoee was the formation of an Association of Voters in the motion picture community to suppo "Victory Legislation" and "Victory Candidates". Many Hollywood writers, Directors and actors who have previously been identified with the Communist movement were affiliated with this group, among which were: John Howard Lawso Communist screen writer; Sidney Buchman, Communist writer and Frank Tuttle, Co munist Motion Picture Director. The above mentioned Communists are referred t in Section I, where their complete Communist Party affiliations are set out. John Garfield, pro-Communist actor who was also associated with this group, ha been identified by Informant [redacted] as having been affiliated with the Young Com munist League, the Hollywood Anti-Nazi League, the Hollywood Democratic Commit as well as having been a member of the Screen Actors Guild and the Hollywood I dependent Citizens Committee of Arts, Sciences and Professions.

The activities of the Hollywood Democratic Committee were described by Informant [redacted] as being under the leadership of John Howard Lawson, Communi

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Party member and leading figure among the Communist element in Hollywood. It is not, as the name might imply, officially a part of the Democratic Party, according to [redacted] He related it was a separate group composed of, in the main, individuals who associated with the Communist movement in Hollywood. Its activities were mainly devoted to publicity for favorable candidates and violent attacks against other legislators or candidates who had adopted a platform unfavorable to this organization. These undesired candidates were also undesired candidates in the eyes of the Communist Party. He described it as a group set up to work within democratic processes to carry out Communist Party doctrine as outlined by Earl Browder in 1944.

During 1944 the Hollywood Democratic Committee grew to be one of the most important political groups in Southern California, according to Confidential Informant [redacted] He reported that this was primarily due to its connection with the motion picture industry and the prestige derived therefrom.

This organization continued its political activities in the 1944 elections and announced that it was to become a permanent group, cooperating with and supporting the Political Action Committee and other progressive groups in politics.

On January 25, 1945, the "Daily Worker" carried an article reflecting that 100 Hollywood leaders sent a wire to President Roosevelt, requesting him to terminate the proceedings against Harry Bridges. The article reflected that the action was taken at a dinner sponsored by the Hollywood Democratic Committee. Among the signers of this telegram were Communists and many individuals who have supported the Communist movement in Hollywood. This article reflected that John Howard Lawson, writer; Jack Moss, producer, and Dalton Trumbo, writer, all known Communists in Hollywood, were among the signers of this communication. These individuals identified as Communists above are referred to in Section I, where their Communist affiliations are set out.

On June 6, 1945, in Hollywood, California, a meeting was called by the Hollywood Democratic Committee, at which time the name of this group was changed by unanimous decision to the Hollywood Independent Citizens Committee of the Arts, Sciences, and Professions.

Hollywood Independent Citizens Committee of the Arts, Sciences and Professions

The Independent Citizens Committee of the Arts, Sciences and Professions, a now defunct organization, was formed under the influence of Communists and Communist sympathizers and was supported throughout its existence by the Communists and the Communist press. Benjamin J. Davis, Jr., a member of the National Committee of the Communist Party, on August 11, 1945, read recommendations to the New York State Convention of the Communist Party of those individuals who had been nominated for the New York State Committee.

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Concerning Lionel Berman, Davis stated, "Comrade Berman, a Communist Party functionary, is Jewish and a member of the old State Committee.....I would say, (he) is the head of the Cultural Section of the Party.....It seems to me that in his work in the past, particularly in the elections when he was one of those instrumental in setting up the Independent Citizens Committee of Arts, Sciences and Professions, he has demonstrated a very excellent capacity for organization of a very excellent political character." This information was obtained through a microphone surveillance on this State Convention.

[redacted] advised on April 4, 1946, that the organization of the Independent Citizens Committee of the Arts, Sciences and Professions by the Communist Party was directed and planned in his office at the "Daily Worker" in 1944, by Lionel Berman of the Communist Party Cultural Section, and Joseph Field of the Workers Library Publishing Company. He also advised that this organization was a Communist controlled group in spite of the fact that the majority of the membership was not Communist and a minority of the Communists were directing it.

An Executive Council of 105 members was set up by the new organization in Hollywood. Out of this number, 15 were described as Communists and the majority of the remaining have a record as having been involved in Communist front groups, according to Confidential Informant [redacted] He stated that this group developed into the main propaganda outlet for Communist doctrines in Hollywood. It appeared to follow the general Communist Party program on local, national and international issues. He related that the control exercised by the Communists in this organization was apparent because of the elected officers, the activities and the publications of this group. This organization cooperated with other known Communist front groups such as the American Youth for Democracy.

The activities of the Hollywood Branch of this organization were directed at the Jack Tenney Committee in Los Angeles in an effort to put political pressure on the Committee to cease its activities which were being directed at the faculty and radical student body elements at the University of California. [redacted] stated that the Hollywood Branch of the Independent Citizens Committee has been described as having taken part in or supported all local activities in the Hollywood area which were inspired or propagated by the Communist Party.

According to Informant [redacted] during the 1946 elections this group supported candidates for office at the State primary elections. These same candidates were supported by the Communist Party, the only exception to this being the Communist candidate Archie Brown who conducted a write-in campaign for the governorship. He was not supported by the Hollywood Branch of this organization. Prior to the 1946 elections, this organization participated

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directly and indirectly with other groups which are also known to be under the influence of Communists and Communist sympathizers in a series of political rallies for the benefit of these candidates. Despite this backing, the only major candidate elected that was supported by this group was Helen Gahagan Douglas.

In December of 1946 Confidential Informant [redacted] reported that the National Headquarters of the Independent Citizens Committee of the Arts, Sciences and Professions was contemplating merging with the National Citizens Political Action Committee with the ultimate object of laying the foundation for a new so-called liberal group in the United States.

In January of 1947 Confidential Informant [redacted] stated that the Hollywood Chapter of this organization was preparing to go out of existence under its present name and emerge as the Hollywood Branch of the new organization which was formed in New York City on December 28 and 29, 1946, called the Progressive Citizens of America. This latter group was formed by the merger of the now defunct Independent Citizens Committee of the Arts, Sciences and Professions and the National Citizens Political Action Committee.

Progressive Citizens of America

The new organization, the Progressive Citizens of America, was formed in Hollywood on February 11, 1947, according to Informant [redacted] At this meeting which was held in the Embassy Auditorium in Los Angeles, Jo Davidson, National Co-chairman of the Progressive Citizens of America, was present. Jo Davidson has been identified by [redacted] as a Communist. A slate of 130 individuals was nominated by a committee to be elected as the Executive Board for this organization. Of the 130 persons on this list 26 were said to be known Communists.

The program of the Progressive Citizens of America both in Hollywood and nationally has closely paralleled that of the Communist Party. This was one of the first organizations to most vigorously attack the President's proposal for aid to Greece and Turkey, as did the Communist Party. Also this organization joined with the Civil Rights Congress, a national front organization, in protesting against the city authorities of Peoria, Illinois, and Albany, New York, who failed to permit Paul Robeson to speak in the public schools. The national organization is now publishing a monthly paper called the "Progressive Citizens". This paper is being circulated by the Hollywood Chapter. The Hollywood group is represented on this staff by the following individuals: Herman Shumlin; Norman Corwin, radio commentator; John Cromwell, writer; Lillian Hellman, writer, Gene Kelly, actor; Frederic March, actor; Robert W. Kenny, ex-California State Attorney General; and Paul Robeson, singer and actor.

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With regard to Herman Shumlin, Informant [redacted] has reported that he was one of the endorsers of the American Peace Mobilization, a Communist front organization, a member of the League of American Writers, and a teacher at the Hollywood Writers School.

Norman Corwin, according to [redacted] was a lecturer at the Hollywood School for Writers and a member of the Independent Citizens Committee of the Arts, Sciences and Professions.

The writer, John Cromwell, has been referred to by Informant [redacted] as having been a member of the Hollywood Independent Citizens Committee of the Arts, Sciences and Professions and also having participated in a radio forum sponsored by the Hollywood Democratic Committee in Hollywood on January 5, 1945.

The writer, Lillian Hellman, according to [redacted] has been a member of the League of American Writers, the American Peace Mobilization, the Independent Citizens Committee of the Arts, Sciences and Professions, and connected with the Joint Anti-Fascist Refugee Committee.

Actor Gene Kelly has been identified by [redacted] as having been a member of the Hollywood Independent Citizens Committee of the Arts, Sciences and Professions, and a member of the Progressive Citizens of America.

Actor Frederic March has been referred to by Informant [redacted] as a former member of the Independent Citizens Committee of the Arts, Sciences and Professions. [redacted] has reported that March is a member of the Communist Party.

Former California State Attorney General Robert W. Kenny has been identified as a co-Chairman of the Progressive Citizens of America. He also, according to [redacted], was affiliated with the National Win the Peace Conference and a member of the Hollywood Independent Citizens Committee of the Arts, Sciences and Professions.

Singer Paul Robeson has been identified as having been active in the American Peace Mobilization, the National Win the Peace Conference, and the Council on African Affairs by Informant [redacted]

The above referred to organizations are discussed in this section of the memorandum, with the exception of the Council on African Affairs, a Communist influenced group.

The Hollywood Progressive Citizens of America on May 9, 1947, issued an ultimatum printed in the "Daily Variety", Hollywood trade publication, protesting the investigations being conducted by the House Committee on Un-American Activities and defending the rights of the Communist Party in the United States.

Hollywood Anti-Nazi League

The Hollywood Anti-Nazi League was set up in the motion picture industry for the purpose of defending America's democratic rights against Nazi influence. The organization had among its original officers such well-known Communists as Herbert Biberman, director, and Gail Sondergaard, actress. The Communist Party affiliations of these individuals are set out in Section I. Following the Hitler-Stalin Pact and the consequent change in the Communist Party line from opposition to Fascism to a program of general isolation, the organization was liquidated.

Hollywood League for Democratic Action

According to Informant [redacted] the Hollywood League for Democratic Action was made up of the same people who were active in the Hollywood Anti-Nazi League although its activities were just the reverse of the Anti-Nazi League because of the change in the Communist Party program. Many of the leading people in this organization were also identified with the Communist Party, such as Dalton Trumbo, Frank Tuttle and John Wexley. The Communist Party affiliations of these individuals are set out in Section I of this memorandum. This organization dropped out of the picture with the coming of the American Peace Mobilization.

The American Peace Mobilization

This organization was a national Communist front movement which, in Hollywood, was under the leadership of Herbert Biberman. Other known Communists active in this movement were John Howard Lawson, Dalton Trumbo, Frank Tuttle and Guy Endore. The Communist Party affiliations of these individuals are set out in Section I. Many of the so-called "intellectuals" who had been active in Communist front movements in Hollywood were also active in supporting the American Peace Mobilization. Probably one of the most prominent of these so-called "intellectuals" was Donald Ogden Stewart, a member of the League of American Writers, International Labor Defense, Screen Writers Guild, and the Hollywood Writers Mobilization, according to Confidential Informant [redacted]

The Joint Anti-Fascist Refugee Committee

Informant [redacted] related that from 1937 on, during the period of the Spanish Revolution, numerous Communist front groups were formed in the United States to assist the Communist cause in Spain. Prominent among these groups were the Spanish Refugee Ship Mission, the Medical Bureau to Aid Spanish Democracy, Spanish Refugee Relief Campaign, Friends of the Abraham Lincoln Brigade, Hollywood Committee for Writers in Exile, and the United American Spanish Aid Committee. These groups had found membership and support among

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the intellectual group in the Hollywood area. The remnants of these groups were consolidated together with the formation of the Joint Anti-Fascist Refugee Committee. This organization, a Communist influenced group, was said to be interested only in those refugees whose political opinions coincided with those who were in control of the Committee. Many prominent individuals in Hollywood who had previously associated with the Communist movement were active in this organization, including Robert Rossen and Hy Kraft, Communists whose Party affiliations are set out in Section I.

The Actors Laboratory

The Actors Laboratory, according to Confidential Informant [redacted] is a Communist controlled institution where screen and stage acting is purportedly taught by directors, actors, and writers affiliated with the motion picture industry. He stated that this school was formerly located in New York City under the name of the Group Theatre. The Group Theatre was said to be affiliated with the New Theatre League, an alleged Communist venture. He related that the New Theatre League, from about 1932 until 1938, was a propaganda agency making use of the stage as a medium which was successful in turning out actors who later served the Communist movement in the United States. He reported that the Actors Laboratory cooperates with such organizations as the Hollywood Writers Mobilization and formerly the Hollywood Independent Citizens Committee of the Arts, Sciences and Professions.

Informant [redacted] has related that this group, during the war, provided entertainment for Army personnel. Many of its past and present instructors or teachers and others affiliated with the Laboratory are known Communists. Others have been associated with the Communist movement through front organizations in the Hollywood motion picture industry. Such well-known Communists as J. Edgar Bromberg, Edward Dmytrik, and Frank Tuttle have been affiliated with the Laboratory as members of its faculty. The Communist Party affiliations of the aforementioned Communists are set out in Section I.

The American Youth for Democracy

The American Youth for Democracy, a nationally known Communist youth movement, has received the support of many Communists and Communist sympathizers in the Hollywood area. The American Youth for Democracy is a successor to the Young Communist League. Among those individuals in the motion picture industry who have been active in the support of this group are Edward Dmytrik, director; Ring Lardner, Jr., writer; Dalton Trumbo, writer; Albert Maltz, writer; Sam Ornitz, writer; and John Howard Lawson, writer, all of whom are known to be Communists. The Communist Party affiliations of these individuals are set out in Section I.

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Citizens Committee for the Motion Picture Strikers

This organization, according to Confidential Informant [redacted] was set up for the purpose of aiding the strike in the motion picture industry which occurred in March of 1945. This strike developed as a result of a jurisdictional dispute between the Conference of Studio Unions and the IATSE and was discussed under the section headed "Conference of Studio Unions". He stated that this Committee was under Communist control and that it was made up of individuals who were active in such Communist front groups in Hollywood as the Hollywood Writers Mobilization and the Hollywood Independent Citizens Committee, as well as the Screen Writers' Guild. Known Communist Party members, according to [redacted] were active in leading this Committee. They included Frank Tuttle, Edward Dmytrik, and Mrs. Sadie Ornitz, wife of Sam Ornitz, formerly a Communist Party functionary in Los Angeles. The Communist Party affiliations of Tuttle, Dmytrik and Sam Ornitz are set out in Section I of this memorandum. Wolf related that the entire strength of the Communist Party was concentrated on the strike through this committee. He stated that leaflets and bulletins signed by the Los Angeles County Communist Party and other Communist Party branches were distributed freely by members of this group who engaged in picket duty.

The National Committee to Win the Peace

Confidential Informant [redacted] related that this organization came into existence in Hollywood on May 12, 1946, and was sponsored by many individuals who have previously been affiliated with the Communist movement through various front organizations. In this connection, it should be pointed out that the National Committee to Win the Peace is known to have been promulgated and supported by the Communist Party, its press and supporters. The Los Angeles meeting held on May 12, 1946, referred to above, was under the guidance of such well-known sympathizers as William Pomerance, Executive Secretary of the Screen Writers Guild, and Willis J. Hill, President of the Peoples Educational Center. The Communist infiltration and influence in these two groups have been discussed in this section of the memorandum.

The Hollywood Forum

The Hollywood Forum, according to Informant [redacted] was held under the auspices of the "Daily People's World", West Coast Communist newspaper. This group, devoted to the discussion of Communism or Communist propaganda, was under the control of many Communists and Communist sympathizers affiliated with the motion picture industry. Individuals who have been active in this group include Waldo Salt, Sam Ornitz, John Howard Lawson, and Alvah Bessie, all of whom have been identified as Communists. Their Communist Party affiliations are set out in Section I of this memorandum.

John Barnes and Associates

In August of 1946 Confidential Informant [redacted] related that this organization was a recently formed "public relations"-type group which had announced that its functions were to "see that liberal, progressive commentators such as are listed as supporting the organization, are kept on the air as an antidote to the radio prostitutes who put their personal well-being above that of their fellow Americans....." Among the persons listed as supporting this group who are directly or indirectly connected with the Hollywood Film Industry are: Averill Berman, radio commentator who was a member of the Executive Council of the Hollywood Independent Citizens Committee for the Arts, Sciences, and Professions, and Peter DeLima, radio commentator who has been connected with the Progressive Citizens of America as well as the Hollywood Writers Mobilization. All of these organizations mentioned above have been subjected to Communist infiltration or influence. Confidential Informant [redacted] reported that also listed as supporting this venture were businessmen in Los Angeles, all of whom lean toward the Communist position.

Western Council for Progressive Business, Labor and Agriculture

Confidential Informant [redacted] has related that this is also a pressure-type organization in the Hollywood Section which cooperates with John Barnes and Associates. This group, according to [redacted] is obviously a Communist pressure group because of the names given as supporting it. Some of them are: Paul Robeson, Bartley C. Crum, and Robert W. Kenny. The Communist affiliations of Kenny and Robeson are previously set out in this section of this memorandum. Concerning Bartley C. Crum, the Washington Daily News for September 4, 1946, reflected that Crum was Vice-President of the American Committee for Spanish Freedom, a sponsor of the American Youth for Democracy, an initiating sponsor of the Independent Citizens Committee of the Arts, Sciences, and Professions, and a Vice-President of the National Lawyers Guild. All of the above groups have been infiltrated or were under the influence of Communists or Communist sympathizers.

The American-Russian Institute

Confidential Informant [redacted] stated in March of this year that the American-Russian Institute opened an office at 6607 Hollywood Boulevard. It should be pointed out that the American-Russian Institute is a Soviet propaganda-type organization which acts as a dissemination center for Russian propaganda in Hollywood. Alvah Bessie, writer, identified in Section I as a Communist, and Lewis Milestone, who has been reported by Informant [redacted] as having been a member of the Hollywood Democratic Committee, the League of American Writers and the Hollywood Independent Citizens Committee of the Arts, Sciences and Professions, have been affiliated with this organization. Additional information concerning the American-Russian Institute is also set out in this summary under the section captioned, "Soviet Activities in Hollywood."

The Civil Rights Congress

The Civil Rights Congress is a national Communist front organization formed as the result of the merger of the National Federation for Constitutional

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Included among the Communists who have supported this organization is Frank Tuttle who has been identified in Section I as a Communist. In addition, Lewis Milestone, previously identified in this section of the memorandum, together with others who have supported the Communist front movement, supported this organization.

Council of Hollywood Guilds and Unions

According to Confidential Informant [redacted] of the Los Angeles Office, this organization was originally formed to combat the anti-Communist activities of the Motion Picture Alliance for the Preservation of American Ideals. At the very beginning it was a loosely formed group composed of some 21 guilds and unions in the motion picture industry. However, the Communists seized control of the organization and have taken advantage of its position in an effort to obtain further influence among the intellectuals as well as the trade union field in the motion picture industry.

[redacted] This report reflected that the Council was seeking closer affiliation with the Conference of Studio Unions, a group reported by [redacted] to be under Communist control, and pointed out that the "progressives" (probably referring to the pro-Communist element within the Council) saw the current motion picture film strike as a serious threat to the Council of Hollywood Guilds and Unions.

The report reflected that the Council had supported measures advocated by the Communist Party in Los Angeles, including the following:

1. Participation in the fight for radio freedom.
2. Conferences with Robert Riskin of OWI on educational films for Europe.
3. Protest against the State Un-American Activities Committee.
4. Support of the proposed State FEPC legislation.
5. Sending a delegate to the [illegible]in the Peace Conference.
6. A protest against the banning of the Lena Horne film in Tennessee.

The document also reflected that the Council in the last few months has not forgotten the Yugoslavs and the Russians, as well as the drive toward World War III.

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IV. COMMUNIST INFLUENCE IN MOTION PICTURES

According to Confidential Informant [redacted] the Communist Party for many years has been concentrating on the writers and directors in the motion picture industry for the purpose of injecting propaganda into motion pictures, these writers and directors being in a position in the creative field to determine the content of the picture. The writer who creates the dialogue and action and the director who interprets the same are in a position to influence the political philosophy contained in any given picture. For this reason, [redacted] has related, the political views and background of the writer and director are utilized to the fullest extent by the Communist Party, which has resulted in the infiltration of known Communists and Communist Party line fellow travelers into the writers and directors groups.

[redacted] has related that World War II permitted those writers and directors who acted under Communist guidance to insert sequences and episodes into a picture in a most clever manner. For this reason, he related, the Communist apparatus in the motion picture industry has been most successful, having placed in the majority of war pictures those writers and directors who were in sympathy with the cause of Communism. [redacted] stated that the crowning achievement in this respect was the picture "Mission to Moscow".

"Mission to Moscow", a Warner Bros. release in May of 1943, was produced by Robert H. Buckner. Buckner was a former correspondent in Moscow of the "London Daily Mail". According to [redacted], he selected J. Leyda to act as technical director for the picture. Leyda had been in Moscow at the same time as Buckner where he had been connected with the Bureau of Revolutionary Writers of the Soviet Motion Picture Industry. Leyda is identified in Section I of this memorandum as a Communist. He was also active in the League of American Writers, a Communist front group.

[redacted] has related that the actual writer of the screen play "Mission to Moscow" was Erskine Caldwell. Caldwell has been a member of the League of American Writers for many years. He also made several trips to the Soviet Union. At one time, he was associate editor of "Soviet Russia Today", a Soviet propaganda publication. Prior to August of 1939, he was in favor of a collective security. During the life of the Hitler-Stalin Non-Aggression Pact, he supported the program of the American Peace Mobilization and openly opposed Lend-Lease and Selective Service. After June 22, 1941, which was the date that the Soviet Union was invaded by the Nazis, he called for all-out aid to Britain, Soviet Russia and China.

The picture "Mission to Moscow" is based upon the book "Mission to Moscow" written by former U. S. Ambassador to Russia, Joseph E. Davies. Due to the fact that the picture contained pro-Soviet propaganda it was criticized by several newspapers on these grounds.

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[redacted] has related that this picture raised such a controversy throughout the United States it was necessary that the Communist technique be changed. He related that the Communists then decided that the Communist writers and directors must become more subtle. He stated they are now content to insert a line, a sentence or a situation carrying the Communist Party line into an otherwise non-political picture, having found that this method is more effective by reason of the fact that it does not appear to be purposeful but just incidental. He related that this subtle method of getting propaganda into the pictures was not restricted to war-type pictures or serious drama. He stated that the Communist message was also conveyed in the so-called "musicals". As an example, he cited the picture "Meet the People". He related that "Meet the People", a Metro-Goldwyn-Mayer production, was a straight musical comedy and would not ordinarily be expected to carry a serious political message. However, a close examination of the origin of the picture, the background and activities of those who made the picture, and the obvious Communist inspiration behind the scenes, will reveal the method and tactics used by the Hollywood Communist elements to utilize the motion picture industry for propaganda purposes. The play itself was written by Henry Myers, Jay Gorney and Edward Eliscu, all Communists who have been previously identified in Section I of this memorandum.

[redacted] related that these are but few examples of the Communist influence in motion pictures. The Communists in influencing the production of these pictures do not only direct their efforts at injecting propaganda into the pictures, but also prevent all material that the Party might consider objectionable to its current program from appearing in pictures. It has been reported that on several instances the Communist element has actually prevented the making of certain pictures.

Among the pictures of this type, according to [redacted], was "Uncle Tom's Cabin", written from the book by Harriet Beecher Stowe. Production of this picture was particularly attacked by elements of the Communist Party due to the fact that it was felt that the picture did not reflect a proper attitude on the part of the negroes. As a result of this pressure, this picture was withdrawn. Another picture, "The Life of Eddie Rickenbacker" met similar pressure. The Communist Party objected to him because of his expressed political opinions regarding labor. He was labeled as a Fascist, a Nazi sympathizer, a reactionary and an isolationist. Pressure was said to have been put on a number of film stars to refuse leading roles in the picture. It was also said, that a number of writers were threatened causing some of them to refuse to do the script. This again resulted in the picture being withdrawn from production.

In summarizing the above information, Confidential Informant [redacted] has stated that this influence of the Communist Party and its subservient

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apparatus in the motion picture industry was exceedingly strong. He stated that this influence was facilitated because of World War II and the trend toward internationalism, which made it possible for the exponents of certain foreign ideologies by contrast to overshadow the genuine effects of our American democracy.

An examination of the list of persons taking part in the production of a great many of the motion pictures on our screen today will reflect that a number of individuals who are known Communists or Communist sympathizers take an active part in the production of these pictures. For instance, the picture "The Strange Love of Martha Ivers", a Paramount release, was directed by Lewis Milestone whose Communist front affiliations have been previously set out; the screen play was written by Robert Rossen, identified in Section I as a Communist; and as a member of the cast was Roman Bohnen, also identified in Section I as a Communist. These individuals have been referred to by Informant [redacted] as the type who would not hesitate to inject propaganda sequences and suggestions into the picture.

V. SOVIET ACTIVITIES IN HOLLYWOOD

[redacted]

Lawson, Maltz, Trumbo, Bessie, Dmytrik, Wexley, Rosson and Cole are Communists and their Communist affiliations are set out in Section I of this memorandum. Edward G. Robinson has been identified as a Communist by Informant [redacted] Charles Chaplin, according to [redacted] may or may not be a member of the Communist Party. However, [redacted] has stated that Chaplin has always gone along with the Communist Party and has helped them financially. He stated that Chaplin has financed the West Coast Communist newspaper "Peoples World." John Garfield, according to Informant [redacted] has been affiliated with the Actors Laboratory, the Young Communist League, Hollywood Anti-Nazi League, Hollywood Democratic Committee and the Hollywood Independent Citizens Committee for the Arts, Sciences and Professions. All of the above organizations, with the exception of the Young Communist League, the former youth group of the Communist Party, USA, are discussed in Section III of this memorandum.

Mikhail Kalatozov, Soviet motion picture representative, came to Hollywood in August of 1943, where he endeavored to purchase American films. Among the films he sought to purchase were "Little Foxes" and the "Earl of Chicago." The first of these films depicts a degenerate Southern family, the latter is a story of a Chicago gangster in England. It may well be a part of Kalatozov's plan or propaganda technique to obtain such pictures in order to exhibit American life at its worst to the Soviet people, much in the manner that Adolf Hitler, through his propaganda ministry, tried to convince the German people for several years before the war that the United States was nothing more than a nation of Chicago gangsters.

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[redacted]

[redacted]

In May of 1944, Gregory L. Irsky, formerly of the Amtorg Trading Corporation; Leonid Kozmatov, film camera man; and Boris Tolstogowzov, a film technician, came to the United States from the Soviet Union as a commission to study scientific technique on behalf of the Soviet Union, to arrange for cinematographic equipment and to negotiate for technical assistance in the motion picture field. Informant [redacted] of the Production Division for Bell and Howell, motion picture manufacturing company, related that Irsky in his contacts with him indicated that he was endeavoring to disseminate Russian propaganda type films on various phases of Soviet life, such as the Soviet military strength, under the guise of educational features, to American schools and colleges. This project, of course, did not materialize.

[redacted]

The Los Angeles papers carried numerous stories reflecting that Konstantin Simonov held a party aboard a Russian ship anchored in the harbor at Los Angeles. Among those who attended this party were Mr. and Mrs. John Garfield, Mr. and Mrs. Charles Chaplin and Lewis Milestone. The Los Angeles

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Herald for May 28, 1946, reflected that the Jack Tenney (California State Legislature Un-American Activities Committee) group was going to conduct an investigation of this party. It was reflected that the committee was interested in the elaborate banquet which was provided for the guests---- "While millions are starving in Europe----providing an ironic touch to the celebration honoring the proletariat."

With regard to Simonov's visit to this country, the June, 1946 issue of the "Screen Writer," which is the official publication of the Screen Writers Guild, carried a transcript of an informal discussion held under the auspices of the Hollywood Writers Mobilization between Simonov and members of the Screen Writers Guild. The informal discussion was presided over by Dalton Trumbo, a Communist, whose Communist affiliations are set out in Section I and who is employed as a screen writer in the motion picture industry.

This article contained a question propounded to Simonov concerning the rights of a writer to his material. Simonov replied that Soviet writers do not sell their work outright to the film industry but rather only sell the right for screening, indicating that the right for publishing the material remains in the hands of the author. It should be pointed out that the Screen Writers Guild is the organization supporting the American Authors Authority, which program, conceived under Communist guidance, calls for the copyrighting and subsequent leasing of screen plays rather than the selling of screen plays to producers.

[redacted]

[redacted]

Since Shirley Kopley is employed in the Office of the American-Russian Institute in Los Angeles, [redacted] Two documents [redacted] relating to the motion picture industry. One of these dealt with various departments in the United States Motion Picture Studios and their functions and was apparently drawn up for the purpose of comparing the efficiency of the United States Motion Picture Studios with those of the Soviets. The other was a treatise proposing the formation of a Motion Picture Research Foundation which would function under the direct jurisdiction of the Motion Picture Producers Association and would be financed by the member companies on an assessment basis in the same ratio as such companies are now assessed for other Association activities. The Foundation would have as a purpose the offsetting of rising costs in the industry and the enhancing of entertainment values. [redacted]

Artkino Pictures, Incorporated

Artkino Pictures, Incorporated, was chartered in New York on July 22, 1940. It has registered, listing as its foreign principal, Soyuzintorgkin Moscow, USSR.

The organization claims that it is engaged in the importation of motion picture films from Soviet Russia and the distribution of these films in the Western Hemisphere. Although there is no apparent direct connection between Artkino Pictures, Incorporated, and the Communist Party, USA, several

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of the people associated with the organization have been identified either as members of the Communist Party, Communist Political Association or closely associated with the Communist movement through front organizations.

Rose Madell, who was listed as Vice President in January of 1947 of Artkino Pictures, Incorporated, is married to Sam Madell, alias Sam Muldofsky. Sam Madell has been reported by several reliable sources, including [redacted] and reliable informant [redacted] as being actively affiliated with the Waterfront Section of the Communist Party in New York.

Ginger Canor, switchboard operator at Artkino, is believed to be identical with Gertrude Canor, who was born in New York City on February 2, 1925. Reliable informant [redacted] a former member of the Communist Party and former confidential informant of the New York Office, reported that Ginger Robesen, believed to be identical with Ginger Canor, was among those present at the Inmwood Victory Club of the Communist Political Association on February 6, 1945, at New York City. He also reported that she was among those present at two other meetings of this same Club, one held on December 26, 1944, and the other on January 23, 1945. Nancy Markoff, listed as a telephone operator at Artkino, has been referred to by informant Abraham Naidich as a member of the OGPU, presently known as the MGB. At the present time this allegation has not been proven or disproven. However, investigation is being made to determine the exact status of this individual.

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VI. INVESTIGATION OF COMMUNIST ACTIVITIES IN THE MOTION PICTURE INDUSTRY BY THE COMMITTEE ON UN-AMERICAN ACTIVITIES OF THE HOUSE OF REPRESENTATIVES

The House Committee on Un-American Activities publicly announced on June 20, 1945, that it had voted to investigate subversive activities in Hollywood to determine whether film stars and producers were involved in a plot to overthrow the Government.

It would appear that this decision on the part of the Committee was reached as a result of articles appearing in Los Angeles newspapers following a meeting in the City of Los Angeles on June 8, 1945, sponsored by the "New Masses," a Communist publication, and held in honor of William Gropper, cartoonist for the publication. Principal speakers included Richard Bransten, also known as Bruce Minton, former contributing editor of the "New Masses," and his wife, Ruth McKenney, also a former contributing editor of the "New Masses," as well as Joseph Foster, film editor of "New Masses." With regard to Richard Bransten and Ruth McKenney, it will be recalled that on September 19, 1946, these individuals were expelled from the Communist Party for an unauthorized release of a report on the National Plenum of the Communist Party held in July of 1946.

The Los Angeles papers reflected that the speakers indicated that Communist propaganda and activities in the future would be centered around Hollywood, that Communists were seeking to strengthen their ties with the White House, that pressure must be exerted to continue lend-lease to Russia and that "the thousands of pretty young girls in our Communist Youth Movement must volunteer as hostesses in USO's, canteens, churches, social groups-wherever the soldiers, sailors, and marines seek recreation and are prone to listen to persuasive voices." The latter quoted statement concerning young girls in the Communist movement appeared in the Los Angeles Examiner. However, the Agents of the Los Angeles Office who were in attendance at this meeting stated that this quotation was an inaccuracy on the part of the paper. The Agents attending the meeting also pointed out that the Examiner made the statement that the program presented had been "carefully blueprinted in New York City by Earl Browder and other American Soviets." No such statement in fact had been made at the meeting.

The Congressional investigation was held as a result, and following the investigation the Committee prepared three confidential reports. The first report contained many blanket statements and conclusions which did not appear to be supported by evidence.

The first section of this report was devoted to the naming of some of the prominent Communists in Hollywood. The second section dealt with the Actors Laboratory, a Communist-influenced group, the Hollywood Independent Citizens Committee of the Arts, Sciences and Professions (formerly known as the Hollywood Democratic Committee), the Emergency Committee on KFI, the Anti-Defamation League, the Peoples Educational Center and the Hollywood Writers Mobilization, all of which were referred to as Communist-inspired groups, with brief statements concerning the activities of known Communists connected with these groups.

The next section set forth a list of names of individuals "believed to be" members of the Party in the Hollywood area. Section Four dealt with Communist activities in the various guilds in Hollywood and contained for the most part general statements concerning these guilds.

Part Five entitled "Communists in Labor Unions," was devoted in the main to Herbert K. Sorrell, one of the principal figures in the motion picture industry strikes. Part Six entitled "Russian Government's Interest in Motion Pictures," discussed primarily the visit of Mikhail Kalotozov to Hollywood. Kalotozov, who was in Hollywood during 1943 was a representative of the Soviet Film Industry, Soyuzintorgkino. The motion picture, "Mission to Moscow" was also discussed in this section, particularly with regard to the newspaper comments made concerning it, indicating that the picture was nonfactual and untruthful. The conclusion of the report discussed the aforementioned Communist meeting held in honor of the "New Masses." A considerable portion was also devoted to the alleged trouble that Ivan Levedoff, actor and writer, had in obtaining employment because he was opposed to Communists and Communism.

The second report, which was called a supplemental report, was dated September 28, 1945, and reviewed the publications: "International Theater," said to be an official publication of the International Union of the Revolutionary Committee, published in Moscow, Russia; "The New Theater," an American publication, the organ of the Workers Committee, which was a section of the International Union of the Revolutionary Theater; "International Literature," said to be an organ of the International Union of Revolutionary Writers published in Moscow; and the "T.A.C. Magazine," an American publication sponsored by the Theater Arts Committee. The international and Communist connections of these publications from available copies were reviewed and set out in this report.

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The third report, another supplemental report, issued early in 1946, limited its scope to the activities and affiliations of the Communist activities engaged in by the writers employed by Metro-Goldwyn Mayer Studios.

This same Congressional Committee on December 3, 1946, held a preliminary hearing in Los Angeles concerning the Communist activity in the film industry and, according to reports received, only three witnesses were called and the hearings were superficial. The Committee announced, however, that it would return in January of 1947 to conduct extensive hearings on all phases of this type of activity in Hollywood.

The next statement concerning Communist activity in the motion picture industry was made by you in your testimony before this group on March 26, 1947. On this occasion you pointed out that the Communists launched their attack in Hollywood during 1935, directing their activities at the infiltration of labor unions and so-called intellectual and creative fields. You stated that the Communist activity in Hollywood was effective and was furthered by Communists and Communist sympathizers who used the prestige of prominent individuals in the film colony to further their cause. You also stated that the Communists endeavored to insert into motion pictures Communist propaganda and to eliminate anti-Communist statements.

Following your testimony you will recall that Eric Johnston, of the motion picture industry, testified before this Committee. The Washington Post in reference to Johnston's appearance quoted him as stating, "As for there being Communist influence in the movies, such an accusation is absurd. If Hollywood were a Communist network, I should not be attacked every morning in the 'Daily Worker'! —— as I can assure you I am ——."

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As you will further recall, Father Cronin telephonically advised Mr. Tamm that Johnston had requested him to draw up a program for the elimination of Communists in the motion picture industry. You will also undoubtedly have noted that Mr. Johnston and his associates have hired former Secretary of State James F. Byrnes as their attorney and his first assignment will be to represent Johnston's organization when the Un-American Activities Committee holds its hearings on Communist activity in the motion picture industry in Washington, D. C. during September of 1947. These actions on the part of Johnston do not show a consistency with his statements as quoted in the Washington Post and referred to above.

Confidential Informant [redacted] of the Los Angeles Office, advised that members of the Un-American Activities Committee arrived in Hollywood on May 8, 1947, amid a great fanfare of press releases and headlines, to conduct an inquiry concerning Communism in the motion picture industry and to ascertain specifically the activities of Hanns Eisler, the brother of Gerhardt Eisler, who is employed in the motion picture industry as a writer.

Novelist Rupert Hughes testified before the Committee on May 15, 1947, at which time he stated that Communists dominated Hollywood to a large degree and specifically mentioned Charles Chaplin and John Howard Lawson. Jack Warner, Vice President of Warner Brothers Studio, also is said to have testified and complimented the Committee on the work it was doing.

Chairman Thomas of the Committee complimented Adolf Menjou for his enlightening presentation before the Committee, stating that Menjou testified that Communists in the film industry were so powerful that many of the "little people" were afraid to move against them.

Mrs. Lela Rogers, mother of Ginger Rogers, who appeared before the Committee, referred to "The Little Red School House" as being the People's Educational Center in Hollywood and also testified concerning an alleged Communist statement that her daughter refused to say in the motion picture "Tender Comrade."

Robert Taylor also testified, relating that he was forced by Lowell Mellett, former Administrative Assistant to the late President Roosevelt, into playing in a motion picture which favored Russian ideologies over American. The Los Angeles Examiner of May 15, 1947, from which this information was obtained, reflected that Mellett was also affiliated with the Office of War Information as the Director of the Motion Picture Division. The article further reflected that Mellett specifically came to Hollywood for the express purpose of overruling Taylor's objection to appearing in the 1943 release "Song of Russia."

Other individuals prominent in the film world who appeared before the Committee included Screen Actor Richard Arlen and Henry Ginsberg, Vice President in Charge of Production at Paramount Studios. Viktor Kravchenko, estranged Soviet official, appeared before the Committee and was quoted by the Los Angeles Examiner

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for May 17, 1947, as having stated that Hollywood was a serious intellectual front in the United States and it was necessary to clear Hollywood of the Communists and Communist sympathizers.

The New York Times of May 17, 1947 quoted Chairman J. Parnell Thomas of the Un-American Activities Committee as asserting after a week of hearings on subversive activities in Hollywood that "90% of the Communist infiltration" was in the Screen Writing field, but that the Federal Government had also abetted the work. He related that in the testimony of 14 actors, writers, and producers, a very outstanding point that appeared many times was the influence of the "Government in aiding the Communist conspiracy."

The article also reflected that Mr. Thomas stated he reported testimony reflecting that even the White House exerted its influence on certain people in Hollywood to have certain pro-Russian motion pictures filmed during the regime of the late President Roosevelt.

He also indicated that he was not only referring to the incident which came out as a result of the testimony of Robert Taylor, but to other statements made by actors and producers who indicated how the Government persuaded them to put out Communist propaganda in their productions.

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FREEDOM OF INFORMATION AND PRIVACY ACTS

SUBJECT: COMMUNIST INFILTRATION-MOTION PICTURE INDUSTRY(COMPIC) (EXCERPTS)

FILE NUMBER: 100-138754

SERIAL:250

PART: 5 OF 15



FEDERAL BUREAU OF INVESTIGATION

Secret

CLASSIFIED BY 2940
EXEMPT FROM GDS CATEGORY 2 & 3
DATE OF DECLASSIFICATION INDEFINITE
m/m 8/9/7

all paragraphs unclassified unless noted otherwise

COMMUNIST INFILTRATION

OF THE MOTION PICTURE INDUSTRY

Classified by 2822 STSP 88 80
Derivatively on: Auth: 2-2-80 2-24-80

July 8, 1947

Secret

100-13-754-250

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COMMUNIST INFILTRATION INTO THE MOTION PICTURE INDUSTRY

INTRODUCTION

The Communist Party has developed an organized body in the motion picture industry particularly among the unions and cultural organizations. There are at the present time 483 individuals who are or have been identified as Communists in Hollywood. They are either connected with the motion picture industry or the radio industry. The Communists in the film colony make up a militant and trained group which is endeavoring to propagate the Communist cause through motion pictures.

I. COMMUNIST PARTY MEMBERSHIP IN HOLLYWOOD AND METHOD OF OPERATION

A. COMMUNIST PARTY MEMBERSHIP IN HOLLYWOOD

There is set out hereinafter a list of individuals who are or have been identified as Communists in Hollywood, California. These individuals are for the most part members of the Communist Party and were formerly members of the Communist Political Association's cultural and industrial sections. Los Angeles paid informant [redacted] stated that Communist Party cultural and industrial sections are composed of individuals employed either in the motion picture industry or in the radio industry. This list also contains the names of individuals who are known Communist Party members or were formerly members of the Communist Political Association. Their employment in the motion picture industry has been indicated by information obtained through [redacted] and/or through reliable informants.

It will be noted that following the names of the individuals listed there appears six columns. A brief paragraph explaining each of these columns is being set out prior to the list to describe completely the information set out in the list of individuals identified as Communists in Hollywood.

I. MEMBER COMMUNIST POLITICAL ASSOCIATION, AUGUST, 1944.

An X will appear on the list under Roman Numeral I when the individual was identified as a member of the Communist Political Association in August of 1944.

[redacted]

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II. MEMBER COMMUNIST POLITICAL ASSOCIATION, JANUARY 8, 1945.

Under column Roman Numeral II an X will appear when the individual's name was found on the records of the Northwest Section of the Communist Political Association in Hollywood as obtained on January 8, 1945.

[redacted]

III. MEMBER COMMUNIST POLITICAL ASSOCIATION, JANUARY 16, 1945.

In the column headed by Roman Numeral III an X will appear following the names of the individuals who were identified as members of the Communist Political Association on January 16, 1945.

[redacted]

IV. MEMBER COMMUNIST POLITICAL ASSOCIATION, FEBRUARY 26, 1945.

Under the column captioned Roman Numeral IV an X will appear following th names of the individuals that have been identified as members of the Communist Political Association

[redacted]

V. MEMBER COMMUNIST PARTY, U.S.A., NOVEMBER 19, 1945.

As you will recall the Communist Political Association was dissolved in t summer of 1945 and subsequently the Party undertook to register its members under th reconstituted Communist Party, U.S.A.

[redacted]

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[redacted]

The identifications effected have been indicated by an X under the column headed Roman Numeral V. It should be pointed out that this was the last occasion that access was had to the records of the cultural section of the Communist Party in Hollywood as such.

[redacted]

VI. MEMBER COMMUNIST PARTY, U.S.A. - CONFIDENTIAL INFORMANT OR BLACK BAG JOB, MAY 25, 1947.

An X will appear under column captioned Roman Numeral VI following the name of an individual who has been identified as a member of the Communist Party in Hollywood affiliated with the motion picture and radio industry [redacted] An individual who has been identified as a member of the Communist Party in Hollywood affiliated with the motion picture and radio industry by reliable confidential informants will be indicated under column VI by setting out the name of the confidential informant who so identified the individual in question.

[redacted] it should be pointed out that reliable paid Confidential Informant [redacted] who is a member of the Communist Party in Los Angeles, stated that Lillian Alexander, the technical assistant to Harold Roberts, county membership director, maintained the "complete county records" of the Los Angeles County Communist Party.

[redacted]

NAME	I	II	III	IV	V	VI*
Adams, Alice						X
Adams, Charlotte						X
Adams, John						X
Adler, Lulla, aka Lulla Rosenfeld	X	X	X	X		
Albert, Doris	X		X	X	X	
Albert, Sam	X	X	X	X	X	

*Year following name of informant reflects year in which information was obtained.

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NAME	I	II	III	IV	V	VI*
Alexander, Muriel	X	X	X	X		
Alland, Bill						X
Allen, Dede					X	
Altman, Mischa	X	X	X	X		
Ames, Robert						X
Anderson, Charles						X
Atkins, Frances						X
Auerbach, Leonard						X
Atlas, Dorothy	X	X	X	X		
Atlas, Leopold	X	X	X	X	X	
Aubrey, Will	X	X	X	X		
Babb, Dorothy	X	X	X	X	X	X
Babb, Sonora	X	X	X	X	X	
Backus, Georgia, aka Mrs. Herman Alexander	X	X	X	X	X	
Barzman, Ben	X	X	X	X	X	
Barzman, Norma	X	X	X	X	X	
Baumfeld, Frances	X		X			X
Beard, Cecil	X		X			X
Beck, George	X	X	X	X		
Bela, Nicholas	X	X	X	X		

NAME	I	II	III	IV	V	VI*
Benedict, Les (Len)						X
Bengal, Ben	X	X	X	X		
Bennett, Margaret						X
Benoff, Mac	X		X			
Bercovici, Frances		X	X	X	X	
Bercovici, Leonardo		X	X	X	X	
Bergman, Helmar						[redacted]
Berkeley, Martin	X	X	X	X		
Berkman, Morris						X
Bernardi, Harold						X
Bernson, George		X	X	X		
Berry, Gladys	X	X	X	X		
Berry, Jack	X	X	X	X		
Bessie, Alvah	X	X	X	X	X	
Bessie, Helen	X	X	X	X		
Beverly, Helen, aka Helen Cobb	X		X	X		
Biberman, Edward	X		X		X	
Biberman, Herbert	X	X	X	X	X	
Bilberman, Libbie						X
Billings, Harry						X
Birnkrant, Arthur	X	X	X	X	X	

X

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NAME	I	II	III	IV	V	VI*
Birquist, Lillian	X	X	X	X	X	
Blair, Mary						X
Blake, Barbara						X
Blake, Melissa						X
Blake, William						X
Blanchard, Robert	X		X			
Blanco, Leo						X
Blankfort, Henry	X	X	X	X	X	X
Blobena, Louise						X
Bloch, Kalmon		X	X	X		
Blowitz, Bill	X	X	X	X		
Bohnen, Roman	X	X	X	X		
Bollory, Janna						X
Bordages, Asa	X					
Boretz, Allen	X	X	X	X		
Boxer, Herman	X	X	X	X	X	
Brackenrush, Louis						X
Brand, Phoebe, aka Phoebe Carnovsky	X	X	X	X	X	
Brandt, Louis						X
Brandt, Janet						X
Braun, Irwin	X	X	X	X	X	X

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NAME	I	II	III	IV	V	VI*
Bridges, Dorothy	X	X	X	X	X	
Bridges, Lloyd	X	X	X	X	X	
Brodine, Russell						
Bromberg, Joseph	X	X	X	X	X	
Bronson, Walter					X	
Browda, Maurice		X	X	X		
Brown, Virginia	X	X	X	X		
Browner, Selma						X
Buchman, Harold	X	X	X	X	X	
Buchman, Sidney		X	X	X	X	
Bunin, Lew						X
Burns, Jessie	X		X			
Burrows, Abraham	X	X	X	X	X	X
Burton, Frank						
Burton, Val		X	X	X	X	
Butler, Hugo	X	X	X	X		
Butler, Jean	X	X		X		
Byrd, Willie B.						X
Cameron, Russell						X
Carnovsky, Morris	X		X	X	X	
Caro, Jacobino	X		X			
Carter, George				X		
Casetta, Mario						X

NAME	I	II	III	IV	V	VI*
Casson, April (possibly Gasson)						X
Chamberlain, Howard						X
Chandler, Jerry						X
Chanin, Gerry, aka Gerry Schlein	X	X	X			
Chapman, Clarise	X		X		X	
Chapman, Thomas	X		X		X	
Child, Nellise						X
Christlieb, Don	X	X	X	X		
Clark, Angela						X
Clark, Maurice	X	X	X	X	X	
Clarke, David G.						X
Clayton, Roger						X
Cobb, Helen (Helen Beverly)	X	X	X	X	X	
Cobb, Lee	X				X	
Cohen, Ralph						X
Coke, Dalton T.						X
Cole, Beatrice						X
Cole, Lester	X	X	X	X	X	
Coles, Nat			X	X		
Collins, Linda	X	X	X	X		
Collins, Richard	X	X	X	X		
Collis, James	X	X	X	X	X	

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NAME	I	II	III	IV	V	VI*
Colsen, Martha						X
Comingore, Dorothy (Linda Collins)	X	X	X	X		
Compinsky, Dorothy					X	
Compinsky, Manuel					X	
Coodley, Ted						X
Corey, George		X	X	X	X	
Coyle, Boyd E.						X
Daggett, Charles			X	X		
Daigle, Alfred	X		X	X		
Danforth, Helen						X
Davis, Florence						X
Davis, Norma						X
Davis, Phil						X
Davis, Sid						X
Decker, Bonnie						X
De Silva, Howard	X	X		X		
Dassin, Jules	X		X	X		
Dessau, Paul						X
Deutsch, Helen						X
De Vincent, Micohel J.						X
Di Fiore, Lina	X	X	X		X	
Dimondstein, Marion						X
Dimondstein, Morton						X

X 84

NAME	I	II	III	IV	V	VI*
Dimsdale, Howard	X	X	X	X	X	
Dix, Marian Lloyd						X
Dmytryk, Edward		X	X	X	X	
Drdlik, Frank						X
Duignan, Ruth						X
Eassan, Paul						X
Eastes, Larry						X
Eastman, Mary Lou						X
Edgley, Leslie (Negro)						X
Eldridge, Florence (Mrs. Frederic March)						[redacted]
Elfman, Sam						X
Eliscu, Edward	X	X	X	X	X	
Elliott, Faith	X		X		X	
Ellis, Rayme						X
Ellis, Mary Jo	X	X	X	X		
Elwood, Matilda						X
Endore, Guy	X	X	X	X	X	
Enfield, Cyril	X	X	X	X	X	
Englander, Margaret	X	X	X	X	X	X
Erwin, LeRoy F., Jr.						X
Evans, Charles						X
Exley, Donald						X
Exley, Ruth						X

NAME	I	II	III	IV	V	VI*
Faragoh, Elizabeth		X	X	X	X	
Farmer, Dick						X
Farmer, Virginia	X	X	X	X		
Feher, Milton	X	X	X	X		
Feltberg, Walter						X
Fielding, Bruce						X
Firedman, Frances						X
Fleischman, Steve		X	X	X	X	
Fletcher, Blair			X			
Foray, June	X	X	X	X	X	
Frank, Anne Ray	X	X	X		X	
Freund, Burton						X
Froelich, Anne, aka Mrs. Philip Taylor	X	X	X	X		
Fuller, Lester	X	X	X	X	X	
Garrett, Betty						X
Gersh, Phillip						X
Gibson, Julie	X	X	X	X	X	
Gilbert, Ed						X
Gilbert, Frances						X
Gilbert, Jody	X	X	X	X	X	
Glass, Ned	X	X	X	X		
Goff, Lloyd						X
Goldberg, Martha	X	X	X	X		

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NAME	I	II	III	IV	V	VI*
Goldblatt, Harriet	X		X	X		
Golub, Nathan						X
Goodwin, Finley						X
Gordon, Bernard	X		X		X	
Gordon, Don	X		X		X	
Gordon, Julian						X
Gorney, Jay	X	X	X	X	X	
Gorney, Sandra	X	X	X	X	X	
Graff, Freddy	X	X	X	X		
Granata, Edward P.						X
Grant, David						[redacted]
Grant, Morton	X	X	X	X	X	
Grau, Gilbert	X	X	X	X		
Gray, William						X
Green, Anna, aka Ann Koch	X	X	X	X	X	
Green, Eunice						X
Greenberg, Lester						X
Greenberg, Rosalie						X
Grennard, Elliot		X	X	X	X	
Gross, Jennie						X
Grumes, Albert						[redacted]
Guilford, Jack	X		X	X		
Hammer, Al	X	X	X	X	X	

NAME	I	II	III	IV	V	VI*
Hammer, Bea	X	X	X	X	X	
Harper, Annette	X	X	X	X	X	
Harris, Louis	X	X	X	X	X	
Helford, Norris						X
Hellgreen, George						X
Hellgreen, Nora						X
Herman, Muriel						X
Hilberman, Libbie						X
Holland, Tom		X	X	X		
Holmes, Ellen						X
Holzer, Herbert M.						X
Homtrose, D. C.						X
Hood, Edward P						X
Horne, Victoria		X	X	X	X	
House, Mary						X
Hovey, Constance		X	X	X	X	
Hovey, Serge		X	X	X	X	
Hovey, Tamara		X	X	X	X	
Hubley, Claudia	X		X			
Hughes, Merle						X
Hughes, R.						X
Idriss, Ramiz	X		X	X		X
Inge, Joe						X

SECRET

SECRET

NAME	I	II	III	IV	V	VI*
Ingram, Rex	X	X	X	X		X
Irwin, Leslie						X
Jackson, John			X	X		
James, Dan	X		X		X	
James, Lillith	X		X		X	
Jarrico, Paul	X	X	X	X		
Jarrico, Sylvia						X
Jasper, Helen	X		X			
Jasper, Marjorie						X
Jones, Keith						X
Jones, M.						X
Kadish, Ben	X	X	X	X	X	
Kahn, Gordon	X	X	X	X	X	
Katz, Helen		X	X	X		
Kaufman, Oliver						X
Keran, Chuck						X
Kerwin, Jeanne		X	X	X		X
Killian, Victor	X	X	X	X	X	
King, Don	X	X	X	X		
Kraft, Hyman	X	X	X	X	X	
Krasnow, Ben						X
Lamar, Truman						X
Landers, Harry						X
Lang, David			X		X	

NAME	I	II	III	IV	V	VI*
Lardner, Ring, Jr.	X	X	X	X	X	
Larkin, Katherine						X
Lauay, Phyliss						X
Lawson, John Howard	X	X	X	X	X	
Lawrence, Marc	X	X	X	X	X	
Lee, Canada	X					
Lee, Sandra						X
Lees, Robert	X	X	X	X	X	
Lennart, Isabel	X	X	X	X	X	
Lenzen, Miriam						X
Lessner, Herbert	X	X	X	X		
Levy, Melvin	X	X	X	X	X	
Lewis, Harvey						X
Lewis, Herbert Clyde		X	X	X	X	
Leyda, Jay	X					
Lloyd, Norman		X	X	X	X	
Logan, Humphrey						X
MacClelland, Ken						X
McHugh, Kitty	X	X	X	X		
McNeil, Allan D.						X
McVeigh, Paul	X	X	X	X	X	
Maes, Simone			X			X
Mahler, Lillie	X	X	X	X		
Maltz, Albert	X	X	X	X	X	

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NAME	I	II	III	IV	V	VI*
Manoff, Arnold	X	X	X	X	X	X
Mann, Hack						X
Mann, Winnie						X
March, Frederic						[redacted]
Marchionni, Charles						X
Marlowe, Brian	X	X	X	X	X	
Mason, Esta		X	X	X		
Mattison, Mathew						X
Mayer, Ray		X	X	X		
Meadow, Leon					X	
Mendelssolm, Lafcadio						X
Menkes, Gertrude						X
Menkin, Lawrence						X
Miller, John	X	X	X	X	X	X
Miller, Patricia	X	X	X	X	X	X
Miller, Virginia						X
Millholland, Charles	X	X	X	X	X	
Mischel, Florence	X	X	X	X	X	
Mischel, Joseph	X	X	X	X	X	
Morgan, Joe						[redacted]
Moore, Irving		X	X	X	X	X
Morley, Hank						X
Morley, Karen aka Karen Vicor		X	X	X	X	

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NAME	I	II	III	IV	V	VI*
Moss, Jack	X	X	X	X	X	
Mullen, Virginia						X
Murphy, Maurice						X
Myers, Al	X	X	X	X		
Meyers, Barbara	X		X			
Myers , Henry	X	X	X	X		
Nelson, Ruth	X	X	X	X		
Nicholas, Geraldine	X	X	X	X	X	
O'Flaherty, E. B.						X
Offner, Herbert	X	X	X	X		
Oranata, Edward S.						X
Orme, Rosemary S.						X
Ornitz, Sam	X	X	X	X	X	
Paige, Clinton						X
Palastky, A.						X
Paley, Stanley		X	X	X		
Parker, Lillian						X
Parks, Larry	X	X	X	X	X	
Pederson, Peter						X
Peel, Spencer						X
Pelleti, John V.						X
Perlin, Paul	X		X			X
Peters, John						X
Philips, Peggy		X	X	X		

NAME	I	II	III	IV	V	VI*
Pine, Les				X	X	
Pinney, Ted						X
Placet, Kermit						X
Polonsky, Abraham					X	
Powell, Homer						X
Prager, Stanley	X	X	X	X	X	
Pratt, Carolyn						X
Privel, Lucien	X	X	X	X	X	
Ragsdale, Byron Young						X
Ragsdale, Lacalla W.						X
Rapf, Maurice	X	X	X	X	X	
Ravetch, Irving		X	X	X		
Reed, Valerie						X
Reid, Arnold					X	
Revel, Elaine						X
Revere, Anne	X	X	X	X	X	
Reynolds, Jack	X		X			X
Richards, Robert L.		X	X	X		
Richardson, Carolyn		X	X	X		
Richardson, Melonie		X	X	X		
Richardson, William L.		X	X	X		
Rinaldo, Frederic	X		X			X
Ripps, Harry	X		X			X

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NAME	I	II	III	IV	V	VI*
River, Joerney		X	X	X		
River, W. L.	X				X	
Roberts, Stanley						X
Robinson, Earl	X	X	X	X		
Robinson, Edward G.						
Robinson, Jerry		X	X	X	X	
Robison, David	X		X	X		
Rohl, Anita						X
Rohl, Dave						X
Rolfe, Ed	X	X	X	X	X	
Roma, Margrit						X
Romano, Amelia	X	X	X	X	X	
Romano, Mary						X
Roth, Esther	X	X	X	X	X	
Roth, Henry	X	X	X	X	X	
Roth, Richard						X
Rossen, Robert	X		X		X	
Rotstein, Herman	X	X	X	X		
Roussea, Louise						X
Rubane, B.						X
Rudnick, Stella		X	X	X	X	
Ruskin, B.						X
Ruskin, Shimen	X	X	X	X	X	
Ryan, Ralph						X

NAME	I	II	III	IV	V	VI*
Sak, Gus						X
Salt, Waldo	X	X	X	X		
Samuels, Murray	X	X	X	X		
Sandell, Bea	X	X		X		
Sandell, George		X	X	X		
Sanford, John	X	X	X	X	X	
Sanford, Marguerite	X	X	X	X		
Saul, Oscar	X	X	X	X		
Saylin, Marcella						X
Schaftel, George			X	X		
Schneider, Paul						X
Schoenfeld, Benard					X	
Schuelberg, Virginia	X		X	X		
Schuler, Dorothy						X
Schwartz, Zack						X
Scott, Adrian	X	X	X	X	X	
Seffinger, Ben						X
Seigel, Sanford						X
Selic, Leonard	X	X	X			
Sellers, Kay		X	X	X		
Selvin, Min	X		X			
Shaw, Ben	X	X	X	X	X	
Sherwood, Stanley						X
Shore, Wilma	X	X	X	X	X	
Short, Anita						X

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NAME	I	II	III	IV	V	VI*
Short, Robin	X	X	X	X		
Siegel, Sam		X	X	X	X	
Simmons, Mike						X
Sklar, George	X	X	X	X		
Smith, Art	X	X	X	X		
Smith, Corinne						X
Smith, Edward, was Israel Malensky	X	X	X			X
Smith, Harold	X	X	X	X	X	X
Smith, James						X
Smith, Lita						X
Smith, Milton	X	X	X	X		
Smith, Ralph						X
Sniffin, Jane						X
Snyder, Mike						X
Solomon, Jack						X
Solomon, Louis	X	X	X	X	X	
Sondergaard, Gale, aka Mrs. Herbert Biberman	X	X	X	X	X	
Sorrell, Herbert K.	[redacted]					
Spencer, Helen M.	X		X			
Spencer, Ray	X	X	X	X	X	
Steele, Dorothy					X	
Stein, Philip						X

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NAME	I	II	III	IV	V	VI*
Stevenson, Philip		X	X	X	X	
Stewart, Gordon						X
Stillman, Sam						X
Stone, George						X
Strauss, Theodore					X	
Sullivan, Glenda	X		X			
Taffel, Bess	X	X	X	X	X	
Tanner, Harry		X	X	X		
Tarcai, Mary	X	X	X	X	X	
Tarloff, Frank	X	X	X	X	X	
Thery, Jacques						X
Thomas, George H.	X	X	X	X		X
Tolins, Natalie						X
Towbin, Cyril	X	X	X	X	X	
Townsend, Leo	X	X	X	X	X	
Trabin, Rosabelle						X
Trabue, Marion			X			
Tree, Dorothy	X	X	X	X	X	
Trivers, Paul	X	X	X	X	X	
Trumbo, Dalton	X	X	X	X	X	
Turner, Jeanne						X
Tuttle, Frank	X	X	X	X	X	
Tuttle, Karen	X	X	X	X		
Urban, Paul						X
Uris, Michael	X	X	X	X	X	

NAME	I	II	III	IV	V	VI*
Urme, Rosemary S.						X
Valz, (or Volz), Raddie						X
Vandermenlen, Harry						X
Van Der Kar, Joseph						X
Van Sickle, Ruth						X
Viertel, Virginia		X			X	
Villard, Paul	X	X	X	X		
Vincent, Mark			X			
Virgo, Jean	X	X	X	X	X	
Virgo, Peter	X	X	X	X	X	
Wakestein, Ky						X
Walden, Alexander	X	X	X	X	X	
Walker, Thelma						X
Walper, Norman		X	X	X	X	
Ware, Eugene		X	X	X		
Warren, Lucy						X
Washington, Norma		X	X	X		
Watts, William	X	X	X	X		
Weber, John Mrs.	X	X	X	X		
Webster, Sherman B.						X
Weil, Richard		X	X	X		
Weiner, Herman			X	X		X
Weintraub, Al						X
Wexley, John	X		X		X	

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NAME	I	II	III	IV	V	VI*
White, Isidore						X
Whitman, Ernest		X	X	X		
Whitney, Lynn	X	X	X	X	X	
Wilcox, Pamela		X	X	X	X	
Williams, Bob						X
Williams, Frances						X
Wilner, George						X
Wilner, Tiba Carlin						X
Wilson, Alice						X
Winchell, Prentiss		X	X	X	X	
Winters, Bea	X		X			X
Wroblewski, Mary						X
Yaris, Buddy	X	X	X	X	X	
Yarrick, Maia						X
Yubave, Corrine						X
Yurden, Clay			X	X	X	
Zeller, David						X

*Year following name of informant reflects year in which information was obtained.

B. METHOD OF OPERATION

As a part of the general program of Communist penetration into the motion picture industry Confidential Informan[redacted] of the Los Angeles Office has reported that the Communist Party considered the importation of known pro-Communist individuals into the Hollywood area of great significance. A large percentage of such individuals have been brought into Hollywood commencing in 1935 through 1944. Many of these individuals were European refugees who came to this country following the rise of Nazism in Europe and were employed in reliable positions in the field of writing and directing. The majority of these people, although not openly admitted members of the Communist Party, have shown a sympathy to the Communist cause or have moved in Communist circles in the motion picture industry. Among the exiled refugees prominent in pro-Soviet and Communist circles in Hollywood is Hanns Eisler. Hanns Eisler is the brother of Gerhardt Eisler who was recently convicted on contempt of Congress. Hanns Eisler has been the subject of an un-American Activities Committee inquiry into the motion picture industry. Hanns Eisler has an extensive record of Soviet and Communist affiliations both in the United States and Europe which had been brought to your attention in a separate memorandum dated March 7, 1947.

Confidential Informant [redacted] provided information indicating that the Communists have recently lost ground to some extent in the trade union field because of the failure of the strike of the Conference of Studio Unions. He indicated, however, that the Communists have more than made up for their failure by having many of their sympathizers placed in high executive positions such as directors and writers. He related that this latter type of penetration is more insidious because of the reputations and influence gained by those elevated in this manner. An outstanding example was the appointment of Dore Schary to be Director of all production at RKO Studios. Mr. Schary has followed the Communist Party line for many years, has engaged in the activities of and supported a number of Communist influenced organizations. Informant [redacted] has related that his important position affords him complete protection against any charge by an outsider that he has been involved in Communist activity. This pattern appears to be followed closely, according to [redacted] and extends throughout the industry, tending to make it somewhat sacred for any criticism of a definite or specific nature. Other individuals of this type who have been elevated to key positions in the industry include the following:

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MacDougall, Ranald - Made producer by Warner Bros.

Kurnitz, Harry - Associate Producer with Mary Pickford and Lester Cowan

Kanin, Garson - Producer with Universal-International

Caspary, Vera - Long-term writer with Eagle-Lion

Sperling, Milton - Producer, Warner Bros.

Kazan, Elia - Director, signed by Darryl Zanuck, Twentieth Century-Fox

Traube, Shepard - Signed as Director for RKO

Rossen, Robert - Director, RKO

Herbert, F. Hugh - Director, Twentieth Century-Fox

Koenig, Lester - Producer, Liberty Films, William Wyler Productions

Kelly, Gene - MGM Studios announced that he will soon be made a director for that firm.

Informant [redacted] has stated that there has been a noticeable change take place in the general tactical lines and methods of operation of the Communist Party in the film industry. He stated that this is apparently due to the wave of exposures of individual Communists and Communist Party line followers in governmental and other circles as a part of the broad campaign of the attack now being waged on Communism. There has resulted in the Communist Party a change in its methods of operation and tactics to meet these conditions. He stated that some of the former outspoken leaders of the Communists, as well as Communist sympathizers, have been drawn back to less important positions and have less to say openly in Communist affairs, while those who have not been so active or so well known have been forced to the front to carry on the program, not as Communists but camouflaged as "liberals" and "progressives."

[redacted] related that these Communists are even boring within the anti-Communi movement with the object in view of taking over the movement and directing it to less harmful channels, the result being that Communists are attacking themselves but not sufficiently vigorous enough to basically harm themselves or their movement. He related that these are all a part of the tactics which were laid down at the Leninist School of "Strategy and Tactics." It should be pointed out that this Informant [redacted] is a former member of the Communist Party and consequently has considerable knowledge of the Communist movement, its strategy and tactics.

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[redacted] stated that it is becoming more and more apparent that the Communists are using permanent sympathizers in the motion picture industry to further their policies. He stated that by using these persons of high standing and influence the Communist Party hopes to cover up these individuals' real Communist connections. He continued by stating that the following top producers over a period of years not only employed Communists and Communist sympathizers some of whom were notoriously known but have protected them whenever their names or reputations have been exposed to public notice: David Selznick, Samuel Goldwyn, Warner Brothers, Charles Chaplin, and Walter Wanger. He further analyzed the present situation by relating that producers in the motion picture industry could clean up the Communist movement if they saw fit, stating that up until very recently there was no recorded instance where the Hollywood motion picture industry or any of its top influential leaders have ever denounced Communism or Communists publicly. Basically, he said they are "Internationalists." Because of this the activity of the Communists and their sympathizers, who do the real work for the Communist cause, increases day by day with added influence in all departments of the motion picture industry.

II. COMMUNIST INFILTRATION OF LABOR GROUPS

Confidential Informant [redacted] of the Los Angeles Office, who was a member of the Communist Party from [redacted] until [redacted] and who has been active in the motion picture industry for a considerable period, reported that in 1934 the Communist Party realized the propaganda possibilities in the motion picture field and decided to move into the motion picture industry. He related that in the spring of 1935 direct orders came down in mimeographed form from the top structure of the Communist Party, USA, to all units in the Los Angeles area instruct them to intensify and concentrate their activities on Hollywood and the motion pictu industry. This directive emphasized the fact that Communists must try to capture th labor unions and pointed out that if this were done, the unions could be of tremendo service in influencing the type of pictures produced and thus serving the Communist cause. It should be pointed out that Informant [redacted] did not furnish this informatio to the Bureau until 1942 and, consequently, this mimeographed form referred to by hi is not available.

[redacted] stated that in the early days of the motion picture industry there apparently was no consistency in the labor organizational set-up. The principal active labor organization was the International Alliance of Theatrical Stage Employees (IATSE).

International Alliance of Theatrical Stage Employees

Confidential Informant [redacted] reported that this was an autonomous group of local labor unions identified with the American Federation of Labor. The Internatio Alliance of Theatrical Stage Employees' jurisdiction was recognized as the only unio organization in Hollywood for a number of years. However, on two occasions, in 192 1933, respectively, strikes were called by this organization which were completely unsuccessful. In each case the strike was the result of a jurisdictional dispute a was broken by members of outside unions entering the field as strikebreakers. [redacted] related that these unsuccessful strikes brought about a very chaotic condition in t labor field in 1933 which caused many of the workers to lose confidence in the Ameri Federation of Labor (AFL). As a result, the Communist Party had little difficulty moving into the unorganized field with the Motion Picture Workers Industrial Union.

Motion Picture Workers Industrial Union

Informant [redacted] stated that this was an independent group completely under the control of Communist elements and taking orders directly from local Commu Party leaders. In the short time between the creation of this union in January of and April of 1935 it had obtained a large number of members and was well on its way becoming the leading union in Hollywood. However, about that time instructions wer sent out by the Central Committee of the Communist Party that the Party had changed line from that of advocating the creation of separate unions under Communist contro that of affiliating with existing unions with the hope of taking over the control o these groups. In Hollywood the Communist activity was directed at affiliating with AFL groups. These instructions called for the liquidation of all independent union and their members sent in to the AFL unions. This policy was followed by the Motio Picture Workers Industrial Union which resulted in the gradual disintegration of th union. It was officially dissolved in February of 1936.

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According to [redacted] during this same period the CIO was being organized by John L. Lewis and several attempts were made by the CIO to organize in the motion picture industry. There were at that time approximately 25 labor unions of various types in the motion picture industry. Some of these were affiliated with the AFL and the balance were independent unions. [redacted] stated that in 1937 Herbert K. Sorrell became the president of the Studio Painters Local 644 of the International Brotherhood of Painters, Decorators, and Paperhangers of America, AFL. This union was a newly activated AFL group. Sorrell soon became the leader of the Communist factions among Hollywood labor circles. After he had developed the leaders of a number of locals which had strong Communist factions in them, he moved to set up an organization which would tie all the locals into one body under his domination. Consequently, in the fal of 1941 the Conference of Studio Unions was formed.

With regard to Herbert K. Sorrell, it should be pointed out that the Los Angeles Office received from Tom Cavitt, a representative of the Tenney Committee investigating un-American activities on behalf of the California State Legislature, a receipt for a Communist Party membership (Book No. 60622) with the signature "Herb Stewart." The Los Angeles Field Division also has in its files a photostatic copy of 1938 registration blank which indicates that the Party name, Herbert Stewart, was assigned Communist Party Book No. 60622. It indicated that he joined the Communist Pa in 1936. This was obtained from Informant [redacted] California. These documents were furnished to the Bureau's Technical Laboratory together with known handwriting specimens of Herbert K. Sorrell. The Bure Laboratory identified Sorrell's handwriting with that on the photostatic copy of the l registration blank and the photographic copy of the membership book receipt. Confident Informant [redacted] has identified Sorrell as the leader of the Communist controlled unions in Hollywood motion picture industry. There is no current information reflecting that Sorrell is at the present time a member of the Communist Party.

Conference of Studio Unions

Confidential Informant [redacted] refers to this group as a small compact organization composed of delegates or representatives of a bloc of labor unions in the Hollywood motion picture industry which is under the control of the Communist Party operating through its members in those unions which have captured key positions. It h further been described as a Hollywood studio labor group to act as the control and ste committee which coordinates and directs Communist union activities, looking toward the taking over of all studio workers and their unions into the Communist Party orbit. Th Conference of Studio Unions, according to [redacted] is the organization upon which the Communist Party relies for eventual complete domination of motion picture unions.

The unions which at present compose the Conference of Studio Unions are as follows: It will be noted that of the eleven unions listed, ten are associated with AFL.

Local	Parent Organization
Screen Set Designers Local 1421, AFL	Brotherhood of Painters, Decorators, and Paperhangers of America
Screen Publicists Guild Local 1489, AFL	Brotherhood of Painters, Decorators, and Paperhangers of America

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Local	Parent Organization
Screen Story Analyst Guild Local 1488, AFL	Brotherhood of Painters, Decorators, and Paperhangers of America
Screen Cartoonists Guild Local 852, AFL	Brotherhood of Painters, Decorators, and Paperhangers of America
Moving Picture Painters and Scenic Artists, Local 644, AFL	Brotherhood of Painters, Decorators, and Paperhangers of America
Special Officers and Guards Local 193, AFL	Building Service Employees International Union
Building Service Employees Local 278, AFL	Building Service Employees International Union
Studio Carpenters Local 946, AFL	United Brotherhood of Carpenters and Joiners of America
Studio Electrical Workers Local 40, AFL	International Brotherhood of Electrical Workers
Studio Sheet Metal Workers Local 108, AFL	Studio Metal Workers International Union
Studio Machinists Local Cinema Lodge 1185	International Association of Machinists

[redacted] related that since the origin of the Conference of Studio Unions, several strikes have developed in the motion picture industry which basically were the result of jurisdictional disputes between the Communist bloc or Conference of Studio Unions and the International Alliance of Theatrical Stage Employees under the leadership of Richard Walsh, international president.

Concerning these strikes participated in by the Conference of Studio Unions, Informant [redacted] has advised that they were not legitimate labor disputes but rather strikes by a group of Communist dominated local unions using the question of jurisidictio as an excuse to create a strike. [redacted] stated that these disputes have been attempts by the Communist element to disrupt the International Alliance of Theatrical Stage Employees and that the Communist issue was usually the question around which the dispute revolved rather than the usual issue of wages, hours, or working conditions. He related that Herbert K. Sorrell, head of the Conference of Studio Unions, received the support of the Communist Party locals in these jurisdictional disputes.

Informant [redacted] related that on March 12, 1945, a jurisdictional dispute between the Conference of Studio Unions and the International Alliance of Theatrical Stage Employees precipitated a strike which was purely political in character and was an attempt on the part of the Conference of Studio Unions to break the International Alliance of Theatrical Stage Employees unions in Hollywood. [redacted] continued that from March 12, 194 until July 28 the Communist Party line in the United States was one of collaboration whic had been adopted at the time Russia was invaded by Germany in June of 1941. He stated tha

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view of this, the Communist Party did not take an active part in this strike. However, on July 28, 1945, the Communist Political Association reverted to the tenets of the Communist Party, USA, and elected William Z. Foster as the new national chairman. [redacted] related that on this occasion the Party announced that it would relinquish its Browder revisionist policies and return to the basic Marxist-Leninist principles. Immediately after the change in the Party line, the Communist press began to support the strike and the Communist Party in Los Angeles began to issue leaflets through its various branches calling on the workers to man the picket lines in the strike. According to Informant [redacted] it was obvious that the Communist Party and its members were whipping the situation toward the violent stage. During October of 1945 numerous individuals were injured and violence reached such a pitch that the public and traffic were not permitted in the vicinity of Warner Brothers Studio. This strike was settled on October 29, 1945, when an agreement was reached between high AFL union officials and Eric Johnston of the Motion Picture Producers Association.

Confidential Informant [redacted] related that the real purpose of the Conference of Studio Unions was two-fold: first, the union desired to keep the general labor situation agitated in line with the Communist Party program of creating confusion in the United States; and, secondly, to maintain intact the leadership of Herbert K. Sorrell.

A strike was again called in September of 1946 by the Conference of Studio Unions. Informant [redacted] as well as [redacted] advised that this strike was again a purely jurisdictional matter between the International Alliance of Theatrical Stage Employees and the Conference of Studio Unions. They stated that this was merely a continuation of the previous strike in 1945 which lasted for some eight months. This strike resulted in numerous strikers and union leaders being arrested in Los Angeles. The strikers picketing the studios were arrested for violating the Superior Court's injunction which prohibited mass picketing and the Conference of Studio Unions' leaders were arrested on charges of criminal conspiracy.

The Los Angeles Times for January 7, 1947, reflected that on November 22, 1946, the following individuals were indicted by a Los Angeles County Grand Jury for felonious conspiracy: Herbert K. Sorrell, President of the Conference of Studio Unions; Matthew Mattison, Business Agent for the Screen Story Analyst Guild; James Skelton, Studio Carpenters Local 946 and Chairman of the Strike Strategy Committee; Averill Berman, Radio Commentator; Norval Crutcher, Secretary-Treasurer of the International Alliance of Theatrical Stage Employees, Local 683; Russell L. McKnight of Local Union 683, Laboratory Technicians, IATSE; John R. Martin, Local Union 683; Laboratory Technicians, IATSE; Roy Tinsdall, International Brotherhood of Electrical Workers, Local Union 40; Frank Drdlik of the Set Decorators, Local 1421 and Carl Head, Studio Painters, Local 644; Andrew Lawless; Louis Whitman; Ray Higby, and Edward Gilbert.

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With the exception of Andrew Lawless, Louis Whitman, Ray Higby, and Edward Gilbert, all of the above-listed individuals who were indicted for

felonious conspiracy have been identified by Confidential Informant [redacted] as leaders of the Communist faction within the Hollywood Studio Crafts and Unions. [redacted] stated that they are all spokesmen together with Sorrell for the program of the Communist Party. In addition, Averill Berman, radio commentator, has been identified as a former member of the Hollywood Independent Citizens Committee for the Arts, Sciences and Professions, a Communist influenced group, and a speaker before a gathering of the American Youth for Democracy according to the People's World of September 28, 1946. On November 23, 1946, the 812 individuals who were arrested in conjunction wit the mass picketing which was in violation of the Superior Court injunction were each released on $50.00 bond. The pending court action against the strikers and leaders had not been settled as of July 8, 1947.

The Conference of Studio Unions has also been spreading its influence into the radio field through an alliance with another group of like nature which was recently formed. This new bloc of unions is known as the Council of Radio Unions. An organizational meeting of the new group of Radio Unions was held on November 21, 1946, in Hollywood. Composing this preliminary bloc of unions are the following:

Radio Writers Guild	American Federation of Musicians, Local 47
Radio Directors Guild	American Federation of Radio Artists

[redacted] previously identified [redacted] related that this group announced its affiliation with the Conference of Studio Unions. Commenting on this alliance, [redacted] stated that this would be a most effective weapon (for the unions involved) because of the close affinity existing between the motion picture industry and the radio industry.

Screen Writers Guild

The Motion Picture Alamanac for 1942 and 1943 reflected that the Screen Writers Guild was an affiliate of the Authors League of America, Inc. The Hollywood Press Times for November 10, 1944, reflected that the Screen Writers Guild was organized in 1933 in the Hollywood motion picture industry. Informant [redacted] has reported that this was one of the first unions in the cultural field to come under the influen of Communists in Hollywood. He related that among the original organizers were John Howard Lawson, Samuel Ornitz, and Guy Endore. These individuals who have been identi fied as Communists are referred to in Section I of this memorandum where their Communist affiliations are set forth. According to [redacted] John Howard Lawson, Robert Rossen, Lester Cole, Hugo Butler, Waldo Salt, and Ring Lardner, Jr., are among the leading Communists in the Guild who have been most influential in the forming of its policies. All of these individuals have been identified as Communists and their Communist affiliations are set out in Section I of this memorandum.

According to the organization's official publication in June of 1945 there were approximately 13,000 members of the Screen Writers Guild. Of this number about 100 were identified as Communists at that time through the information obtained [redacted] The names of these individuals who are still affiliated with the motion picture industry are set out in Section I of thi memorandum. In addition, a great many others, according to [redacted] were associates of Communists reported to be sympathetic to Communist ideologies and/or members of Communist front organizations.

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However, in order to show the true significance of these figures, it is necessary to consider the reports of such confidential informants as [redacted] of the Screen Writers Guild as well as [redacted] Motion Picture Alliance for the Preservation of American Ideals, the latter group having been formed to oppose Communist influence in the motion picture industry during February of 1944. These informants have stated that the Screen Writers Guild is actually controlled and operated by between 100 and 300 members who take an active interest in the work of the organization. As a further clarification of these figures, it was noted that in January of 1946 the "Screen Writer," the official publication of the Screen Writers Guild, contained a report reflecting that there were 1317 members of the Screen Writers Guild. The report classified 972 members as being active and 345 as associate members. The associate members were identified as writers who have been elevated to directorships or producerships in the motion picture industry. It also pointed out that of the 972 members of the Screen Writers Guild only were employed at that time in the eight major studios in the motion picture industry.

The May, 1946, issue of this same publication, "Screen Writer," listed the Screen Writers Guild studio chairmen. This list included Melvin Levy for Columbia Studios, Isabel Lennart for Metro-Goldwyn-Mayer, Abe Polonsky for Paramount, and Henry Myers for RKO. All of these individuals have been identified as Communists and their Communist affiliations are set out in Section I.

On November 13, 1946, the following were elected as officers of the Screen Writers Guild: Emmett Lavery, President; Mary McCall, First Vice-President; Howard Estabrook, Second Vice-President; Hugo Butler, Third Vice-President; F. Hugh Herbert, Secretary; and Harold Buchman, Treasurer. Of these individuals, Butler and Buchman have been identified as Communists and their Communist affiliations are set out in Section of this memorandum. Mary McCall, First Vice-President, has been identified by [redacted] as having been a member of the League of American Writers, The Writers School, The Hollywood Writers Mobilization, and a member of the Hollywood Executive Board of the Hollywood Democratic Committee. The Communist connections of these organizations are discussed in Section III of this memorandum. Howard Estabrook, Second Vice-President, has been identified by Informant [redacted] as a member of the League of American Writers, and instructor at the People's Education Center in Hollywood, and a member of the Executive Council of the Hollywood Democratic Committee. The Communist connections of these groups are discussed in Section III of this memorandum.

The "Screen Writer," previously identified as the official publication of the Screen Writers Guild, carries Dalton Trumbo as editor; Gordon Kahn, managing editor, both of whom have been identified as Communists. Their Communist affiliations are set out in Section I of this memorandum. In addition to the above, Ring Lardner, Isabel Lennart, Theodore Strauss, and Paul Trivers of the editorial committee of the publication have been identified also as Communist Party members and whose Communist affiliations are set out in Section I.

As an example of the influence had by these Communists within the organization, I desire to call to your attention the October, 1946, issue of the "Screen Writer." In this publication, an editorial appears concerning the Communist inspired American Authors Authority; an article concerning the scope of the Screen Writers Guild; a third article by Communists Howard Dimsdale and Guy Endore; a fourth

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article on a technical phase of writing; the fifth on opinions and motion pictures; and the sixth by Communist screen writer Lester Cole on wage negotiations for screen writers. The Communist affiliations of Howard Dimsdale, Guy Endore and Lester Cole referred to as Communists are set out in Section I.

In the back of the publication there is a section entitled "News Notes." An analysis of these notes also clearly shows how the Communist cause is disseminated by this publication. For example, "News Notes" in this issue carried an announcement by the California Labor School, a Communist inspired group, of a series of courses, a production by the Communist influenced Actors Laboratory, an announcement of the Communist influenced People's Educational Center carrying details of the curriculum of this school as well as a report concerning the Hollywood Writers Mobilization, a Communist influenced group. The Communist connections of the Actors Laboratory, The People's Educational Center, and the Hollywood Writers Mobilization are set out in Section III of this memorandum.

The American Authors Authority, previously referred to, was said to have been established and conceived by the Screen Writers Guild. The inception of this plan, according to the "Screen Writer," resulted from a meeting of the Screen Writers Guild Original Material Committee of which Communist Ring Lardner is the head. Briefly, the American Authors Authority plan, which was conceived under the guidance of Communist Ring Lardner, calls for this group to copyright in its own name, for the benefit of its members, all material, whether stage, screen, book, magazine, or radio, and the leasing but never selling, of the rights to all of this material under copyright. The American Authors Authority would encompass the work of the members of the Screen Writers Guild, Dramatists Guild, Authors League of America and the Radio Writers Guild. This plan can be seen as an instrument which in the hands of Communists would give them complete control of all written material.

In this connection it is of interest to point out that it was ascertained from a technical surveillance which was maintained on the residence of John Howard Lawson, identified in Section I as a Communist, that Lawson on May 23, 1946 stated in a conversation with Bert Bargeman that the best method to fight "Fascism" was to Communize the writers and producers in Hollywood and, eventually, control every picture and fiction story produced in Hollywood. He continued that perhaps one day it would be possible to control every news article in the United States that the people read. By way of identification concerning Bert Bargeman, it should be pointed out that at that time she was employed as a secretary at the Hollywood Writers Mobilization.

It is through the Communists in this group, the Screen Writers Guild, that Communist ideology is disseminated to the fellow traveler, Communist sympathizer, and unsuspecting writers who are affiliated with the Guild in the motion picture industry. The Communists and Communist pressure in the Guild thus caused the injection into motion picture scripts of Communist propaganda and the elimination of anti-Communist statements and scenes from original motion picture scripts.

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Screen Writers Guild Members Connected with
the Office of War Information Overseas Film Program

In July of 1945 over fifty writers, all members of the Screen Writers Guild, were working on Scripts for pictures to be produced in conjunction with the Office of War Information Overseas Film Program. Among the editorial board members were the following members of the Screen Writers Guild:

John Howard Lawson	Robert Rossen
Marc Connelly	Howard Estabrook
Sidney Buchman	Howard Koch
Charles Brackett	Harry Tugend
John Houseman	Talbot Jennings

John Howard Lawson, Sidney Buchman and Robert Rossen have been identified as Communists, and their Communist Party affiliations are set out in Section I.

Marc Connelly has been reported by Informant [redacted] in 1944 as having been a member of the Communist Party. [redacted] has also stated that he was a member of the League of American Writers and the Hollywood Democratic Committee. The Communist connections of these two organizations are set out in Section III of this memorandum.

Charles Brackett has been identified by Informant [redacted] as having been a member of the Screen Writers Guild, The League of American Writers, and The Hollywood Democratic Committee.

John Houseman has been identified by Informant Wolf as having been a member of the League of American Writers. The People's World, a Communist publication for June 10, 1944, reflected that Houseman was a member of the Hollywood Writers Mobilization.

The Communist affiliations of Howard Estabrook have previously been reported in this section of the memorandum.

Informant [redacted] has reported that Howard Koch has been a member of the League of American Writers, The Screen Writers Guild, and The Hollywood Independent Citizens Committee for the Arts, Sciences and Professions.

Informant [redacted] has related with regard to Harry Tugend that he was a member o the Screen Writers Guild and a member of the Hollywood Democratic Committee. The People's World for June 10, 1944, reflected that Tugend was a member of the Hollywood Writers Mobilization.

According to Informant [redacted] Talbot Jennings was a member of the League of American Writers and the Screen Writers Guild.

As has been previously indicated in this section the organizational affiliations of the above individuals have been set out to show that these individuals have been connected with organizations which have been infiltrated by Communists or are under the influence of Communists. The organizations with which these individuals are affiliated are discussed in Section III of this memorandum.

III. COMMUNIST INFILTRATION OF INTELLECTUAL GROUPS

The Communist Party Directive of 1935, as reported by Confidential Informant [redacted], previously referred to herein which directed the Communists to penetrate the motion picture industry, included a specific call to the Communis requesting that they concentrate on the so-called intellectual groups composed of directors, writers, artists, actors, actresses, and highly paid technicians. In this field of intellectual groups, particularly among the writers and directors, the Communists have been most successful and their influence has been far reaching. According to [redacted] the Communist activity in this field has been to work through front organizations which were not openly identified as Communist Party groups but, nevertheless, were controlled or under the influence of the Party through its official membership.

Informant [redacted] reported that in 1930 in the Soviet Union there was se up an organization known as the International Union of Revolutionary Theatres. This group was the parent of a multitude of sub-organizations which, in the United States, were known as Workers' Theatres, Theatre Groups, et cetera. The first group formed as an outgrowth of the International Union of Revolution Theatres was the League of Workers' Theatres created in New York in approximate 1932. During 1934 its name was changed to the New Theatre League.

New Theatre League

Informant [redacted] has reported that this organization set up a National Executive Board in 1935 composed of representatives in the writing and directi field throughout the United States. Among the individuals who were associated with this group in an executive capacity and who have been active in Hollywood are John Howard Lawson, writer; Albert Maltz, writer; Clifford Odets, writer; Jay Leyda, Director; Lester Cole, writer; Herbert Biberman, Director; Frank Tuttle, Director; J. Edgar Bromberg, actor; Lionel Stander, actor; and Donald Ogden Stewart, writer. Of the above mentioned individuals Lawson, Maltz, Leyda Cole, Biberman, Tuttle, and Bromberg all have been identified as Communists and their Communist Party affiliations are set out in Section one. Clifford Odets, according to Informant [redacted] was one of the original organizers of the League of American Writers.

Lionel Stander has been reported by Informant [redacted] as having been a member of the American League for Peace and Democracy, as well as having been active in the American League Against War and Fascism and the North American Committee To Aid Spanish Democracy. Donald Ogden Stewart, according to Informant [redacted] was a member of the League of American Writers, the American Peace Mobilization, International Workers Order, Screen Writers Guild, Hollywood Writers Mobilization and the American League for Peace and Democracy.

The American League Against War and Fascism and the American League for Peace and Democracy both are subversive organizations and have been declar subversive within the purview of the Hatch Act. The North American Committee To Aid Spanish Democracy is a Communist influenced organization as is the

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International Workers Order, both of which have been referred to the Department for its consideration under Executive Order Number 9835, dated March 21, 1947. The Hollywood organizations with which these inviduals are affiliated are discussed in this Section of the memorandum.

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League of American Writers

According to [redacted] another mobilizing force in the cultural field which was active in the early 1930s in Hollywood, California, was the League of American Writers. The League of American Writers was said to be a part of an international organization of writers and intellectuals which had its origin at a World Congress of Writers held in Kharkov, Russia, during November of 1930.

Confidential Informant [redacted] of the Los Angeles Office has advised that the Hollywood Chapter of the League of American Writers was established during the fall of 1935. He stated the the purpose of this group was to bring the writers employed in the motion picture industry under the influence of the League of American Writers which, at that time, was the foremost front organization operating in the so-called cultural and intellectual fields for the Communist Party in the United States. He related that the effort of this group were extremely successful, which resulted in this branch becoming, in a short time, the dominant unit of the League and one of its strongest propaganda instruments. [redacted] also related that up until the time of the signing of the Hitler-Stalin Pact on August 23, 1939, the League of American Writers, including the Hollywood Chapter, worked out in the open and was most successful in its Communist activities. However, following the signing of this Pact the League, being completely under the control of the Communist Party, changed its position from one of collective security to isolation, which resulted in the League becoming very cautious and working practically in secret. This change in policy exposed the League of American Writers as a Communist front organizati

Hollywood School for Writers

The League of American Writers established in Hollywood, according to Informant [redacted] the Hollywood School for Writers which acted as a subsidiary of the League of American Writers and was said to be a transmission belt whereby budding writers were developed along political lines followed by the League of American Writers and conditioned for eventual membership in the League as well as the Communist Party. This School was established in October of 1939. An examination of its listed instructors and lecturers for 1942-1943 reflects that the majority of them have been identified with various Communist Front movements Many of them actually were members of the Communist Party, such as John Howard Lawson, Guy Endore and Dalton Trumbo. The Communist Party affiliations of these individuals are set out in Section One of this memorandum.

The Hollywood Writers Mobilization

According to Informant [redacted] the Hollywood Writers Mobilization is anot offshoot of the League of American Writers. It came into existence in the latte part of 1941 or the early part of 1942, shortly after our entry into World War II

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The reason for the creation of the Hollywood Writers Mobilization lies in the fact that the League of American Writers had become publicly branded as a Communist controlled organization. For example, Eugene Lyons in the widely-read book entitled, the "Red Decade", referred to the League of American Writers a a Communist-dominated group. Personnel of the new organization, the Hollywood Writers Mobilization, included writers in the motion picture industry who had heretofore been affiliated with the League of American Writers. The Chairman of the new organization was Robert Rossen, who has been identified as a Communist as reflected in Section One of this memorandum and who is employed in the motion picture industry as a screen writer. Rossen was also active in the Screen Writers' Guild, a Communist influenced group.

Confidential Informant [redacted] of the Los Angeles Office related that the following eight guilds sponsored the Hollywood Writers Mobilization at the time it was set up, and that each of these guilds was under Communist influen

1. Screen Writers' Guild
2. Radio Writers' Guild
3. Screen Publicists' Guild
4. Screen Readers' Guild
5. Screen Cartoonists Guild
6. American Newspaper Guild
7. Independent Publicists' Guild
8. Song Writers' Protective Association

He related that while the total membership of these Guilds was approximately 7,500, the Hollywood Writers Mobilization was operated by representatives or delegates from these Guilds which numbered not more than twenty-five individuals. He described it as more or less a steering committee for the activities of writers in the motion picture industry controlled and operated by such individuals as John Howard Lawson, Robert Rossen, Francis Faragoh and Herbert Biberman, all of whom he described as Communists. The Communist affiliations of all of these individuals with the exception of Francis Faragoh, is set out in Section one of this memorandum. He related that the organization was a paper-type group which "stooged" for the League of American Writers, through which the latter continued to operate as a propaganda agency for the Communist Party.

The announced purpose of the Hollywood Writers Mobilization was to mobilize the writers in the screen industry to assist in the war effort and particularly to assist the various Government and military agencies in the preparation of propaganda material for use either against the enemy or for general morale purposes at home. [redacted] described the organization's primary purpose as being the providing of material for military camp shows slanted to project the Communist line.

According to Informant [redacted] this organization injected such phases of Communist propaganda into its work as the demand for a second front, freedom for India, Independence for Puerto Rico, racial equality and similar material which fostered the Communist Party program. In May of 1942, the Los Angeles Office learned that the publication of the Hollywood Writers Mobilization [illegible]

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as the "Communique" was now captioned "Communique, Hollywood Writers Mobilzatic for Defense in Cooperation with -- OEM". The publication was being mailed under the official Government frank which read "Executive Office of the President, Office of Emergency Management, Washington, D. C., Official Business. Penalty for Private Use to Avoid Payment of Postage, $300 GPO." The Los Angele Office obtained two copies of this publication, one dated April 10, 1942 and the other dated April 17, 1942. The April 17, 1942 issue is maintained in the files of the Bureau.

Confidential Informant [redacted] of the Los Angeles Office reported the following information concerning the background of this set up. He related that the head of the radio section of OEM at Washington was Bernard Schoenfeld, who was a close friend of Garson Kanin, the individual in charge of the film section of OEM. Michael Kanin, a brother of Garson and Fay Kanin, the wife of Michael, are writers who were connected with the League of Americal Writers. Garson Kanin, according to this source, went to Schoenfeld in Washington and told him that he, Kanin, had a brother and sister-in-law who were in Hollywood. He stated that they were talented in writing and that they were very anxious and willing to be of assistance in the OEM. As a result of these contacts, Fay Kanin was put to work on a radio project preparing information being put out by the OEM. After which, Michael Kanin appeared and suggested that they should get busy and contact the Hollywood League of American Writers and endeavor to have them prepare the information which was to be put out in the "Communique."

Mr. R. H. Washburne was contacted on October 10, 1942, at which time he advised that he was appointed by Bernard Schoenfeld of the Office of Emergency Management to be in charge of the Los Angeles Branch of the OEM, Informa Division. He related that shortly thereafter he was contacted by Mrs. Fay Kan Michael Kanin, Ring Lardner, Jr. and others to discuss the means of obtaining aid of certain film writers to publicize those things which the Office of Emer Management, Information Division, wished to give publicity in order that corre information could be made known to the public by the best possible means. He stated that on this occasion the "Communique", an information letter was decid upon as being the best method for this publicity.

Mr. Washburne related that he wrote a Mr. Robert Horton of the Offic of Emergency Management, Washington, D. C., and obtained authority to publish "Communique". The articles for the "Communique" were written by the committee which was composed of the aforementioned writers and others and were submitted to Mr. Washburne. Washburne related that he edited these articles which were mimeographed, assembled and distributed by his staff to members of the Film Wr Guild. According to Washburne, the specific purpose of this information lette was to put information into the hands of the members of the Film Writers' Guild with the idea that these persons would "Spot it" in the production upon which were working so that this information would be made available to the public ar would give proper publicity to those things which the Office of Emergency Mana ment felt should be publicized. Shortly after this committee was formed, Wash burne stated that he was contacted by the Hollywood Writers Mobilization who i formed him that their organization had been set up for just such a purpose and therefore there was a duplication by the organization and the committee. Consec

he related, that the committee became a part of the Hollywood Writers Mobiliza He stated that the first eight editions of the "Communique" were prepared on paper furnished by the Office of Emergency Management and were mimeographed by the Office of Emergency Management staff. He also related that the first three editions of the "Communique" were mailed under the franking privilege.

In March of 1943 the publication "Variety" reported that the Coordin tor of Inter-American Affairs would make transcripts of Office of War Informat Hollywood Writers Mobilization radio programs for broadcast in foreign languag The air show referred to was a radio program entitled "Free World Theatre Air Show", which was instituted and produced jointly by the Office of War Informat and the Hollywood Writers Mobilization. "Variety" also reflected that the Hol wood Writers Mobilization held a meeting of forty writers to supply ideas for this program under the Chairmanship of John Howard Lawson, who has been identified as a Communist and whose Communist Party affiliations are set out in Section One of this memorandum. The Free World Theatre Program had such individuals connected with it as Jay Gorney, Edward Eliscu and Henry Myers, writers of the propaganda musical comedy "Meet the People." These individuals likewise have been identified as Communists and their Communist connections are set out in Section One of this memorandum.

Special service contact [redacted] of the Los Angeles Office advised that the Hollywood Writers Mobilization also wrote and produced a series of short propaganda plays for the OWI for use in industrial plants and Army camps. Those assisting in this phase of activity included well-known members of the League of American Writers, a Communist front group. In addition, the Hollywood Writers Mobilization worked closely with Nelson Poynter who, until July of 1943, was coordinator for Government films for OWI. [redacted] related that the production of these films was under the direct control and supervisio of Poynter and that Poynter before accepting these films demanded a pro-Russia slant as a prerequisite to acceptance. He reported that Poynter associated himself with the Hollywood Writers Mobilization and worked closely with Communist Robert Rossen, Waldo Salt and Frank Tuttle, all of whom have been identified as Communists in Section One of this memorandum. Poynter's office was discontinued in July of 1943.

In conjunction with the University of California at Los Angeles the Hollywood Writers Mobilization jointly sponsored the Fifth Writers' Congress. Actually, according to [redacted] this Fifth Writers' Congress was the Fifth Congr of the League of American Writers but was not termed as such due to the fact that the League of American Writers had become publicly branded as a Communist dominated group. This Congress was held as scheduled and attended by some fifteen hundred writers from all over the United States. Informant [redacted] rela that the Hollywood Writers Mobilization was the medium whereby the Communist control of the entire proceedings was established and maintained. He stated that the leading Communist writers were said to have attended and dominated every session.

The "Peoples World", a west coast Communist newspaper for June 10, 1944, reflected that arrangements were made between Robert Riskin, Chief of

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the Overseas Film Bureau of the OWI and the Hollywood Writers Mobilization, whereby the screen writers would assume responsibility for the production and writing of all documentary films for overseas distribution. The program of films called for a "Projection of America" series and a new group of invasion films for distribution in Germany and the satellite countries.

The Hollywood Writers Mobilization, according to the article, had set up a working committee which was to consist of such well-known Communists as John Howard Lawson and Robert Rossen identified in Section One of this memorandum. In addition, such prominent Communist sympathizers as Marc Connelly, Howard Esterbrook, John Houseman, Talbot Jennings, Howard Koch and Harry Tugend, all who have been identified with Communist influenced or infiltrated groups previously in this memorandum.

The August 7, 1944, issue of "Variety" reported that a program of eleven short subjects and five newsreel bulletins had been arranged for production by the Hollywood Writers Mobilization. The article reflected that the films would be produced in various Hollywood studios with players from the Screen Actors' Guild and writers from the Hollywood Writers Mobilization.

The pictures planned to be produced included the following: "It's Murder," "The Story With Two Endings", "When He Comes Home", "So Far So Good", "Air Transport Command", and "World Peace Through World Trade." "It's Murder" was written by Henry Blankfort, who has been identified as a Communist. "The Story With Two Endings" was to be written by Harold Buchman and Lou Solomon, both of whom were identified as Communists. "When He Comes Home" was to be written by Paul Trivers. Trivers has also been identified as a Communist. "So Far So Good" was being written by Oscar Saul, also identified as a Communist. "World Peace Through World Trade" was to be written by Edward Eliscu, also identified as a Communist. All of the above individuals referred to as Communists have their Communist affiliations set out in Section One of this memorandum.

According to Informant [redacted], during the month of January, 1945, information was received that the Hollywood Writers Mobilization, through its connectic with the Office of War Information, had become a part of what was officially calle the War Activities Committee, Hollywood Division. Other organizations officially affiliated with the Committee were the Screen Writers' Guild, Screen Directors' Guild, Screen Actors' Guild, and other similar type groups.

According, to Informant [redacted], in May of 1945, John Howard Lawson, one of the leading Communists in the motion picture industry, was appointed by the Hollywood Writers Mobilization to act as its representative as an observer at the United Nations Conference.

Confidential Informant [redacted] of the Los Angeles Office stated that during the spring of 1945 the work of the Hollywood Writers Mobilization in connection with the Office of War Information, Overseas Bureau, went into high gear as a result of a series of conferences between Robert Riskin, Chief of the Bureau for OWI, and the Hollywood Writers Mobilization, Editorial Committee on Overseas Films. It should be pointed out that seven out of the fourteen

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members of the Editorial Committee were identified as Communists, including John Howard Lawson, Melvin Levy, Richard Collins, Waldo Salt, Leonardo Bercovici, Arthur Birnkrant, and Sidney Buchman. The Communist affiliations of these individuals are set out in Section One of this memorandum.

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Confidential Informant [redacted] related that beginning on May 21, 1945, the Hollywood Writers Mobilization was to produce a series of radio programs over the Blue Network dealing with problems of the returning soldiers. The Committee producing this has been described as one strongly under the influence of known Communists such as Louis Solomon.

Confidential Informant [redacted] related that the Hollywood Writers Mobilization has been active in supporting and participating in the activities of the Hollywood Independent Citizens Committee of the Arts, Sciences and Professions, a Communist infiltrated and influenced organization. It also produced a quarterly magazine known as the "Hollywood Quarterly" in cooperation with the University of California at Los Angeles. Included as one of the editors of this publication was John Howard Lawson, one of the Communist Party leaders in the film industry. [redacted] related that other known Communists and Communist sympathizers were also affiliated with this publication in a lesser capacity.

Informant [redacted] related that in addition, this organization has shown Russian propaganda motion pictures at the Gordon Theatre in Los Angeles as well as at other independent theatres in the Los Angeles and Hollywood area. Other known Communist front groups have also participated in this type of activity.

Following the elimination of the Office of War Information as a Government agency, the Hollywood Writers Mobilization devoted its activities to the propaganda field through radio and publications. The official newspaper of the American Newspaper Guild in June of 1946 reflected that the Hollywood Writers Mobilization had rendered numerous war services, among which were the following:

Documentary and short subject films	- 210
Radio scripts	- 1069
War activity feature stories	- 125

Confidential Informant [redacted] related that this Communist controlled organization had narrowed its activities considerably, confining its functions primarily to the radio field.

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Hollywood Community Radio

Confidential Informant [redacted] has advised that the Hollywood Community Radio group is composed of a number of individuals who are known Communists and Communist sympathizers, many of whom are active members of the Hollywood Writers Mobilization. Among the known Communists on the Board of Directors of this organization are: Hy Kraft, screen writer and Abraham L. Polonsky, screen writer. The Communist affiliations of these individuals is set out in Section One of this memorandum.

Informant [redacted] has related this group is endeavoring to obtain a license for a radio station in the vicinity of Los Angeles. According to Confidential Informant [redacted] if this permit is granted and the radio station set up, it will be run and operated by the Hollywood Writers Mobilization and will be an outlet forthe Communist propaganda disseminated by this group.

The Federal Communications Commission is conducting hearings relative to the establishment of this radio station. As you will recall, the Communist connections of the individuals affiliated with this group have been furnished to the Federal Communications Commission by this Bureau.

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People's Educational Center

According to Informant [redacted] the Hollywood Writers' School previously referred to herein is an offshoot of the League of American Writers. He related that the Hollywood Writers' School changed its name following the announcement by Earl Browder on January 9, 1944, that the Communist Party would cease to be a political party but would become an educational organization. The name of the School was changed from the Hollywood Writers' School to the People's Educational Center. Most of the courses taught at this School were the usual ones of theory and tactics which are conducted at similar Communist schools throughout the country, according to Informant [redacted] The School also conducted classes in screen writing, acting, directing, and kindred subjects. The Hollywood Branch of the People's Educational Center is located at 1717 North Vine Street in Hollywood. The Director of the School at the present time is Sidney Davison. [redacted] It is not known definitely if this individual is identical with the aforementioned Sidney Davison who is the Director of this School. Confidential Informant [redacted] has reported that many of the individuals who have been on the executive staff and teaching staff of this organization are Communists, identifying Herb Biberman, Frank Tuttle, Edward Dmytrik, Hugo Butler and Guy Endore. The Communist affiliations of these individuals are set out completely in Section I of this memorandum. Informant [redacted] related that the most current activity of this group appears to be the indoctrination of young people in the motion picture industry and those aspiring to get into the industry.

The Hollywood Democratic Committee

The Hollywood Democratic Committee, according to Confidential Informant [redacted] was set up in January of 1943. Its announced purpose was the formation of an Association of Voters in the motion picture community to suppo "Victory Legislation" and "Victory Candidates". Many Hollywood writers, Directors and actors who have previously been identified with the Communist movement were affiliated with this group, among which were: John Howard Lawso Communist screen writer; Sidney Buchman, Communist writer and Frank Tuttle, Co munist Motion Picture Director. The above mentioned Communists are referred t in Section I, where their complete Communist Party affiliations are set out. John Garfield, pro-Communist actor who was also associated with this group, ha been identified by Informant [redacted] as having been affiliated with the Young Com munist League, the Hollywood Anti-Nazi League, the Hollywood Democratic Commit as well as having been a member of the Screen Actors Guild and the Hollywood I dependent Citizens Committee of Arts, Sciences and Professions.

The activities of the Hollywood Democratic Committee were described by Informant [redacted] as being under the leadership of John Howard Lawson, Communi

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Party member and leading figure among the Communist element in Hollywood. It is not, as the name might imply, officially a part of the Democratic Party, according to [redacted] He related it was a separate group composed of, in the main, individuals who associated with the Communist movement in Hollywood. Its activities were mainly devoted to publicity for favorable candidates and violent attacks against other legislators or candidates who had adopted a platform unfavorable to this organization. These undesired candidates were also undesired candidates in the eyes of the Communist Party. He described it as a group set up to work within democratic processes to carry out Communist Party doctrine as outlined by Earl Browder in 1944.

During 1944 the Hollywood Democratic Committee grew to be one of the most important political groups in Southern California, according to Confidential Informant [redacted] He reported that this was primarily due to its connection with the motion picture industry and the prestige derived therefrom.

This organization continued its political activities in the 1944 elections and announced that it was to become a permanent group, cooperating with and supporting the Political Action Committee and other progressive groups in politics.

On January 25, 1945, the "Daily Worker" carried an article reflecting that 100 Hollywood leaders sent a wire to President Roosevelt, requesting him to terminate the proceedings against Harry Bridges. The article reflected that the action was taken at a dinner sponsored by the Hollywood Democratic Committee. Among the signers of this telegram were Communists and many individuals who have supported the Communist movement in Hollywood. This article reflected that John Howard Lawson, writer; Jack Moss, producer, and Dalton Trumbo, writer, all known Communists in Hollywood, were among the signers of this communication. These individuals identified as Communists above are referred to in Section I, where their Communist affiliations are set out.

On June 6, 1945, in Hollywood, California, a meeting was called by the Hollywood Democratic Committee, at which time the name of this group was changed by unanimous decision to the Hollywood Independent Citizens Committee of the Arts, Sciences, and Professions.

Hollywood Independent Citizens Committee of the Arts, Sciences and Professions

The Independent Citizens Committee of the Arts, Sciences and Professions, a now defunct organization, was formed under the influence of Communists and Communist sympathizers and was supported throughout its existence by the Communists and the Communist press. Benjamin J. Davis, Jr., a member of the National Committee of the Communist Party, on August 11, 1945, read recommendations to the New York State Convention of the Communist Party of those individuals who had been nominated for the New York State Committee.

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Concerning Lionel Berman, Davis stated, "Comrade Berman, a Communist Party functionary, is Jewish and a member of the old State Committee.....I would say, (he) is the head of the Cultural Section of the Party.....It seems to me that in his work in the past, particularly in the elections when he was one of those instrumental in setting up the Independent Citizens Committee of Arts, Sciences and Professions, he has demonstrated a very excellent capacity for organization of a very excellent political character." This information was obtained through a microphone surveillance on this State Convention.

[redacted] advised on April 4, 1946, that the organization of the Independent Citizens Committee of the Arts, Sciences and Professions by the Communist Party was directed and planned in his office at the "Daily Worker" in 1944, by Lionel Berman of the Communist Party Cultural Section, and Joseph Field of the Workers Library Publishing Company. He also advised that this organization was a Communist controlled group in spite of the fact that the majority of the membership was not Communist and a minority of the Communists were directing it.

An Executive Council of 105 members was set up by the new organization in Hollywood. Out of this number, 15 were described as Communists and the majority of the remaining have a record as having been involved in Communist front groups, according to Confidential Informant [redacted] He stated that this group developed into the main propaganda outlet for Communist doctrines in Hollywood. It appeared to follow the general Communist Party program on local, national and international issues. He related that the control exercised by the Communists in this organization was apparent because of the elected officers, the activities and the publications of this group. This organization cooperated with other known Communist front groups such as the American Youth for Democracy.

The activities of the Hollywood Branch of this organization were directed at the Jack Tenney Committee in Los Angeles in an effort to put political pressure on the Committee to cease its activities which were being directed at the faculty and radical student body elements at the University of California. [redacted] stated that the Hollywood Branch of the Independent Citizens Committee has been described as having taken part in or supported all local activities in the Hollywood area which were inspired or propagated by the Communist Party.

According to Informant [redacted] during the 1946 elections this group supported candidates for office at the State primary elections. These same candidates were supported by the Communist Party, the only exception to this being the Communist candidate Archie Brown who conducted a write-in campaign for the governorship. He was not supported by the Hollywood Branch of this organization. Prior to the 1946 elections, this organization participated

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directly and indirectly with other groups which are also known to be under the influence of Communists and Communist sympathizers in a series of political rallies for the benefit of these candidates. Despite this backing, the only major candidate elected that was supported by this group was Helen Gahagan Douglas.

In December of 1946 Confidential Informant [redacted] reported that the National Headquarters of the Independent Citizens Committee of the Arts, Sciences and Professions was contemplating merging with the National Citizens Political Action Committee with the ultimate object of laying the foundation for a new so-called liberal group in the United States.

In January of 1947 Confidential Informant [redacted] stated that the Hollywood Chapter of this organization was preparing to go out of existence under its present name and emerge as the Hollywood Branch of the new organization which was formed in New York City on December 28 and 29, 1946, called the Progressive Citizens of America. This latter group was formed by the merger of the now defunct Independent Citizens Committee of the Arts, Sciences and Professions and the National Citizens Political Action Committee.

Progressive Citizens of America

The new organization, the Progressive Citizens of America, was formed in Hollywood on February 11, 1947, according to Informant [redacted] At this meeting which was held in the Embassy Auditorium in Los Angeles, Jo Davidson, National Co-chairman of the Progressive Citizens of America, was present. Jo Davidson has been identified by [redacted] as a Communist. A slate of 130 individuals was nominated by a committee to be elected as the Executive Board for this organization. Of the 130 persons on this list 26 were said to be known Communists.

The program of the Progressive Citizens of America both in Hollywood and nationally has closely paralleled that of the Communist Party. This was one of the first organizations to most vigorously attack the President's proposal for aid to Greece and Turkey, as did the Communist Party. Also this organization joined with the Civil Rights Congress, a national front organization, in protesting against the city authorities of Peoria, Illinois, and Albany, New York, who failed to permit Paul Robeson to speak in the public schools. The national organization is now publishing a monthly paper called the "Progressive Citizens". This paper is being circulated by the Hollywood Chapter. The Hollywood group is represented on this staff by the following individuals: Herman Shumlin; Norman Corwin, radio commentator; John Cromwell, writer; Lillian Hellman, writer, Gene Kelly, actor; Frederic March, actor; Robert W. Kenny, ex-California State Attorney General; and Paul Robeson, singer and actor.

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With regard to Herman Shumlin, Informant [redacted] has reported that he was one of the endorsers of the American Peace Mobilization, a Communist front organization, a member of the League of American Writers, and a teacher at the Hollywood Writers School.

Norman Corwin, according to [redacted] was a lecturer at the Hollywood School for Writers and a member of the Independent Citizens Committee of the Arts, Sciences and Professions.

The writer, John Cromwell, has been referred to by Informant [redacted] as having been a member of the Hollywood Independent Citizens Committee of the Arts, Sciences and Professions and also having participated in a radio forum sponsored by the Hollywood Democratic Committee in Hollywood on January 5, 1945.

The writer, Lillian Hellman, according to [redacted] has been a member of the League of American Writers, the American Peace Mobilization, the Independent Citizens Committee of the Arts, Sciences and Professions, and connected with the Joint Anti-Fascist Refugee Committee.

Actor Gene Kelly has been identified by [redacted] as having been a member of the Hollywood Independent Citizens Committee of the Arts, Sciences and Professions, and a member of the Progressive Citizens of America.

Actor Frederic March has been referred to by Informant [redacted] as a former member of the Independent Citizens Committee of the Arts, Sciences and Professions. [redacted] has reported that March is a member of the Communist Party.

Former California State Attorney General Robert W. Kenny has been identified as a co-Chairman of the Progressive Citizens of America. He also, according to [redacted], was affiliated with the National Win the Peace Conference and a member of the Hollywood Independent Citizens Committee of the Arts, Sciences and Professions.

Singer Paul Robeson has been identified as having been active in the American Peace Mobilization, the National Win the Peace Conference, and the Council on African Affairs by Informant [redacted]

The above referred to organizations are discussed in this section of the memorandum, with the exception of the Council on African Affairs, a Communist influenced group.

The Hollywood Progressive Citizens of America on May 9, 1947, issued an ultimatum printed in the "Daily Variety", Hollywood trade publication, protesting the investigations being conducted by the House Committee on Un-American Activities and defending the rights of the Communist Party in the United States.

Hollywood Anti-Nazi League

The Hollywood Anti-Nazi League was set up in the motion picture industry for the purpose of defending America's democratic rights against Nazi influence. The organization had among its original officers such well-known Communists as Herbert Biberman, director, and Gail Sondergaard, actress. The Communist Party affiliations of these individuals are set out in Section I. Following the Hitler-Stalin Pact and the consequent change in the Communist Party line from opposition to Fascism to a program of general isolation, the organization was liquidated.

Hollywood League for Democratic Action

According to Informant [redacted] the Hollywood League for Democratic Action was made up of the same people who were active in the Hollywood Anti-Nazi League although its activities were just the reverse of the Anti-Nazi League because of the change in the Communist Party program. Many of the leading people in this organization were also identified with the Communist Party, such as Dalton Trumbo, Frank Tuttle and John Wexley. The Communist Party affiliations of these individuals are set out in Section I of this memorandum. This organization dropped out of the picture with the coming of the American Peace Mobilization.

The American Peace Mobilization

This organization was a national Communist front movement which, in Hollywood, was under the leadership of Herbert Biberman. Other known Communists active in this movement were John Howard Lawson, Dalton Trumbo, Frank Tuttle and Guy Endore. The Communist Party affiliations of these individuals are set out in Section I. Many of the so-called "intellectuals" who had been active in Communist front movements in Hollywood were also active in supporting the American Peace Mobilization. Probably one of the most prominent of these so-called "intellectuals" was Donald Ogden Stewart, a member of the League of American Writers, International Labor Defense, Screen Writers Guild, and the Hollywood Writers Mobilization, according to Confidential Informant [redacted]

The Joint Anti-Fascist Refugee Committee

Informant [redacted] related that from 1937 on, during the period of the Spanish Revolution, numerous Communist front groups were formed in the United States to assist the Communist cause in Spain. Prominent among these groups were the Spanish Refugee Ship Mission, the Medical Bureau to Aid Spanish Democracy, Spanish Refugee Relief Campaign, Friends of the Abraham Lincoln Brigade, Hollywood Committee for Writers in Exile, and the United American Spanish Aid Committee. These groups had found membership and support among

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the intellectual group in the Hollywood area. The remnants of these groups were consolidated together with the formation of the Joint Anti-Fascist Refugee Committee. This organization, a Communist influenced group, was said to be interested only in those refugees whose political opinions coincided with those who were in control of the Committee. Many prominent individuals in Hollywood who had previously associated with the Communist movement were active in this organization, including Robert Rossen and Hy Kraft, Communists whose Party affiliations are set out in Section I.

The Actors Laboratory

The Actors Laboratory, according to Confidential Informant [redacted] is a Communist controlled institution where screen and stage acting is purportedly taught by directors, actors, and writers affiliated with the motion picture industry. He stated that this school was formerly located in New York City under the name of the Group Theatre. The Group Theatre was said to be affiliated with the New Theatre League, an alleged Communist venture. He related that the New Theatre League, from about 1932 until 1938, was a propaganda agency making use of the stage as a medium which was successful in turning out actors who later served the Communist movement in the United States. He reported that the Actors Laboratory cooperates with such organizations as the Hollywood Writers Mobilization and formerly the Hollywood Independent Citizens Committee of the Arts, Sciences and Professions.

Informant [redacted] has related that this group, during the war, provided entertainment for Army personnel. Many of its past and present instructors or teachers and others affiliated with the Laboratory are known Communists. Others have been associated with the Communist movement through front organizations in the Hollywood motion picture industry. Such well-known Communists as J. Edgar Bromberg, Edward Dmytrik, and Frank Tuttle have been affiliated with the Laboratory as members of its faculty. The Communist Party affiliations of the aforementioned Communists are set out in Section I.

The American Youth for Democracy

The American Youth for Democracy, a nationally known Communist youth movement, has received the support of many Communists and Communist sympathizers in the Hollywood area. The American Youth for Democracy is a successor to the Young Communist League. Among those individuals in the motion picture industry who have been active in the support of this group are Edward Dmytrik, director; Ring Lardner, Jr., writer; Dalton Trumbo, writer; Albert Maltz, writer; Sam Ornitz, writer; and John Howard Lawson, writer, all of whom are known to be Communists. The Communist Party affiliations of these individuals are set out in Section I.

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Citizens Committee for the Motion Picture Strikers

This organization, according to Confidential Informant [redacted] was set up for the purpose of aiding the strike in the motion picture industry which occurred in March of 1945. This strike developed as a result of a jurisdictional dispute between the Conference of Studio Unions and the IATSE and was discussed under the section headed "Conference of Studio Unions". He stated that this Committee was under Communist control and that it was made up of individuals who were active in such Communist front groups in Hollywood as the Hollywood Writers Mobilization and the Hollywood Independent Citizens Committee, as well as the Screen Writers' Guild. Known Communist Party members, according to [redacted] were active in leading this Committee. They included Frank Tuttle, Edward Dmytrik, and Mrs. Sadie Ornitz, wife of Sam Ornitz, formerly a Communist Party functionary in Los Angeles. The Communist Party affiliations of Tuttle, Dmytrik and Sam Ornitz are set out in Section I of this memorandum. Wolf related that the entire strength of the Communist Party was concentrated on the strike through this committee. He stated that leaflets and bulletins signed by the Los Angeles County Communist Party and other Communist Party branches were distributed freely by members of this group who engaged in picket duty.

The National Committee to Win the Peace

Confidential Informant [redacted] related that this organization came into existence in Hollywood on May 12, 1946, and was sponsored by many individuals who have previously been affiliated with the Communist movement through various front organizations. In this connection, it should be pointed out that the National Committee to Win the Peace is known to have been promulgated and supported by the Communist Party, its press and supporters. The Los Angeles meeting held on May 12, 1946, referred to above, was under the guidance of such well-known sympathizers as William Pomerance, Executive Secretary of the Screen Writers Guild, and Willis J. Hill, President of the Peoples Educational Center. The Communist infiltration and influence in these two groups have been discussed in this section of the memorandum.

The Hollywood Forum

The Hollywood Forum, according to Informant [redacted] was held under the auspices of the "Daily People's World", West Coast Communist newspaper. This group, devoted to the discussion of Communism or Communist propaganda, was under the control of many Communists and Communist sympathizers affiliated with the motion picture industry. Individuals who have been active in this group include Waldo Salt, Sam Ornitz, John Howard Lawson, and Alvah Bessie, all of whom have been identified as Communists. Their Communist Party affiliations are set out in Section I of this memorandum.

John Barnes and Associates

In August of 1946 Confidential Informant [redacted] related that this organization was a recently formed "public relations"-type group which had announced that its functions were to "see that liberal, progressive commentators such as are listed as supporting the organization, are kept on the air as an antidote to the radio prostitutes who put their personal well-being above that of their fellow Americans....." Among the persons listed as supporting this group who are directly or indirectly connected with the Hollywood Film Industry are: Averill Berman, radio commentator who was a member of the Executive Council of the Hollywood Independent Citizens Committee for the Arts, Sciences, and Professions, and Peter DeLima, radio commentator who has been connected with the Progressive Citizens of America as well as the Hollywood Writers Mobilization. All of these organizations mentioned above have been subjected to Communist infiltration or influence. Confidential Informant [redacted] reported that also listed as supporting this venture were businessmen in Los Angeles, all of whom lean toward the Communist position.

Western Council for Progressive Business, Labor and Agriculture

Confidential Informant [redacted] has related that this is also a pressure-type organization in the Hollywood Section which cooperates with John Barnes and Associates. This group, according to [redacted] is obviously a Communist pressure group because of the names given as supporting it. Some of them are: Paul Robeson, Bartley C. Crum, and Robert W. Kenny. The Communist affiliations of Kenny and Robeson are previously set out in this section of this memorandum. Concerning Bartley C. Crum, the Washington Daily News for September 4, 1946, reflected that Crum was Vice-President of the American Committee for Spanish Freedom, a sponsor of the American Youth for Democracy, an initiating sponsor of the Independent Citizens Committee of the Arts, Sciences, and Professions, and a Vice-President of the National Lawyers Guild. All of the above groups have been infiltrated or were under the influence of Communists or Communist sympathizers.

The American-Russian Institute

Confidential Informant [redacted] stated in March of this year that the American-Russian Institute opened an office at 6607 Hollywood Boulevard. It should be pointed out that the American-Russian Institute is a Soviet propaganda-type organization which acts as a dissemination center for Russian propaganda in Hollywood. Alvah Bessie, writer, identified in Section I as a Communist, and Lewis Milestone, who has been reported by Informant [redacted] as having been a member of the Hollywood Democratic Committee, the League of American Writers and the Hollywood Independent Citizens Committee of the Arts, Sciences and Professions, have been affiliated with this organization. Additional information concerning the American-Russian Institute is also set out in this summary under the section captioned, "Soviet Activities in Hollywood."

The Civil Rights Congress

The Civil Rights Congress is a national Communist front organization formed as the result of the merger of the National Federation for Constitutional

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Included among the Communists who have supported this organization is Frank Tuttle who has been identified in Section I as a Communist. In addition, Lewis Milestone, previously identified in this section of the memorandum, together with others who have supported the Communist front movement, supported this organization.

Council of Hollywood Guilds and Unions

According to Confidential Informant [redacted] of the Los Angeles Office, this organization was originally formed to combat the anti-Communist activities of the Motion Picture Alliance for the Preservation of American Ideals. At the very beginning it was a loosely formed group composed of some 21 guilds and unions in the motion picture industry. However, the Communists seized control of the organization and have taken advantage of its position in an effort to obtain further influence among the intellectuals as well as the trade union field in the motion picture industry.

[redacted] This report reflected that the Council was seeking closer affiliation with the Conference of Studio Unions, a group reported by [redacted] to be under Communist control, and pointed out that the "progressives" (probably referring to the pro-Communist element within the Council) saw the current motion picture film strike as a serious threat to the Council of Hollywood Guilds and Unions.

The report reflected that the Council had supported measures advocated by the Communist Party in Los Angeles, including the following:

1. Participation in the fight for radio freedom.
2. Conferences with Robert Riskin of OWI on educational films for Europe.
3. Protest against the State Un-American Activities Committee.
4. Support of the proposed State FEPC legislation.
5. Sending a delegate to the [illegible]in the Peace Conference.
6. A protest against the banning of the Lena Horne film in Tennessee.

The document also reflected that the Council in the last few months has not forgotten the Yugoslavs and the Russians, as well as the drive toward World War III.

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IV. COMMUNIST INFLUENCE IN MOTION PICTURES

According to Confidential Informant [redacted] the Communist Party for many years has been concentrating on the writers and directors in the motion picture industry for the purpose of injecting propaganda into motion pictures, these writers and directors being in a position in the creative field to determine the content of the picture. The writer who creates the dialogue and action and the director who interprets the same are in a position to influence the political philosophy contained in any given picture. For this reason, [redacted] has related, the political views and background of the writer and director are utilized to the fullest extent by the Communist Party, which has resulted in the infiltration of known Communists and Communist Party line fellow travelers into the writers and directors groups.

[redacted] has related that World War II permitted those writers and directors who acted under Communist guidance to insert sequences and episodes into a picture in a most clever manner. For this reason, he related, the Communist apparatus in the motion picture industry has been most successful, having placed in the majority of war pictures those writers and directors who were in sympathy with the cause of Communism. [redacted] stated that the crowning achievement in this respect was the picture "Mission to Moscow".

"Mission to Moscow", a Warner Bros. release in May of 1943, was produced by Robert H. Buckner. Buckner was a former correspondent in Moscow of the "London Daily Mail". According to [redacted], he selected J. Leyda to act as technical director for the picture. Leyda had been in Moscow at the same time as Buckner where he had been connected with the Bureau of Revolutionary Writers of the Soviet Motion Picture Industry. Leyda is identified in Section I of this memorandum as a Communist. He was also active in the League of American Writers, a Communist front group.

[redacted] has related that the actual writer of the screen play "Mission to Moscow" was Erskine Caldwell. Caldwell has been a member of the League of American Writers for many years. He also made several trips to the Soviet Union. At one time, he was associate editor of "Soviet Russia Today", a Soviet propaganda publication. Prior to August of 1939, he was in favor of a collective security. During the life of the Hitler-Stalin Non-Aggression Pact, he supported the program of the American Peace Mobilization and openly opposed Lend-Lease and Selective Service. After June 22, 1941, which was the date that the Soviet Union was invaded by the Nazis, he called for all-out aid to Britain, Soviet Russia and China.

The picture "Mission to Moscow" is based upon the book "Mission to Moscow" written by former U. S. Ambassador to Russia, Joseph E. Davies. Due to the fact that the picture contained pro-Soviet propaganda it was criticized by several newspapers on these grounds.

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[redacted] has related that this picture raised such a controversy throughout the United States it was necessary that the Communist technique be changed. He related that the Communists then decided that the Communist writers and directors must become more subtle. He stated they are now content to insert a line, a sentence or a situation carrying the Communist Party line into an otherwise non-political picture, having found that this method is more effective by reason of the fact that it does not appear to be purposeful but just incidental. He related that this subtle method of getting propaganda into the pictures was not restricted to war-type pictures or serious drama. He stated that the Communist message was also conveyed in the so-called "musicals". As an example, he cited the picture "Meet the People". He related that "Meet the People", a Metro-Goldwyn-Mayer production, was a straight musical comedy and would not ordinarily be expected to carry a serious political message. However, a close examination of the origin of the picture, the background and activities of those who made the picture, and the obvious Communist inspiration behind the scenes, will reveal the method and tactics used by the Hollywood Communist elements to utilize the motion picture industry for propaganda purposes. The play itself was written by Henry Myers, Jay Gorney and Edward Eliscu, all Communists who have been previously identified in Section I of this memorandum.

[redacted] related that these are but few examples of the Communist influence in motion pictures. The Communists in influencing the production of these pictures do not only direct their efforts at injecting propaganda into the pictures, but also prevent all material that the Party might consider objectionable to its current program from appearing in pictures. It has been reported that on several instances the Communist element has actually prevented the making of certain pictures.

Among the pictures of this type, according to [redacted], was "Uncle Tom's Cabin", written from the book by Harriet Beecher Stowe. Production of this picture was particularly attacked by elements of the Communist Party due to the fact that it was felt that the picture did not reflect a proper attitude on the part of the negroes. As a result of this pressure, this picture was withdrawn. Another picture, "The Life of Eddie Rickenbacker" met similar pressure. The Communist Party objected to him because of his expressed political opinions regarding labor. He was labeled as a Fascist, a Nazi sympathizer, a reactionary and an isolationist. Pressure was said to have been put on a number of film stars to refuse leading roles in the picture. It was also said, that a number of writers were threatened causing some of them to refuse to do the script. This again resulted in the picture being withdrawn from production.

In summarizing the above information, Confidential Informant [redacted] has stated that this influence of the Communist Party and its subservient

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apparatus in the motion picture industry was exceedingly strong. He stated that this influence was facilitated because of World War II and the trend toward internationalism, which made it possible for the exponents of certain foreign ideologies by contrast to overshadow the genuine effects of our American democracy.

An examination of the list of persons taking part in the production of a great many of the motion pictures on our screen today will reflect that a number of individuals who are known Communists or Communist sympathizers take an active part in the production of these pictures. For instance, the picture "The Strange Love of Martha Ivers", a Paramount release, was directed by Lewis Milestone whose Communist front affiliations have been previously set out; the screen play was written by Robert Rossen, identified in Section I as a Communist; and as a member of the cast was Roman Bohnen, also identified in Section I as a Communist. These individuals have been referred to by Informant [redacted] as the type who would not hesitate to inject propaganda sequences and suggestions into the picture.

V. SOVIET ACTIVITIES IN HOLLYWOOD

[redacted]

Lawson, Maltz, Trumbo, Bessie, Dmytrik, Wexley, Rosson and Cole are Communists and their Communist affiliations are set out in Section I of this memorandum. Edward G. Robinson has been identified as a Communist by Informant [redacted] Charles Chaplin, according to [redacted] may or may not be a member of the Communist Party. However, [redacted] has stated that Chaplin has always gone along with the Communist Party and has helped them financially. He stated that Chaplin has financed the West Coast Communist newspaper "Peoples World." John Garfield, according to Informant [redacted] has been affiliated with the Actors Laboratory, the Young Communist League, Hollywood Anti-Nazi League, Hollywood Democratic Committee and the Hollywood Independent Citizens Committee for the Arts, Sciences and Professions. All of the above organizations, with the exception of the Young Communist League, the former youth group of the Communist Party, USA, are discussed in Section III of this memorandum.

Mikhail Kalatozov, Soviet motion picture representative, came to Hollywood in August of 1943, where he endeavored to purchase American films. Among the films he sought to purchase were "Little Foxes" and the "Earl of Chicago." The first of these films depicts a degenerate Southern family, the latter is a story of a Chicago gangster in England. It may well be a part of Kalatozov's plan or propaganda technique to obtain such pictures in order to exhibit American life at its worst to the Soviet people, much in the manner that Adolf Hitler, through his propaganda ministry, tried to convince the German people for several years before the war that the United States was nothing more than a nation of Chicago gangsters.

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[redacted]

[redacted]

In May of 1944, Gregory L. Irsky, formerly of the Amtorg Trading Corporation; Leonid Kozmatov, film camera man; and Boris Tolstogowzov, a film technician, came to the United States from the Soviet Union as a commission to study scientific technique on behalf of the Soviet Union, to arrange for cinematographic equipment and to negotiate for technical assistance in the motion picture field. Informant [redacted] of the Production Division for Bell and Howell, motion picture manufacturing company, related that Irsky in his contacts with him indicated that he was endeavoring to disseminate Russian propaganda type films on various phases of Soviet life, such as the Soviet military strength, under the guise of educational features, to American schools and colleges. This project, of course, did not materialize.

[redacted]

The Los Angeles papers carried numerous stories reflecting that Konstantin Simonov held a party aboard a Russian ship anchored in the harbor at Los Angeles. Among those who attended this party were Mr. and Mrs. John Garfield, Mr. and Mrs. Charles Chaplin and Lewis Milestone. The Los Angeles

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Herald for May 28, 1946, reflected that the Jack Tenney (California State Legislature Un-American Activities Committee) group was going to conduct an investigation of this party. It was reflected that the committee was interested in the elaborate banquet which was provided for the guests---- "While millions are starving in Europe----providing an ironic touch to the celebration honoring the proletariat."

With regard to Simonov's visit to this country, the June, 1946 issue of the "Screen Writer," which is the official publication of the Screen Writers Guild, carried a transcript of an informal discussion held under the auspices of the Hollywood Writers Mobilization between Simonov and members of the Screen Writers Guild. The informal discussion was presided over by Dalton Trumbo, a Communist, whose Communist affiliations are set out in Section I and who is employed as a screen writer in the motion picture industry.

This article contained a question propounded to Simonov concerning the rights of a writer to his material. Simonov replied that Soviet writers do not sell their work outright to the film industry but rather only sell the right for screening, indicating that the right for publishing the material remains in the hands of the author. It should be pointed out that the Screen Writers Guild is the organization supporting the American Authors Authority, which program, conceived under Communist guidance, calls for the copyrighting and subsequent leasing of screen plays rather than the selling of screen plays to producers.

[redacted]

[redacted]

Since Shirley Kopley is employed in the Office of the American-Russian Institute in Los Angeles, [redacted] Two documents [redacted] relating to the motion picture industry. One of these dealt with various departments in the United States Motion Picture Studios and their functions and was apparently drawn up for the purpose of comparing the efficiency of the United States Motion Picture Studios with those of the Soviets. The other was a treatise proposing the formation of a Motion Picture Research Foundation which would function under the direct jurisdiction of the Motion Picture Producers Association and would be financed by the member companies on an assessment basis in the same ratio as such companies are now assessed for other Association activities. The Foundation would have as a purpose the offsetting of rising costs in the industry and the enhancing of entertainment values. [redacted]

Artkino Pictures, Incorporated

Artkino Pictures, Incorporated, was chartered in New York on July 22, 1940. It has registered, listing as its foreign principal, Soyuzintorgkin Moscow, USSR.

The organization claims that it is engaged in the importation of motion picture films from Soviet Russia and the distribution of these films in the Western Hemisphere. Although there is no apparent direct connection between Artkino Pictures, Incorporated, and the Communist Party, USA, several

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of the people associated with the organization have been identified either as members of the Communist Party, Communist Political Association or closely associated with the Communist movement through front organizations.

Rose Madell, who was listed as Vice President in January of 1947 of Artkino Pictures, Incorporated, is married to Sam Madell, alias Sam Muldofsky. Sam Madell has been reported by several reliable sources, including [redacted] and reliable informant [redacted] as being actively affiliated with the Waterfront Section of the Communist Party in New York.

Ginger Canor, switchboard operator at Artkino, is believed to be identical with Gertrude Canor, who was born in New York City on February 2, 1925. Reliable informant [redacted] a former member of the Communist Party and former confidential informant of the New York Office, reported that Ginger Robesen, believed to be identical with Ginger Canor, was among those present at the Inmwood Victory Club of the Communist Political Association on February 6, 1945, at New York City. He also reported that she was among those present at two other meetings of this same Club, one held on December 26, 1944, and the other on January 23, 1945. Nancy Markoff, listed as a telephone operator at Artkino, has been referred to by informant Abraham Naidich as a member of the OGPU, presently known as the MGB. At the present time this allegation has not been proven or disproven. However, investigation is being made to determine the exact status of this individual.

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VI. INVESTIGATION OF COMMUNIST ACTIVITIES IN THE MOTION PICTURE INDUSTRY BY THE COMMITTEE ON UN-AMERICAN ACTIVITIES OF THE HOUSE OF REPRESENTATIVES

The House Committee on Un-American Activities publicly announced on June 20, 1945, that it had voted to investigate subversive activities in Hollywood to determine whether film stars and producers were involved in a plot to overthrow the Government.

It would appear that this decision on the part of the Committee was reached as a result of articles appearing in Los Angeles newspapers following a meeting in the City of Los Angeles on June 8, 1945, sponsored by the "New Masses," a Communist publication, and held in honor of William Gropper, cartoonist for the publication. Principal speakers included Richard Bransten, also known as Bruce Minton, former contributing editor of the "New Masses," and his wife, Ruth McKenney, also a former contributing editor of the "New Masses," as well as Joseph Foster, film editor of "New Masses." With regard to Richard Bransten and Ruth McKenney, it will be recalled that on September 19, 1946, these individuals were expelled from the Communist Party for an unauthorized release of a report on the National Plenum of the Communist Party held in July of 1946.

The Los Angeles papers reflected that the speakers indicated that Communist propaganda and activities in the future would be centered around Hollywood, that Communists were seeking to strengthen their ties with the White House, that pressure must be exerted to continue lend-lease to Russia and that "the thousands of pretty young girls in our Communist Youth Movement must volunteer as hostesses in USO's, canteens, churches, social groups-wherever the soldiers, sailors, and marines seek recreation and are prone to listen to persuasive voices." The latter quoted statement concerning young girls in the Communist movement appeared in the Los Angeles Examiner. However, the Agents of the Los Angeles Office who were in attendance at this meeting stated that this quotation was an inaccuracy on the part of the paper. The Agents attending the meeting also pointed out that the Examiner made the statement that the program presented had been "carefully blueprinted in New York City by Earl Browder and other American Soviets." No such statement in fact had been made at the meeting.

The Congressional investigation was held as a result, and following the investigation the Committee prepared three confidential reports. The first report contained many blanket statements and conclusions which did not appear to be supported by evidence.

The first section of this report was devoted to the naming of some of the prominent Communists in Hollywood. The second section dealt with the Actors Laboratory, a Communist-influenced group, the Hollywood Independent Citizens Committee of the Arts, Sciences and Professions (formerly known as the Hollywood Democratic Committee), the Emergency Committee on KFI, the Anti-Defamation League, the Peoples Educational Center and the Hollywood Writers Mobilization, all of which were referred to as Communist-inspired groups, with brief statements concerning the activities of known Communists connected with these groups.

The next section set forth a list of names of individuals "believed to be" members of the Party in the Hollywood area. Section Four dealt with Communist activities in the various guilds in Hollywood and contained for the most part general statements concerning these guilds.

Part Five entitled "Communists in Labor Unions," was devoted in the main to Herbert K. Sorrell, one of the principal figures in the motion picture industry strikes. Part Six entitled "Russian Government's Interest in Motion Pictures," discussed primarily the visit of Mikhail Kalotozov to Hollywood. Kalotozov, who was in Hollywood during 1943 was a representative of the Soviet Film Industry, Soyuzintorgkino. The motion picture, "Mission to Moscow" was also discussed in this section, particularly with regard to the newspaper comments made concerning it, indicating that the picture was nonfactual and untruthful. The conclusion of the report discussed the aforementioned Communist meeting held in honor of the "New Masses." A considerable portion was also devoted to the alleged trouble that Ivan Levedoff, actor and writer, had in obtaining employment because he was opposed to Communists and Communism.

The second report, which was called a supplemental report, was dated September 28, 1945, and reviewed the publications: "International Theater," said to be an official publication of the International Union of the Revolutionary Committee, published in Moscow, Russia; "The New Theater," an American publication, the organ of the Workers Committee, which was a section of the International Union of the Revolutionary Theater; "International Literature," said to be an organ of the International Union of Revolutionary Writers published in Moscow; and the "T.A.C. Magazine," an American publication sponsored by the Theater Arts Committee. The international and Communist connections of these publications from available copies were reviewed and set out in this report.

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The third report, another supplemental report, issued early in 1946, limited its scope to the activities and affiliations of the Communist activities engaged in by the writers employed by Metro-Goldwyn Mayer Studios.

This same Congressional Committee on December 3, 1946, held a preliminary hearing in Los Angeles concerning the Communist activity in the film industry and, according to reports received, only three witnesses were called and the hearings were superficial. The Committee announced, however, that it would return in January of 1947 to conduct extensive hearings on all phases of this type of activity in Hollywood.

The next statement concerning Communist activity in the motion picture industry was made by you in your testimony before this group on March 26, 1947. On this occasion you pointed out that the Communists launched their attack in Hollywood during 1935, directing their activities at the infiltration of labor unions and so-called intellectual and creative fields. You stated that the Communist activity in Hollywood was effective and was furthered by Communists and Communist sympathizers who used the prestige of prominent individuals in the film colony to further their cause. You also stated that the Communists endeavored to insert into motion pictures Communist propaganda and to eliminate anti-Communist statements.

Following your testimony you will recall that Eric Johnston, of the motion picture industry, testified before this Committee. The Washington Post in reference to Johnston's appearance quoted him as stating, "As for there being Communist influence in the movies, such an accusation is absurd. If Hollywood were a Communist network, I should not be attacked every morning in the 'Daily Worker'! —— as I can assure you I am ——."

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As you will further recall, Father Cronin telephonically advised Mr. Tamm that Johnston had requested him to draw up a program for the elimination of Communists in the motion picture industry. You will also undoubtedly have noted that Mr. Johnston and his associates have hired former Secretary of State James F. Byrnes as their attorney and his first assignment will be to represent Johnston's organization when the Un-American Activities Committee holds its hearings on Communist activity in the motion picture industry in Washington, D. C. during September of 1947. These actions on the part of Johnston do not show a consistency with his statements as quoted in the Washington Post and referred to above.

Confidential Informant [redacted] of the Los Angeles Office, advised that members of the Un-American Activities Committee arrived in Hollywood on May 8, 1947, amid a great fanfare of press releases and headlines, to conduct an inquiry concerning Communism in the motion picture industry and to ascertain specifically the activities of Hanns Eisler, the brother of Gerhardt Eisler, who is employed in the motion picture industry as a writer.

Novelist Rupert Hughes testified before the Committee on May 15, 1947, at which time he stated that Communists dominated Hollywood to a large degree and specifically mentioned Charles Chaplin and John Howard Lawson. Jack Warner, Vice President of Warner Brothers Studio, also is said to have testified and complimented the Committee on the work it was doing.

Chairman Thomas of the Committee complimented Adolf Menjou for his enlightening presentation before the Committee, stating that Menjou testified that Communists in the film industry were so powerful that many of the "little people" were afraid to move against them.

Mrs. Lela Rogers, mother of Ginger Rogers, who appeared before the Committee, referred to "The Little Red School House" as being the People's Educational Center in Hollywood and also testified concerning an alleged Communist statement that her daughter refused to say in the motion picture "Tender Comrade."

Robert Taylor also testified, relating that he was forced by Lowell Mellett, former Administrative Assistant to the late President Roosevelt, into playing in a motion picture which favored Russian ideologies over American. The Los Angeles Examiner of May 15, 1947, from which this information was obtained, reflected that Mellett was also affiliated with the Office of War Information as the Director of the Motion Picture Division. The article further reflected that Mellett specifically came to Hollywood for the express purpose of overruling Taylor's objection to appearing in the 1943 release "Song of Russia."

Other individuals prominent in the film world who appeared before the Committee included Screen Actor Richard Arlen and Henry Ginsberg, Vice President in Charge of Production at Paramount Studios. Viktor Kravchenko, estranged Soviet official, appeared before the Committee and was quoted by the Los Angeles Examiner

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for May 17, 1947, as having stated that Hollywood was a serious intellectual front in the United States and it was necessary to clear Hollywood of the Communists and Communist sympathizers.

The New York Times of May 17, 1947 quoted Chairman J. Parnell Thomas of the Un-American Activities Committee as asserting after a week of hearings on subversive activities in Hollywood that "90% of the Communist infiltration" was in the Screen Writing field, but that the Federal Government had also abetted the work. He related that in the testimony of 14 actors, writers, and producers, a very outstanding point that appeared many times was the influence of the "Government in aiding the Communist conspiracy."

The article also reflected that Mr. Thomas stated he reported testimony reflecting that even the White House exerted its influence on certain people in Hollywood to have certain pro-Russian motion pictures filmed during the regime of the late President Roosevelt.

He also indicated that he was not only referring to the incident which came out as a result of the testimony of Robert Taylor, but to other statements made by actors and producers who indicated how the Government persuaded them to put out Communist propaganda in their productions.

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FREEDOM OF INFORMATION AND PRIVACY ACTS

SUBJECT: COMMUNIST INFILTRATION-MOTION PICTURE INDUSTRY(COMPIC) (EXCERPTS)

FILE NUMBER: 100-138754

SERIAL:251x1

PART: 6 OF 15



FEDERAL BUREAU OF INVESTIGATION

Office Memorandum • UNITED STATES GOVERNMENT

TO : Director

FROM : D. M. Ladd

DATE: October 2, 1947

SUBJECT: COMMUNIST INFILTRATION INTO MOTION PICTURE INDUSTRY

Mr. Tolson
Mr. E. A. Tamm
Mr. Clegg
Mr. Glavin
Mr. Ladd
Mr. Nichols
Mr. Rosen
Mr. Tracy
Mr. Carson
Mr. Egan
Mr. Gurnea
Mr. Harbo
Mr. Mendoh
Mr. Pennington
Mr. Quinn Tamm
Tele. Room
Mr. Nease
Miss Holmes
Miss Gandy

Reference is made to my memorandum to you of July 8, 1947. Attached to the referenced memorandum was a summary based upon available information on Communist infiltration into the motion picture industry. You were advised in referenced memorandum that additional inquiry was being made by the Los Angeles and New York Offices in order to obtain a more complete and rounded picture of the subject matter. The information which has been obtained from these Offices has now been incorporated into a new summary on the captioned subject matter. This summary is attached hereto.

A digest of the Communist activities set out in the summary will preface the summary for your convenience. The summary is broken down under the following headings:

I. History and Development of a Communist Party in Hollywood
II. Communist Infiltration of Labor Groups
III. Communist Infiltration of Intellectual Groups
IV. Communist Infiltration in Motion Pictures
V. Soviet Activities in Hollywood
VI. Investigation of Communist Actigities in the Motion Picture Industry by the Committee on Un-American Activities of the House of Representatives
VII. Association of Motion Picture Producers, Incorporated

Attachment

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October 2, 1947

D I G E S T

COMMUNISM IN THE MOTION PICTURE INDUSTRY

The Executive Committee of the Communist International in March of 1925 instructed the Communist Parties of the world to turn the motion picture into an arsenal of agitation and propaganda weapons of the Communist Party.

Willi Muenzenberg, a former member of the Executive Committee of the Communist International, authored two articles printed in the American Communist newspaper, The Daily Worker, in 1925, which pointed to the significance of the motion picture as a propaganda medium of the Communist Party. Muenzenberg quoted one of the fathers of Communist teachings, V. I. Lenin, as follows:

> "You must powerfully develope film production, taking especially the proletarian kino (motion picture theaters) to the city masses and still a much greater extent to the village. You must always consider that of all the arts, the motion picture is for us the most important."

Muenzenberg, in his articles, also made the following statements:

> "We must develope the tremendous cultural possibilities of the motion picture in the revolutionary sense....One of the most pressing tasks confronting Communist Parties on the field of agitation and propaganda is the conquest of this supremely important propaganda weapon, until now the monopoly of the ruling class. We must wrest it from them and turn it against them."

> "There must no longer be any country in which the Communist Party and its group do not make extensive use of the motion picture film."

The printing of these articles by the Daily Worker can be considered as a directive to the American Communists in that it was authored by an internationally famous Communist propagandist.

Communists in the United States following these instructions have employed the strategy and techniques outlined by the great Communist fathers, Marx and Lenin.

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In order to understand the operational procedures of the Communists it is well to consider the aim of the Communist Party in the United States. According to a "Manual on Organization of the Communist Party," by J. Peters, which was published in 1935, this aim is to overthrow capitalism and establish a dictatorship of the proletariat..

William Z. Foster, present National Leader of the Communist Party in the United States in his book, "Toward Soviet America," stated:

> "The leader of the revolution in all its stages is the Communist party....The establishment of an American Soviet Government will mark the birth of real democracy in the United States."

As an additional indication of the allegiance of the American Communists it should be noted that William Z. Foster, when testifying before the Fish Committee of the 71st Congress in 1930, stated:

> "The workers of this country (United States) and the workers of every country have only one flag. That is the Red flag. That is the flag of the proletarian democracy."

Indicative of the revolutionary character of the Communist Party is the following quotation taken from the "Manual on Organization of the Communist Party," by J. Peters, in which the author quotes from a pledge given by Earl Browder to two thousand individuals that were being initiated into the Communist Party in New York City in 1935:

> "I pledge myself to rally the masses to defend the Soviet Union, the land of victorious Socialism. I pledge myself to remain at all times a vigilant and firm defender of the Leninist line of the Party, the only line that insures the triumph of Soviet power in the United States."

The deceptive tactics, including the use of trickery and subterfuge, by Communists, are also indicated in the teachings of Lenin. Lenin stated:

> "It is necessary to be able to withstand all this, to agree to any and every sacrifice, and even--if need be--to resort to all sorts of devices, maneuvers, and illegal methods, to evasion and subterfuge, in order to penetrate into trade unions, to remain in them, and to carry on Communist work in them at all costs."

In order to fully understand the full import of the Communist propaganda which is disseminated by the Party and its sympathizers in written or spoken words, the deceptiveness of Aesopian language utilized by the Communists must be considered

Lenin, in referring to this brand of Communist doubletalk, stated:

> "....that cursed Aesopian language...which...compelled all revolutionaries to have recourse, whenever they took up their pens to write a 'legal' work."

Lenin used Aesopian language for the purpose of avoiding censorship. Communists today are using it to mislead the public.

Information has been received that in 1935, the Communist Party, USA, issued instructions to the Hollywood Section of the Communist Party to intensify and concentrate their activities in Hollywood and the motion picture industry. This directive emphasized the fact that the Communists must try to capture the labor unions and pointed out that if this were done the unions could be of tremendous service in influencing the type of picture produced. The directive also contained a specific call to the Communists requesting them to concentrate on the so-called intellectual groups in Hollywood which are composed of directors, writers, artists, actors, actresses, and highly paid technicians.

The infiltration of the motion picture industry, commencing in 1935, was one of the important objectives of the Communist Party in the United States. The Communists recognized the motion picture as an excellent means of molding and influencing public opinion. The noted Communist theoretician, V. J. Jerome, was sent by the Communist Party, USA, to Hollywood on several occasions to carry out the orders of the Communist Party with regard to the motion picture industry. The general plans of the Communist Party included schemes to capture the labor unions, influence management, make friends among the company executives and to penetrate the so-called intellectual groups.

V. J. Jerome, in the late 1930's, was assisted in the labor field in Hollywood by Jeff Kibre, a Communist labor leader, who was active in the Communist crafts and unions in Hollywood.

John Howard Lawson, the Communist screen writer, and Edward Biberman, Communist Director, who in 1941 were reported as functionaries of the Communist Party in Hollywood, played an important role in the Communist plan of attack. Lawson, as a leader of the Screen Writers' Guild, was instrumental in getting many Communist writers such as Albert Maltz, Alvah Bessie, Dalton Trumbo, and Henry Blankfort, who were sent to him by the National Headquarters of the Party, into the motion picture industry. Hanns Eisler, brother of Gerhardt Eisler, indicated on one occasion that he intended to go to Hollywood through the efforts of John Howard Lawson.

The Communist Party in Hollywood, has undergone many structural changes since it was first organized. The last major change occurred in December, 1945, under the leadership of John Stapp, Hollywood Section Organizer for the Communist

Party. Stapp caused the formation of three sub-sections, namely the cultural, the industrial, and the community. The latter two have just recently merged into one group. In addition, there are five studio shop units or branches located at Universal International, RKO, MGM, Paramount, and Columbia Studios. Waldo Salt, the Communist screen writer, is the organizer of the cultural sub-section in Hollywood. A studio grip, Paul Perlin, is the organizer of the consolidated community and industrial sub-sections.

A very reliable source has indicated that there are six hundred Communists employed in the motion picture and radio industries, in Hollywood, California. Five hundred and twenty of these individuals have been identified as Communists in that they are now or were members of the Communist Party, USA, or were members of the Communist Political Association, USA. The occupational breakdown of these Communists whose occupation has been ascertained is as follows:

Actresses	45
Actors	47
Directors	15
Producers	8
Writers	127
Publicists	5
Musicians	42
Analysts	9
Technicians	12
Cameramen	3
Film Editors	1
Miscellaneous (cartoonists, laborers, office employees, artists, and so forth)	62

A noticeable change has been reported to be taking place in the tactical operations of the Communists in Hollywood. This change appears to be the result of the attitude now taken by the Government and the country as a whole, toward the Communist movement in the United States.

Former outspoken leaders of the Communist Party, as well as other Communist sympathizers, have drawn back into less important positions and have less to say openly in Communist affairs, while those who have not been so active or so well known have been forced to the front to carry on the program, not as Communists, but camouflaged as "liberals" and "progressives."

Following the Leninist teachings on tactics and strategy, the Communists in the motion picture industry are reported to be boring within the anti-Communist movement, their objective being to direct these anti-Communist movements to less harmful channels. The result is that Communists are actually attacking themselves or their movement.

According to a reliable source the Communists have actually lost groun in the trade union field because of the failure of the Conference of Studio Union The Communists have, however, more than made up for this failure by having their sympathizers placed in high executive positions in the motion picture industry, s as directors and writers. This latter type of penetration is more insidious because of the reputations and influence gained by those elevated in this manner.

Among the labor element in Hollywood the principle force of the Communi has been the Conference of Studio Unions. This group is described as a bloc of Communist controlled unions under the leadership of Herbert K. Sorrell, who has been identified as a former member of the Communist Party. The purpose of the Conference of Studio Unions has been reported as two-fold; (1) that the Union desires to keep the general labor situation agitated in Hollywood in line with the Communist Party program of creating confusion and (2) to maintain intact the leadership of Herbert K. Sorrell.

The strikes which have developed between the Conference of Studio Unions and the International Alliance of Theatrical Stage Employees have been for the most part purely jurisdictional disputes caused by the Communist bloc in the Conference of Studio Unions as a part of their disruptionist tactics to gain control of the labor element in Hollywood.

The Screen Writers' Guild is one of the first unions which was formed in the motion picture industry in the cultural field. It has been under the influence of Communists and Communist sympathizers since its inception. The purpose of the Screen Writers' Guild has been to obtain better conditions for its members and to propagate the Communist Party strategy in influencing public opini These Communists and their fellow travelers in the Screen Writers' Guild have furthered the Communist cause by the dissemination of their Communist ideology to unsuspecting writers who are also members of the Guild. The Communist writers and "Innocents" then inject into motion picture scripts Communist-veiled propagan or eliminate anti-Communist statements or scenes from the original motion picture script.

The Screen Actors' Guild has been infiltrated by many Communists and Communist sympathizers. Forty-two individuals who have been identified as Commun are known to be members in good standing of the Screen Actors' Guild.

The Screen Cartoonists' Guild is another group which has been under the influence of Communists and Communist sympathizers. Known Communists and/or Communist sympathizers have held official positions in the Guild. Close cooperation has existed between the Communist Party in the Hollywood area and the Screen Cartoonists' Guild.

The Council of Hollywood Guilds and Unions is an organization allegedly formed to fight the so-called "Fascist" activities of the Motion Picture Alliance for the Preservation of American Ideals. Known Communists and Communist sympathizers, active in the motion picture industry, participated in the formation of this group and many of these individuals have continued in executive capacities in this organization.

In the cultural field the Hollywood Communists have been most successful in influencing organizations such as the Hollywood Writers Mobilization, the People's Educational Center, the Hollywood Independent Citizen's Committee of the Arts, Sciences and Professions, and the Actors' Laboratory.

The Communists and fellow travelers in the Hollywood Writers Mobilization played an important part in writing and producing documentary films for the Overseas Branch for the Office of War Information. In the Spring of 1945 the Hollywood Writers Mobilization Editorial Committee on Overseas Films was composed of fourteen members. Seven of these have been identified as Communists.

The People's Educational Center in Hollywood is an outgrowth of the Hollywood Writers School, a Communist school in Los Angeles, and it was formed by known Communists and active Communist sympathizers. Since its inception this group has offered courses on political and cultural matters as well as instructional courses with regard to the motion picture industry. The majority of its instructors have been identified as Communists or active Communist sympathizers in that they have been prominent in known Communist Front organizational work in the motion picture industry. Such well-known Communists as motion picture Directors Herbert Biberman, Frank Tuttle and Edward Dmytryk have been connected with it in an executive or teaching capacity.

The Independent Citizens Committee of the Arts, Sciences, and Professions is an organization which was supported by the Communist Party and the Communist press during its existence. A national Communist functionary (Lionel Berman) has been given credit for participating in the formation of this group. In Hollywood the Communist penetration of this group was no exception for the Executive Council, at the time the Hollywood unit was established, had fifteen individuals as Council members, who have been described as Communists. Many more members of the Executive Council have been affiliated with other organizations known to have been infiltrated by the Communist element.

This organization in Hollywood has been described as having taken a part in, or supported, all local activities in the Hollywood area which were inspired or propagated by the Communist Party.

On February 11, 1947, the Hollywood Chapter of the Independent Citizens Committee of the Arts, Sciences, and Professions, went out of existence and its membership formed a new group known as the Progressive Citizens of America, which action was precipitated by similar action being taken by the National organization on December 28 and 29, 1946, in New York City. It is known that this same National Communist functionary, (Lionel Berman), who was active in the formation of the Independent Citizens Committee of the Arts, Sciences, and Professions, was active in laying the plans for the formation of the Progressive Citizens of America. The Progressive Citizens of America has established in Hollywood a Council of the Arts, Sciences, and Professions of the Progressive Citizens of America. This group recently sponsored a Conference on Thought Control which was actively participated in by many known Communists and Communist sympathizers.

The Communist Party has concentrated its efforts on the writers and directors of the motion picture industry for a considerable period of time in an effort to have Communist propaganda injected into motion pictures. The writer who creates the dialogue and action and the director who interprets the same are in a position to influence the political philosophy contained in any given picture. For this reason, the political views and background of the writer and the director are utilized to the fullest extent by the Communist Party in their effort to disseminate propaganda through the motion picture.

During World War II, these writers and directors, who acted under Communist guidance, were reported to have inserted excerpts into pictures in a most clever manner. The crowning achievement in this respect was the picture "Mission to Moscow." However, the open propaganda in this picture was so obvious that throughout the United States the picture was criticized by numerous newspapers. This action resulted in the Communists changing their tactics to a more subtle approach. The Communists and Communist sympathizers are now said to be content with the inserting of a line, sentence, or a situation into a picture which will carry the Communist Party line into an otherwise nonpolitical picture. It has been said that they have found this method to be more effective by reason of the fact that it does not appear to be purposeful but rather incidental. This subtle method of getting propaganda into the motion pictures has not been limited to the serious drama but has also included the musical comedies. The Communists have not only endeavored to inject Communist propaganda into pictures but have also prevented material which the Party might consider objectionable to its current program from appearing in pictures.

It is significant to point out that William Z. Foster, national leader of the Communist Party, USA, in a conversation on September 10, 1947, at Los Angeles with William Schneiderman and Ned Sparks, West Coast Communist Party leaders, commented concerning the motion picture "The Best Years of Our Lives" that it was the

real "stuff" and commented on the pictures "The Farmer's Daughter" and "Crossfire" by stating "They are standing them on their ears." He referred to all three of these pictures as very fine productions. These three pictures are discussed in Section IV of this memorandum.

Summarily, it may be said that the Communist Party, through its members and Communist sympathizers, has been most successful in its infiltration tactics among the labor and intellectual groups in Hollywood motion picture industry. Through the labor element they have utilized their disruptionist tactics causing strife and unrest. Through the intellectual groups they have attempted to disseminate Communist propaganda in a very subtle and disguising manner through the motion picture, or have prohibited filming or production of anti-Communist material.

FREEDOM OF INFORMATION AND PRIVACY ACTS

SUBJECT: COMMUNIST INFILTRATION-MOTION PICTURE INDUSTRY(COMPIC) (EXCERPTS)

FILE NUMBER: 100-138754

SERIAL:251x1

PART: 7 OF 15



FEDERAL BUREAU OF INVESTIGATION

CC-247

Mr. Tolson
Mr. E. A. Tamm
Mr. Clegg
Mr. Glavin
Mr. Ladd
Mr. Nichols
Mr. Rosen
Mr. Tracy
Mr. Carson
Mr. Egan
Mr. Gurnea
Mr. Harbo
Mr. Mohr
Mr. Pennington
Mr. Quinn Tamm
Mr. Nease
Miss Gandy

October 11, 1947

MEMORANDUM FOR THE DIRECTOR

RE: COMMUNIST INFILTRATION INTO THE MOTION PICTURE INDUSTRY

It will be noted that frequently in the attached memorandum references are made to "most reliable but very delicate sources" or to "most confidential and most delicate sources." In each instance these references refer to the obtaining of information [redacted] by Special Agents of the specific office involved, which office is usually the Los Angeles Office of the Bureau.

Respectfully,

D. M. Ladd

Attachment

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THIS MEMORANDUM IS FOR ADMINISTRATIVE PURPOSES
TO BE DESTROYED AFTER ACTION IS TAKEN AND NOT SENT TO FILES

SUMMARY ON

THE COMMUNIST INFILTRATION INTO THE MOTION PICTURE INDUSTRY

October 2, 1947

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October 2, 1947

SUMMARY ON COMMUNIST INFILTRATION INTO THE MOTION PICTURE INDUSTRY

I. HISTORY AND DEVELOPMENT OF THE COMMUNIST PARTY IN HOLLYWOOD

A. Communist International and National Declarations of Interests in Motion Picture Industry

Willi Muenzenberg, in an article entitled "Capture the Film!" with the sub-title "Hints on the Use of, Out of the Use of, Proletarian Film Propaganda" which appeared in the Daily Worker on July 23, 1925, stated as follows:

> "We must develop the tremendous cultural possibilities of the motion picture in the revolutionary sense....One of the most pressing tasks confronting Communist Parties on the field of agitation and propaganda is the conquest of this supremely important propaganda weapon, until now the monopoly of the ruling class, we must wrest it from them and turn it against them."

In stressing the importance of the motion picture, Muenzenberg calls attention to the fact that "the total attendance in the movie theatres of England, France and the United States is perhaps even today (1925) greater than the total of newspaper readers in those countries". Muenzenberg also states in this article "Not the destruction of tools and technical equipment, but their conquest and their turning to the use of the labor movement, for the idea--World of Communism".

In a second article by Muenzenberg found in the Daily Worker of Saturday, August 15, 1925, entitled "The Picture and the Film in the Revolutionary Movement", he quotes internationally famous Communists concerning the importance of motion pictures to the world Communist movement. He quotes Vladimir Ilitch Lenin in a conversation with Comrade A. V. Lunacharski, the former Soviet Commissar for Public Education, as stating:

> "You must powerfully develop film production, taking especially the proletarian kino (motion picture theatres) to the city masses and in still a much greater extent to the village. You must always consider that of all the arts, the motion picture is for us the most important."

Muenzenberg also quotes the Chairman of the Executive Committee of the Communist International, Gregory E. Zinoviev, concerning the motion picture as follows:

> "The motion picture in the possession of the bourgeoisie is the strongest means for the betrayal and befuddling of the masses. In our hands it can and must become a mighty weapon of Communist propaganda for the enlightening of the widest working masses."

Muenzenberg also quoted K. Woroschilow, who at that time was the Commander of the Red Army in the Moscow Military District, as stating:

> "The motion picture, as a cultural plane (the carpenter's tool), has won itself a place of honor in the U.S.S.R. It is no less popular in the Red Army than among the worker and peasant masses."

He quotes Clara Zetkin who has been referred to as the oldest revolutionary woman and an intimate friend of Lenin as stating concerning the significance of the film in the Communist propaganda:

> "On no account can the Communist movement ignore the propaganda power of the motion picture."

In addition to these quotations cited by Muenzenberg, he also wrote in his article as follows:

> "....In the factories or after working hours we could show the workers by means of trick film the constant lowering of their living conditions, of the actual lowering of their wages in comparison to the rising prices, and thus demonstrate the actual working out of bourgeoisie control of politics and industry.
>
> "There are hundreds of motives and objectives that can be utilized in film propaganda. We are not oblivious to the colossal censorship difficulties, technical and organizational obstacles, that stand in the way of all these suggested plans. Much groundwork would already be won if we could put every Communist Party and organization into a position to show a monthly film chronicle of the most important happenings in Soviet Russia, and thus to bring the development of this strongest prop of the international proletarian and revolutionary movement into the clear vision of the masses."

Muenzenberg also relates,

> "But next to nothing has been done to put the film into the arsenal of agitation and propaganda weapons of the Communist Party. Quite

properly the enlarged Executive Committee of the Comintern in March, 1925, called attention to this shortcoming, and instructed all affiliated Parties to concern themselves much more than formerly in turning this weapon to this service. Leading Comrades of the International have repeatedly and emphatically pointed out the tremendous significance of the film propaganda."

Muenzenberg concludes this article with the following statement:

"There must no longer be any country in which the Communist Party and its groups do not make extensive propagandist use of the motion picture film."

With regard to the aforegoing quotations, it should be pointed out that they were taken from the Daily Worker, which is the Communist daily paper for the eastern part of the United States published in New York City. The author of this article, Willi Muenzenberg, was for many years a Party functionary of the Communist Party of Germany in Charge of Publications and Propaganda. He was generally considered to be the "Czar of Propaganda and Publications of the German Kommunitische Partie Deutschland." Confidential Informant, Harvey Gilbert Wolf, a former member of the Communist Party and a reliable paid informant of the Los Angeles Office, has stated that Muenzenberg who is now deceased, was at one time a member of the Executive Committee of the Communist International. He related that Muenzenberg was not in the United States at the time this article was incorporated into the Daily Worker but that it was incorporated into the Daily Worker and the fact that it was reprinted would be considered by the Communists as a directive to be followed. He related that he has noted in the international correspondence in the past years that Willi Muenzenberg has attended Plenums of the Communist International in Moscow, Russia.

B. Communist Tactics, Strategy and Methods of Operation

In order to more clearly point out the motivating forces which cause Communists to carry out the teachings of Marx, Lenin and Joseph Stalin and to indicate the aim and objective of the Communist movement, quotations from various Communist periodicals and other authoritative sources are being set out in this section. In addition, reliable sources have indicated various methods of operation and tactical procedures used by the Communists, in some instances with regard to the motion picture industry, and these are also being set out in this section.

The Communist ethics must be considered in order to visualize the true significance and content of the tactics and statements of Communists and their fellow travelers. Lenin summarized this morality when he said:

> "Our morality is entirely subordinate to the interests of the class struggle of the proletariat....For the Communists, morality consists entirely of compact, united discipline and conscious mass struggle against the exploiters. We do not believe in eternal morality, and we expose all the fables about morality."

It is clear from Lenin's statement that the individual Communist's ethical judgment is subservient to the will of the Communist Party. According to Lenin, the Communist code of ethics must reflect that the truth should give way to the class advantage. In other words, the Communists' word only has as much value as their conception of the interests of the class struggle may dictate.

The aim of the Communist Party in the United States is clearly indicated in "A Manual on Organization" of the Communist Party by J. Peters published in 1935. According to this manual, the Communist Party's aim is as follows:

> "The Communist Party of the USA leads the working class in the fight for the revolutionary overthrow of capitalism, for the establishment of a Socialist Soviet Republic in the United States,..."

William Z. Foster, present leader of the Communist Party in the United States, stated in the book entitled "Toward Soviet America":

> "The leader of the revolution in all its stages is the Communist Party....The establishment of an American Soviet Government will mark the birth of real democracy in the United States. For the first time the toilers will be free, with industry and the government in their own hands. Now they are enslaved: the industries and the government are the property of the ruling class."

To further show the allegiance of the American Communists, it should be noted that William Z. Foster, when testifying before the Fish Committee of the 71st Congress in 1930, stated:

> "The workers of this country (the United States) and the workers of every country have only one flag. That is the red flag. That is the flag of the proletarian democracy."

In addition, to show the true revolutionary movement of the Communists in the United States, an excerpt of a pledge given to 2,000 individuals who were being initiated into the Communist Party at New York City in 1935, Earl Browder, at that time head of the Communist Party, USA, stated in part:

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"I pledge myself to rally the masses to defend the Soviet Union, the land of victorious socialism. I pledge myself to remain at all times a vigilant and firm defender of the Leninist line of the Party, the only line that insures the triumph of Soviet power in the United States."

The deceptive principles employed by the Communist Party have been indicated by their use of trickery and subterfuge to employ a tactic or gain an objective. The following quotations of V. I. Lenin, regarded as the "great god" of the American Communists whose writings are their bible, are being set out as indicative of the above.

"The strictest loyalty to the ideals of Communism must be combined with the ability to make all necessary practical compromises, to maneuver, to make agreements, zig-zags, retreats, etc., so as to accelerate the coming to power..."

"It is necessary to be able to withstand all this, to agree to any and every sacrifice, and even--if need be--to resort to all sorts of devices, maneuvers, and illegal methods, to evasion and subterfuge, in order to penetrate into the trade unions, to remain in them, and to carry on Communist work in them at all costs."

In order that one can readily recognize the Communist propaganda disseminated in written or spoken words, the deceptiveness of the Aesopian language utilized by the Communists must be considered. Lenin, in referring to this brand of Communist double-talk, stated:

"....That cursed Aesopian language...which....compelled all revolutionaries to have recourse, whenever they took up their pens to write a 'legal' work."

Lenin used it for the purpose of avoiding "censorship". Communists today are using it to mislead the public.

Indicative of the method of procedure utilized by the Communist Party is the following quotation taken from the publication entitled "Program of the Communist International" which reflects that the Communist Party "extends its influence over the majority of members of its own class, including workingmen and the working youth. To achieve this, the Communist Party must secure proletariat influence in the broad mass proletarian organizations (Soviets, trade unions, factory committees, cooperative societies,

sport organizations, cultural organizations, etc.). It is particularly important for the purpose of winning over the majority of the proletariat, to gain control of the trade unions, which are genuine mass working class organizations closely bound up with the every day struggles of the working class. To work in reactionary trade unions and skillfully to gain control of them, to win the confidence of the broad masses of the industrially organized workers, to change and remove from their posts' the reformist leaders, represent important tasks in the preparatory period." The preceding quotation was found in this publication under the heading, "The Fundamental Tasks of Communist Strategy and Tactics".

Confidential Informant [redacted] of the Los Angeles Office who is a former member of the Communist Party in the Los Angeles area and has been closely affiliated with the motion picture industry for a considerable period of time, has stated that there has been a noticeable change in the general tactical lines and methods of operation in the Communist Party in the film industry. He stated that this is apparently due to the wave of exposals of individual Communists and Communist Party line followers in government and other circles as a part of the broad campaign of the attack now being waged on Communism. He related that there has resulted a change in its method of operation and tactics to meet these conditions. He stated that some of the former outspoken leaders of the Communists as well as Communist sympathizers have drawn back to less important positions and have less to say openly in Communist affairs, while those who have not been so active or so well-known have been forced to the front to carry on the program not as Communists but camouflaged as "liberals" and "progressives".

Informant [redacted] has related that these Communists are even boring within the anti-Communist movement with the objective in view of taking over the movement and directing it to less harmful channels, the result being that Communists are attacking themselves but not sufficiently vigorously enough to basically harm themselves or their movement. He related that these are all a part of the tactics which were laid down at the Leninist School of "strategy and tactics". It should be pointed out that this informant [redacted], being a former member of the Communist Party, has considerable knowledge of the Communist strategy and tactics.

[redacted] stated it is becoming more and more apparent that the Communists are using prominent sympathizers in the motion picture industry to further their policies. He stated that by using these persons of high standing and influence, the Communist Party hopes to cover up these individuals' real Communist connections. He continued by stating that the following top producers over a period of years not only employed Communists and Communist

sympathizers, some of whom were notoriously known, but have protected them whenever their names or reputations have been exposed to public notice:

David Selznick
Warner Brothers
Walter Wanger

Samuel Goldwyn
Charles Chaplin

[redacted] analyzed the situation in Hollywood by relating that producers in the motion picture industry could clean up the Communist movement if they saw fit. He stated that up until recently there was no recorded instance where the Hollywood motion picture industry or any of its top influential leaders had ever denounced Communism or Communists publicly. Basically, he said, they are "internationalists". Because of this, the activity of the Communists and their sympathizers who do not really work for the Communist cause increases day by day with added influence in all departments of the motion picture industry.

As an additional part of the general program for Communist penetration into the motion picture industry, Confidential Informant [redacted] of the Los Angeles Office stated that the Communist Party considered the importation of known pro-Communist individuals into the Hollywood area of great significance.

Confidential Informant [redacted] also related that a large percentage of this pro-Communist element was brought into Hollywood during the period from 1935 to 1944. Many of these individuals were European refugees who came to this country following the rise of Nazism in Europe and were employed in reliable positions in the field of writing and directing. The majority of these people, although not openly admitted members of the Communist Party, have shown a sympathy to the Communist cause or have moved in Communist circles in the motion picture industry. Among the exiled refugees prominent in pro-Soviet and Communist circles in Hollywood is Hanns Eisler. Hanns Eisler is the brother of Gerhardt Eisler who was recently convicted on contempt of Congress. Hanns Eisler has been the subject of an un-American Activities Committee inquiry into the motion picture industry. Hanns Eisler has an extensive record of Soviet and Communist affiliations both in the United States and Europe which had been brought to your attention in a separate memorandum dated July 11, 1947.

Confidential Informant [redacted] provided information indicating that the Communists have recently lost ground to some extent in the trade union field because of the failure of the strike of the Conference of Studio Unions. He indicated, however, that the Communists have more than made up for their failure by having many of their sympathizers placed in high executive positions such as directors and writers. He related that this latter

type of penetration is more insidious because of the reputations and influence gained by those elevated in this manner. An outstanding example was the appointment of Dore Schary to be Director of all production at RKO Studios. Mr. Schary has followed the Communist Party line for many years, has engaged in the activities of and supported a number of Communist influenced organizations. Informant [redacted] related that his important position affords him complete protection against any charge by an outsider that he has been involved in Communist activity. This pattern appears to be followed closely, according to Wolf, and extends throughout the industry, tending to make it somewhat sacred for any criticism of a definite or specific nature.

C. Early Communist Party History and Organization in Hollywood

Confidential Informant [redacted] of the Los Angeles Office related that the League of American Writers, at a convention held in New York City in April of 1935, decided to form a Pacific Coast Branch of the League of American Writers and related that at that time Waldo Frank was the National Secretary of the League of American Writers.

A complete record and report on the first American Writers Congress has been published by the International Publishers, edited by Henry Hart. This report contains all the addresses delivered at this Congress. It includes an article by John Howard Lawson entitled "Technique and the Drama".

Quoting from an introduction appearing in this book concerning the First American Writers Congress, it states:

> "We propose, therefore, that a Congress of American Revolutionary Writers be held in New York City April 26, 27, 28, 1935; that to this Congress there be invited all writers who have achieved some standing in their respective field and who have clearly indicated their sympathy with the Revolutionary cause; who do not need to be convinced of the decay of capitalism, of the inevitability of revolution....We believe such a congress should create the League of American Writers, affiliated with the International Union of Revolutionary Writers. In European countries the International Union of Revolutionary Writers is in the vanguard of literature and political action."

Prominent Hollywood writers listed as being on the call to attend the first and second American Writers Congresses included such individuals as: Guy Endore, John Howard Lawson and Samuel Ornitz. All three of these individuals are identified in this section of the memorandum as Communists.

With regard to the Congress of American Revolutionary Writers which created the League of American Writers, it should be pointed out that this is one of the organizations which was declared subversive by the Attorney General in that it came within the purview of Public Law 135 of the 77th Congress which was superseded by Public Law 644 of the 77th Congress.

The United Progressive News of September 21, 1936, reflects that some 25 writers attended the first local (Los Angeles and Hollywood) meeting of the League of American Writers on Sunday night and that included in this group was V. J. Jerome (true name Isaac Romaine), The United Progressive News is a defunct weekley paper, formerly distributed in Los Angeles. A known Communist, Ellenore Bogigian, aka, Ellenore Abowitz was one of seven members of the paper's staff in 1936. By the way of identification, it should be pointed out that V. J. Jerome is one of the leading theoreticians of the Communist Party now holding the position of Associate Editor of the monthly theoretical organ of the Communist Party, "Political Affairs".

The Daily Worker of September 23, 1933, contained an article by V. J. Jerome entitled "Marx, Lenin and Stalin on the Role of the Communist Party". Comments by Jerome in the conclusion of this article are as follows:

> "And on our own celebration day of the 14th anniversary of our Party's founding, we must bear in mind that our Party has as its guide to action the teaching of Marx, Lenin and Stalin embodied in the program of the Communist International. We must realize that our central task is to win over the majority of the working class."

[redacted] who has in his possession considerable information collected by the [redacted] concerning the Communist Party's activities in Los Angeles and Hollywood, stated that in 1934 there were actually only 35 or 40 Communist members in Hollywood connected with the motion picture industry. He stated they were attached to the Los Angeles Section of the Communist Party. However, he related that in 1935, V. J. Jerome, identified above, came to Hollywood from New York in an effort to organize Communist Party units in Hollywood among the writers, producers and actors.

In substantiating the information set out heretofore in this section, Confidential Informant [redacted] of the Los Angeles Office, who has amassed considerable data concerning Communist activities in the Los Angeles area and who is at present an [redacted] Company, related that the Communist Party in the motion picture industry gained impetus through such organizations as the League of American Writers, the American Writers Congress and the League Against War and Fascism, all of which were Communist front groups. He also related that V. J. Jerome, the Communist theoretician, came to Hollywood in 1935.

Former Confidential Informant [redacted] of the Los Angeles Office, who is a retired Los Angeles police officer and former [redacted] related that V. J. Jerome, in 1935, came to Hollywood and set up, in the motion picture industry, Communist branches.

John L. Leech, who in 1934 was the organizational Secretary of the Communist Party in Los Angeles County, testified before a Los Angeles County Grand Jury on August 14, 1940, at which time he stated that V. J. Jerome (Victor Jerome, true name Isaac Romaine) was sent to Hollywood in the latter part of 1935 by the Communist Party Central Committee, New York, to improve cultural work, taking over these duties from Stanley Lawrence. Leech stated that V. J. Jerome helped organize study clubs and coordinated Party work between Hollywood and downtown Communist sections. Leech related that Jerome brought John Howard Lawson (Communist screen writer) to Hollywood. In Leech's testimony, he also made the remark that Jerome had the aid of Jeff Kibre, labor leader whom he identified as a Communist. Leech stated that in the latter part of 1935 Jerome formulated plans to establish an underground Communist unit among the film elite. All dues and contributions as well as reports were to go directly to National Communist Party Headquarters in New York City. Informant [redacted] of the Los Angeles Office, previously identified in this section, related that Jerome secured the aid of Nora and George Hellgren in Hollywood. Nora and George Hellgren are identified in this section as Communists. He stated that Jerome utilized Nora Hellgren in connection with the Communist plan to set up branches in the motion picture industry in the Hollywood area. This information was also substantiated by Informant [redacted] who related that Hellgren did most of the "leg work" including the running of errands and collecting of dues for Jerome. He also related that Jeff Kibre was at that time closely associated with V. J. Jerome.

Informant [redacted] of the Los Angeles Office related that in the Spring of 1935 while he was a member of the Communist Party, direct orders came down from the top structure of the Communist Party, U.S.A. to all units in the Los Angeles Area ihstructing them to intensify and concentrate their activities in Hollywood and the motion picture industry. The directive emphasized the fact that Communists must try to capture the labor unions and pointed out if this were done, the unions could be of tremendous service in influencing the type of picture produced. The directive also contained a specific call to the Communists requesting them to concentrate on the so-called intellectual groups in Hollywood which are composed of directors, writers, artists, actors and actresses and the highly paid technicians.

[redacted] and functionary of the Communist Party who is at present acting as an informant of the New York Office, has related that one of the objectives of the Communist Party during the period of his membership (1935 to 1945) was to infiltrate the motion picture industry. He related that from the time of his assignment [redacted] in 1935, there was a very definite emphasis placed on the discussions and activities of the Party leaders on the program of establishing and strengthening Communist influence in Hollywood and penetrating the motion picture industry ideologically. He stated that the national officers of the Communist Party looked upon this program as being very important and considered it as an excellent means of molding and influencing public opinion. [redacted] stated that the Communists' interests in the motion picture industry were not entirely divorced from other interests on the West Coast. He stated, for example, that there was a sort of link between the activities of Harry Bridges and West Coast shipping and the Communist infiltration program in Hollywood. [redacted] stated Bridges was well acquainted with the Hollywood producers and with many of the "Hollywood crowd". He stated that they helped each other to their mutual advantage. He also recalls that the Communist infiltration of the motion picture industry was definitely on the agenda when former Communist Party leaders and the current national leader, William Z. Foster, visited the West Coast and particularly the Los Angeles area.

In September, 1939, the Los Angeles County Communist Party published a pamphlet portraying the 20 year history of the Communist Party in Los Angeles County. The pamphlet is known under the title "Two Decades of Progress". Its reference to Hollywood and cultural groups reflects that members had in early years penetrated cultural groups and various theater groups. In 1939, the geographical organization of the Communist Party in Hollywood was based on street units and not industrial units. Members belonged to the units in their respective neighborhood and not units pertaining to industry. The publication listed 2 studio units in 1939, namely the Culver City Studios Branch with Frank Oats as President, and the Hollywood Studios Branch with Milton Henry as President, both attached to the 15th Congressional District Section of the Communist Party. In 1939, the Los Angeles County Communist Party was organized by branches and sections under a geographical division similar to the political assembly and congressional district respectively. "2 Decades of Progress" in 1939 quotes Emil Freed, President of the East Branch of the Communist Party as stating:

> "Our Party has either initiated or assisted in struggles, for better housing, progressive election victories, and the unionization of Hollywood."

The East Branch, according to this history, was then a unit of the 15th Congressional District Communist Party Section, an area covering Hollywood Boulevard between Fairfax and Hoover Streets.

Confidential Informant [redacted] stated that sometime following the period during which the actor James Cagney was the subject of much publicity as being mixed up in Communist activity (1940), V. J. Jerome made a trip to the West Coast at which time he spent approximately six weeks in Hollywood for the purpose of straightening out the situation there. Jerome reorganized the Hollywood Branch of the Communist Party separating top ranking stars and big name personalities. [redacted] specifically recalled Jerome's having told him of a change that had been made in the handling of money coming in from the Communist Party of Hollywood whereby the "center" (Communist Party National Headquarters) took over the collection of funds from that area. This step was taken because it was felt that the West Coast was receiving too large a share of money coming in from Hollywood.

According to [redacted] included in the general plans of infiltration of the motion picture industry were various schemes to capture labor unions, influence management, make friends among the company executives and to penetrate the so-called intellectual groups. He stated by mobilizing the Communist Party back of a particular picture which was to the liking of the Communists, management was put on notice that it could expect tremendous support from the Communist Party in an effort to make the picture a success.

[redacted] referred to the motion picture actor, Lionel Stander, as having been a most active Communist leader in the Hollywood professional set and to the fact that Stander was very difficult to handle because he was too Leftist. In referring to Jerome's visit to Hollywood he stated that Jerome conferred with leaders among the professional set including Stander, Edward G. Robinson and Frederic March.

[redacted] related that the first real impetus to the infiltration of the motion picture industry was the sending of John Howard Lawson to Hollywood in 1941 or earlier. He stated that Lawson, who was already a fairly successful playwright, was sent for the specific purpose of doing Party work. He related that at the time Lawson left New York he was a member of the Communist Party. He stated that he was sure Lawson was one of the keys to the whole situation and was sent to Hollywood by Communist Party officials in New York for the specific purpose of getting things organized there and promoting the Communist Party's influence in the motion picture industry. [redacted] recalled that following Lawson's arrival in Hollywood almost any Communist who could write would be sent by the national office to be put under Lawson's wing. In this connection, it should be pointed out

that Lawson was the first President of the Screen Writers Guild which is discussed in greater detail in another section of this memorandum. related that Lawson had the Party send him authors "just so long as they had at least written a book", because he could take care of them and thereby would be helping the Party. He related that Lawson's efforts were most successful. Among the writers who were sent out to Hollywood under this program were Albert Maltz, Alvah Bessie, Dalton Trumbo, Michael Blankfort and others whose names he could not recall.

[redacted] It should be noted in this connection that at the present time Hanns Eisler is in Hollywood and has been one of the subjects of the Un-American Activities Committee's investigation into Communist activity in the motion picture industry.

[redacted] its membership included Alexander Trachtenberg, Joseph Fields, Lionel Berman and Robert Reed.

[redacted] advised that Berman was the head of the Cultural Committee and that he was in constant contact with Hollywood and played an important part in the program.

On November 15, 1941, former Confidential Informant [redacted] of the Chicago Office advised that the Communist Party was in the process of realigning its districts throught the United States as well as reorganizing its structural set up. He stated that District 13 was to include all of the States of California and of Nevada. According to [redacted] it was to have centralized offices in San Francisco and in Los Angeles. The San Francisco Office was to be headed by Steve Nelson. Further Betty Garnett was to be the Organizational Secretary of District 13 with John Howard Lawson and Herbert Biberman in control of organizational work in the Hollywood area.

Confidential Informant [redacted] of the Los Angeles Office as well as Informant [redacted] Informant [redacted] and former Communist Party member [redacted] who was dismissed from the Communist Party in 1944, advised that the Los Angeles County Communist Party penetration into the motion picture industry prior to the formation of the Northwest Section in 1942 was important only as pertained to nominal employees within the studios. They related that between the years 1935 and 1942 the jurisdiction over film luminaries and writers was under the jurisdiction of the New York Communist Party headquarters or the District 13 Communist Party headquarters at San Francisco. Consequently the

proof of Communist Party membership of important Hollywood personages was not available or known to the Los Angeles County Communist Party functionaries.

D. Structural Development of the Communist Party in Hollywood

Following the rearrangement effected by V. J. Jerome and the appointment of Herbert Biberman and John Howard Lawson to executive positions in the Communist Party, Hollywood Section, the Communist Party was again reorganized in about 1942. According to Informant [redacted] who has heretofore been identified as [redacted] who has amassed considerable information concerning the Communist Party's activities in Hollywood, this reorganization was effected through the establishment of the Northwest Section of the Communist Party in Los Angeles. It wasn't until this time, according to [redacted] that the Los Angeles County Communist Party had jurisdiction over important Communists in Hollywood. According to [redacted] this new section was to encompass all Communist Party members in Hollywood including the Communists in the motion picture and radio industries.

Through a most highly reliable but very delicate source, it was ascertained that the Northwest Section was under the leadership of the following individuals known as the Section Executive Committee:

John Howard Lawson	Elizabeth Leach, also known as Elizabeth Benson and Elizabeth Glenn
Waldo Salt	Mischa Altman
Margaret Bennett Wills	M. W. (Bill) Pomerance
Louis Harris	

With the exception of Elizabeth Leach, all of the individuals listed above are identified in this section as Communists. On February 26, 1943, Elizabeth Leach told former Confidential Informant of the Los Angeles Office [redacted] that she was Organizer for the Northwest Section, receiving a salary of $125 per month. According to the [redacted] on John Howard Lawson, she received this salary from Lawson, Communist screen writer. This information was verified by Informant [redacted] of the [redacted] Los Angeles.

Through this same extremely confidential but most delicate source, it was ascertained during 1943 and 1944 that the Northwest Section was broken down into industrial branches including a writers' branch, community, radio, cartoonists, actors, readers, screen office employees guild branch and numerous other branches. However, in December, 1944, John Williamson, at that time National Secretary of the Communist Political Association, visited Los Angeles and conferred with local Communist leaders. [redacted]

[redacted] it was ascertained that one of the subjects discussed was the reorganization of the Communist Political Association along the community lines in place of the previous industrial branch setup. During the discussion, Williamson was asked what should be done with people such as union leaders, professional people and motion picture industry people since they could not afford to become active in community clubs and probably would refuse to do so. Williamson ruled that exceptions had to be made in cases of this type and that for their bookkeeping purposes, they should be attached to an Assembly District Community Club but permitted to meet separately and have their own club.

In January, 1945, it was ascertained through [redacted] Elizabeth Leach that she was in the process of contacting the functionaries of the Party and through them the membership of the Northwest Section, advising them that the section setup was to be disbanded and new cultural groups were to be formed. During this reorganization, according to information received from a most reliable but very delicate source, [redacted] approximately 300 of the 600 members of the Northwest Section of the Communist Party were transferred to community groups and the remaining 300 were assigned to cultural clubs. Through a most reliable but very delicate source, it was ascertained that at the time the new cultural groups were formed in January, 1945, the old Section Executive Committee was replaced by the Motion Picture and Radio Commission. The names for this new commission, according to this source, were submitted to Carl Winter, Chairman of the Communist Political Association in that area, for approval. Although the full name of each of these individuals was not set out, an identification was effected by Agents of the Los Angeles Office who were familiar with the Communist Party setup in the Hollywood area at that time.

The following names are believed to have been selected and submitted for approval to Carl Winter:

John Howard Lawson
Bill Pomerance
Pauline Lauber
Madeleine Ruthven
George Willner
Georgia Backus
Bernie Lusher
Waldo Salt
George Pepper
Norval Crutcher
Mischa Altman
Rex Ingram
Sam Moore
Margaret Bennett
Ed Smith

All of the above listed individuals with the exception of Madeleine Ruthven are identified in this section of the memorandum as Communists. With regard to Ruthven, it should be pointed out she was a former Organizer of the Communist Party and close associate of Communist Party functionaries in the Los Angeles area.

[redacted] December, 1945, it was ascertained that she no longer intended to keep her position as the Organizer of the Hollywood Section of the Communist Party, whereupon information was received through this source that John Stapp was made the Organizer.

Following the appointment of Stapp, Confidential Informant [redacted] who is a paid informant of the Los Angeles Office and [redacted] related that the Hollywood Section was again reorganized. It was divided into three sub-sections, namely:

Community Sub-Section
Industrial Sub-Section
Cultural Sub-Section

Information as to this reorganization was also furnished by paid Confidential Informant of the Los Angeles Office, [redacted] who is [redacted] of the Communist Party. [redacted] stated that these three sub-sections were broken down as follows:

The Community Sub-Section contained people living in the Hollywood area not employed in the motion picture or radio industries.

The Industrial Sub-Section included individuals employed in the motion picture and radio industries on a labor or craft basis, holding positions from that of Assistant Director down.

The Cultural Sub-Section was to include the cultural people employed in the motion picture and radio industries, holding positions comparable to that of Director on up, such as writers, producers, and actors.

According to this source, each sub-section had an Organizer as follows:

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Community Sub-Section	Sid Share
Industrial Sub-Section	Paul Perlin
Cultural Sub-Section	Waldo Salt

Informants [redacted] and [redacted] related that John Stapp, the Section Organizer, works full time as a Party functionary and is not employed in the motion picture industry.

Sid Share, Organizer of the Community Sub-Section is unemployed according to these sources because of poor eyesight. With regard to this Sub-Section, Informant [redacted] related that plans were under way to disband it and consolidate it with the Industrial Sub-Section.

Paul Perlin, Organizer of the Industrial Sub-Section, was employed for several years as a grip at the Universal Pictures Corporation until he went out on strike.

Waldo Salt, Organizer of the Cultural Sub-Section, is a Screen writer under contract to RKO Studios.

Informant [redacted] related in June, 1946, that the controlling body for the Hollywood Section was known as the Section Executive Committee and was made up of the Sub-Section officers, the Chairman of each of the 20 clubs in the Sub-Section and 1 additional delegate from each club.

According to Confidential Informant [redacted] of the Los Angeles Office who holds the position [redacted] of the Communist Party, shop units of the Communist Party have been established at the Universal-International Studios, RKO Studios and Metro-Goldwyn-Mayer Studios. He stated that in addition, Paul Perlin, who is the Organizer of the Industrial Sub-Section of the Communist Party in Hollywood, had advised him that an industrial branch had been established at the Paramount Studios which has developed into one of the largest branches of the Industrial Sub-Section. [redacted] also related that he had learned from Dorothy Stein, who formerly was the Membership Director of the Community Sub-Section of the Hollywood Section of the Communist Party, that the Communist Party also had an industrial branch at Columbia Studios. This same source related that in an effort to revitalize the Industrial Sub-Section and to provide further for the closer cooperation between the Community and Industrial Sub-Sections, these 2 groups were consolidated in June, 1947.

According to [redacted] the new officers of the consolidated Sub-Section are as follows:

Paul Perlin	Organizer
Dorothy Forrest	Organizational Secretary
Dorothy Rivers	Membership Director
Helmer Bergman	Educational Director
Jack Flyer	Literature Director
Jack Sniffen	Press Director
Noum Light	Financial Director

According to these sources, as well as a most reliable and very delicate source [redacted] surveillances, John Howard Lawson, Elizabeth Leach Glenn, and John Stapp, in carrying on the work of the Northwest Section and, as it is known today, the Hollywood Section of the Los Angeles County Communist Party, maintained contact with the Headquarters of the Los Angeles County Communist Party.

On June 13, 1947, Henry Winston, National Organizational Secretary of the Communist Party, USA, was in Los Angeles, California, and on that occasion, according to information obtained [redacted] he discussed the Hollywood Section of the Party stating that Hollywood was important to the entire country and that one person must be responsible for the Hollywood Section to the National Office. He indicated this person should be John Stapp, the Hollywood Section Organizer.

Informant [redacted] estimates the membership of the Hollywood Section at the present time at approximately 900 persons. Of this number, the Party records indicate approximately 600 are employed in the motion picture and radio industries. Of the 600, it has been verified that approximately 300 are actually employed in the motion picture industry today.

E. Communist Party Membership in Hollywood

The Communist Party in the Hollywood Motion Picture area has developed an organized body, particularly among the unions and cultural organizations. There are at the present time 520 individuals in Hollywood who are or have been identified as Communists. These individuals are either connected with the Hollywood motion picture industry or the Hollywood radio industry.

There is set out hereinafter a list of these individuals who are or have been identified as Communists in Hollywood. Los Angeles paid Informant [redacted] the Communist Party in Hollywood, stated that the Communist Party Cultural and Industrial Sub-Sections are composed of individuals

[redacted]

employed either in the motion picture industry or the radio industry. This list will contain the names of the individuals identified as communists, their occupation and whether or not this occupation has been verified. The first 6 columns will reflect the dates on which the individuals listed were identified by a most reliable but very confidential source as Communists in that they were members of the Communist Party or the Communist Political Association. A brief paragraph explaining each of these columns is being set out prior to the list in order to fully describe the information set out in the list of individuals identified as Communists.

I. Member Communist Political Association, August 31, 1944

An "X" will appear on the list under Roman Numeral I when the individual was identified as a member of the Communist Political Association on August 31, 1944. This information was obtained from a most reliable but very delicate source who related that the individuals listed were members of the Northwest Section (Cultural Section) of the Communist Political Association as of August 31, 1944. This source provided, in addition to the individuals named, the 1943 or 1944 Communist Party, USA, membership book number or the Communist Political Association, USA, membership book number issued to the individual.

II. Membership Communist Political Association, January 8, 1945

Under the column headed Roman Numeral II an "X" will appear when the individual was identified as a member of the Northwest Section of the Communist Political Association in Hollywood, California, as of January 8, 1945. This identification was effected through the same most reliable but very delicate source.

III. Membership Communist Political Association, January 16, 1945

In the column headed Roman Numeral III, an "X" will appear following the names of the individuals who were identified as members of the Communist Political Association in Hollywood, California, on January 16, 1945. This identification was also effected through the same most reliable but very delicate source.

On this occasion this source provided the final lists of assignments to the various cultural groups in the Hollywood area. In addition, this source provided the names of the functionaries and the club breakdown of the cultural people in the Communist Party in Hollywood. It also established membership in the Communist Political Association and set forth a lengthy list of new Communist Party recruits. This source, in addition, provided the 1944 Communist Political Association membership cards.

IV. Membership Communist Political Association, February 26, 1945

Under this column, captioned "IV", an "X" will appear following the names of individuals who have been identified as members of the Communist Political Association on February 26, 1945, in Hollywood, California. This identification was also effected through this same most reliable but very delicate source. This source provided the 1945 Communist Political Association membership card number. In addition, the source also provided the 1945 registration cards which reflected the background on the individuals including address, sex, occupation, district where employed, union affiliation, and whether the individual subscribed to the "Daily People's World", West Coast Communist publication.

V. Membership Communist Party, USA, November 19, 1945

As you will recall, the Communist Political Association was dissolved in the summer of 1945 and subsequently the Communist Party, USA, undertook the project of registering its members under the reconstituted Communist Party. Therefore, under the column captioned "V", an "X" will appear following the names of the individuals who were identified as members of the Communist Party in Los Angeles or Hollywood, California, as of November 19, 1945. This identification was again effected through this same most reliable but very delicate source of information.

This source indicated that on this occasion, due to the reconstituted Communist Party's security consciousness, the registration cards were less susceptible to identification. In some instances the club had actually cut out the section containing the member's name. Other clubs had indicated the person's name by a number and numbered them in sequence. Other clubs had also inserted initials which appeared to be false. However, according to this source, there were lists of names giving the first name and last initial accompanying each group of registration cards. As a result, it was possible to ascertain the probable identities of a substantial number of individuals registered at that time.

VI. Membership in the Communist Party, USA, May 25, 1947

An "X" will appear under the caption "VI" following the name of an individual who has been identified as a member of the Communist Party in Hollywood affiliated with the motion picture or radio industries as of May 25, 1947. This identification was effected by another most reliable but very delicate source of information.

VII. Occupation

Under column "VII", the occupation of most of the Communists identified in Columns I through VI is set out. It should be pointed out that this occupation

has been ascertained by Agents of the Los Angeles Office by contacting responsible officials in the film industry, reliable sources in the various studio unions and guilds, confidential informants and Hollywood periodicals and publications.

VIII. Occupation as verified by investigation -- July 21-August 6, 1947

Unless otherwise indicated in Column VIII, the occupation of the individual Communists has been verified by Agents of the Los Angeles Office through investigation between July 21 and August 6, 1947. In this connection, it should be pointed out that employment in the motion picture crafts, guilds and unions is of a floating nature. Workers are transferred among studios at the discretion of the unions in many instances. The average motion picture takes approximately 3 months to make and the unions attempt to keep their personnel active which requires a certain amount of transferring.

It should also be pointed out that the Conference of Studio Unions, comprising a number of the crafts and unions, is currently on strike and none of the members of these unions are actually presently employed in the industry. However, their names have been set out in this list and their occupations indicated as well as their employment verified at their former place of employment in view of the fact that they will resume work in the industry following the end of this strike. In specific instances, it will be noted that a certain date is set out instead of an "X" under this column. In those instances, the information was obtained from a Credit Bureau or other source and reflects the last date that the records indicated the individual was employed in the listed occupation in the motion picture industry. It should also be pointed out that if an individual carries a union or guild card and is in good standing with his union, he is considered as an active employee of the motion picture industry. In some instances, union records have indicated that these individuals have been suspended or are delinquent. Quite frequently a person in this classification will, by paying up his dues, become active in the entertainment field.

The Los Angeles Office is continuing its investigation to verify the employment of all individuals reported as Communists. However, due to the fact that a great number of the names are common names, difficulty has been encountered in determining exactly which ones are the Communists. Also, it must be considered that some of the names obtained through this most reliable but very delicate source may have been Party names which will cause the verification of employment to be a much more difficult job.

In specific instances, it will be noted that certain individuals whose names are set out on this list, have been identified as members of the Communist Party or Communists by reliable confidential informants such as [redacted] In this instance no "X" will appear under columns I through VI but rather, following the individual name, the name of the informant will appear and the year in which he identified the individual as a Communist will be set out.

	I 8/31/44	II 1/8/45	III 1/16/45	IV 2/26/45	V 11/19/45	VI 5/25/47	VII Occupation	VIII Verification of Occupation, 7/21-8/6/47
Adams, Alice						X		
Adams, Charlotte						X	Movie Painter	
Adams, John						X	Motion Picture Photographer	
Adler, Lulla, aka Lulla Rosenfield	X	X	X	X			Actress	
Albert, Doris	X		X	X	X		Musician	X
Albert, Sam	X	X	X	X	X		Musician	X
Alexander, Muriel	X	X	X	X			Actress	
Alland, Bill						X	Film Director	
Allen, Dede					X			
Altman, Mischa	X	X	X	X			Musician	X
Ames, Robert						X	Prop maker	
Anderson, Charles						X	Projectionist	
Atkins, Frances						X	Actress	
Atlas, Dorothy	X	X	X	X			Writer	X
Atlas, Leopold	X	X	X	X	X		Writer	X
Aubrey, Will	X	X	X	X			Actor	
Auerbach, Leonard						X	Actor	
Babb, Dorothy	X	X	X	X	X	X	Writer	
Babb, Sonora	X	X	X	X	X		Writer	

	I 8/31/44	II 1/8/45	III 1/16/45	IV 2/26/45	V 11/19/45	VI 5/25/47	VII Occupation	VIII Verification
Backus, Georgia, aka Mrs. Herman Alexander	X	X	X	X	X		Actress	X
Barzman, Ben	X	X	X	X	X		Writer	X
Barzman, Norma	X	X	X	X	X		Writer	X
Bass, Phil						X	Musician, AFL	X
Baumfeld, Frances	X		X			X	Analyst	X
Beard, Cecil	X		X			X	Artist	X
Beck, George	X	X	X	X			Writer	X
Bela, Nicholas	X	X	X	X			Writer	X
Benedict, Les (Len)						X	Secretary-Motion pictures	
Bengal, Ben	X	X	X	X			Writer	X
Benoff, Mac	X		X				Writer	X
Bercovici, Frances		X	X	X	X		Writer	X
Bercovici, Leonardo		X	X	X	X		Writer	X
Bergman, Helmar						X	Electrician	X
Berkeley, Martin	X	X	X	X			Writer	X
Berkman, Morris						X	Painter	
Bernardi, Harold						X	Actor	
Bernson, George			X	X	X		Actor	X
Berry, Gladys	X	X	X	X				
Berry, Jack	X	X	X	X			Director	X

	I 8/31/44	II 1/8/45	III 1/16/45	IV 2/26/45	V 11/19/45	VI 5/25/47	VII Occupation	VIII Verification
Bessie, Alvah	X	X	X	X	X		Writer	X
Bessie, Helen	X	X	X	X			Actress	
Beverly, Helen, aka Helen Cobb	X	X	X	X	X		Actress	X
Beyea, Franklyn						X	Machinist	X
Biberman, Edward	X		X		X		Artist	X
Biberman, Herbert	X	X	X	X	X		Writer, Director, Producer	X
Billings, Harry						X	Film Technician	X
Birnkrant, Arthur	X	X	X	X	X		Writer	
Birquist, Lillian	X	X	X	X	X		Writer	X
Blaine, George						X	Technicolor Studios	X
Blair, Mary						X	Actress	
Blake, Barbara						X		
Blake, Melissa						X		
Blake, William						X	Film technician	X
Blanchard, Robert	X		X				Screen Cartoonist	
Blanco, Leo						X	Technicolor	X
Blankfort, Henry	X	X	X	X	X	X	Writer	X
Blankfort, Michael	[redacted]			-1947)			Writer	
Blobena, Louise						X		

	I 8/31/44	II 1/8/45	III 1/16/45	IV 2/26/45	V 11/19/45	VI 5/25/47	VII Occupation	VIII Verificatio
Block, Kalman		X	X	X			Musician	X
Blowitz, Bill (William F.)	X	X	X	X			Writer-Publicist	X
Bohnen, Roman	X	X	X	X			Actor	X
Bollory, Janna						X		
Bordages, Asa	X						Writer	X
Borotz, Allen	X	X	X	X			Writer-Producer	X
Boxer, Herman	X	X	X	X	X		Writer	X
Brackenrush, Louis						X		
Bran, Phoebe, aka Phoebe Carnovsky	X	X	X	X	X		Actress	X
Brandt, Janet						X		
Brandt, Louis						X	Ass't. Director	7-1-46
Braun, Irwin	X	X	X	X	X	X	Free lance Writer	7-2-45
Bridges, Dorothy	X	X	X	X	X		Actress	
Bridges, Lloyd	X	X	X	X	X		Actor	X
Brodine, Russell						X	Musician	X
Bromberg, Joseph	X	X	X	X	X		Actor	X
Bronson, Walter						X		
Browda, Maurice, aka Morris Browda		X	X	X			Musician	X
Brown, Virginia	X	X	X	X				

	I 8/31/44	II 1/8/45	III 1/16/45	IV 2/26/45	V 11/19/45	VI 5/25/47	VII Occupation	VIII Verification
Browner, Selma						X		
Buchman, Harold	X	X	X	X	X		Writer	X
Buchman, Sidney		X	X	X	X		Producer-Writer	X
Bunin, Lew						X	Producer	12-16-43
Burns, Jessie	X		X				Writer & Analyst	X
Burrows, Abraham	X	X	X	X	X	X	Writer	X
Burton, Frank					X		Writer	
Burton, Val		X	X	X	X		Writer	X
Butler, Hugo	X	X	X	X			Writer	X
Butler, Jean	X	X		X			Actress	
Byrd, Willie B.						X		
Cameron, Russell						X		
Carnovsky, Morris	X		X	X	X		Actor	X
Caro, Jacobina	X		X				Dance Instructor	
Carter, George				X				
Carufo, Mickey						X	Electrician	X
Casetta, Maria						X		
Casson, April						X		
Castellano, Edward						X	Bookkeeper	X
Chamberlain, Howard aka Howland Chamberlain						X	Actor	X

	I 8/31/44	II 1/8/45	III 1/16/45	IV 2/26/45	V 11/19/45	VI 5/25/47	VII Occupation	VIII Verification
Chandler, Jerry						X		
Chanin, Gerry, aka Gerry Schlein	X	X	X					
Chapman, Clarise	X		X		X			
Chapman, Thomas	X		X		X		Writer	
Chassan, Miriam						X	Musician	X
Child, Nellise						X		
Christlieb, Don	X	X	X	X			Musician	X
Clark, Angela						X	Actress	
Clark, Maurice	X	X	X	X	X		Writer	
Clarke, David G.						X	Actor-Student	X
Clayton, Roger						X		
Cobb, Lee J.	X				X		Actor	X
Cohen, Ralph						X	Electrician	X
Coke, Dalton T.						X		
Cole, Beatrice						X		
Cole, Boyd E.						X		
Cole, Lester	X	X	X	X	X		Writer	X
Coles, Nat			X	X				
Collins, Linda, aka Mrs. Richard Collins Stage name Dorothy Comingore	X	X	X	X			Actress	X

	I 8/31/44	II 1/8/45	III 1/16/45	IV 2/26/45	V 11/19/45	VI 5/25/47	VII Occupation	VIII Verification
Collins, Richard Joy	X	X	X	X			Writer	X
Collis, James	X	X	X	X	X		Musician	X
Colsen, Martha						X		
Compinsky, Dorothy					X		Musician	X
Compinsky, Manuel					X		Musician	X
Coodley, Ted						X	Make-up Artist	X
Corey, George		X	X	X	X		Writer	X
Crutcher, Norval D.	(See Page		of Summary Memorandum)				Union Official	
Dagget, Charles			X	X			Publicist	
Daigle, Alfred	X		X	X				
Danforth, Helen						X		
DaSilva, aka DeSilva, Howard	X	X		X			Actor	X
Dassin, Jules	X		X		X		Director	X
Davis, Florence						X		
Davis, Norma						X	Actress RKO Studio	X
Davis, Phil						X		
Davis, Sid						X	Actor	X
Decker, Bunnie						X		
Deesan, Paul						X	Film Composer	X
Deutsch, Helen						X	Writer	X
DeVincent, Micohel J.						X	Actor	X

	I 8/31/44	II 1/8/45	III 1/16/45	IV 2/26/45	V 11/19/45	VI 5/25/47	VII Occupation	VIII Verification
DiFiore, Lina	X	X	X		X		Musician	X
Dimondstein, Marion						X		
Dimondstein, Morton						X		
Dimsdale, Howard	X	X	X	X	X		Writer	X
Dix, Marian						X		
Dmytryk, Edward		X	X	X	X		Director	X
Drdlik, Frank						X	Goldwyn Studio	X
Duignan, Ruth						X	Composer	X
Eassan, Paul						X		
Eastes, Larry						X	Machinist	X
Eastman, Mary Lou						X		
Edgley, Leslie (Negro)						X		
Eldridge, Florence, aka Mrs. Frederic March		(C.I. [redacted] 1947)					Actress	X
Elfman, Sam						X		
Eliscu, Edward	X	X	X	X	X		Director & Writer	X
Elliot, Faith	X		X		X		Actress	
Ellis, Mary Jo	X	X	X	X			Actress	X
Ellis, Rayme						X	Actress	
Elwood, Matilda						X		
Endore, Guy	X	X	X	X	X		Writer	X
Enfield, Cyril	X	X	X	X	X		Publicist	

	I 8/31/44	II 1/8/45	III 1/16/45	IV 2/26/45	V 11/19/45	VI 5/25/47	VII Occupation	VIII Verification
Englander, Margaret	X	X	X	X	X	X	Writer	8-6-45
Erwin, LeRoy F. Jr.						X		
Evans, Charles						X		
Exley, Donald						X		
Exley, Ruth						X		
Faragoh, Elizabeth		X	X	X	X		Writer	X
Farmer, Virginia	X	X	X	X			Actress	X
Farmer, Dick						X		
Feher, Milton	X	X	X	X			Musician	X
Felther, Walter						X	Costumer studio	X
Fielding, Bruce						X		
Finn, Pauline Lauber, was. Mrs. Aubrey Finn, Pauline Lauber	X	X	X	X			Secretary	
Firedman, Frances						X		
Fleishman, Steve		X	X	X	X		Writer	X
Fletcher, Blair			X					
Foray, June	X	X	X	X	X		Actress	X
Frank, Anne May	X	X	X		X			
Freund, Burton						X	Unemployed Artist	X
Froelich, Anne, aka Mrs. Philip Taylor	X	X	X	X			Writer	X
Fuller, Lester	X	X	X	X	X		Director	
Garfield, John		(C. I. [redacted] 1947)					Actor	X

	I 8/31/44	II 1/8/45	III 1/16/45	IV 2/26/45	V 11/19/45	VI 5/25/47	VII Occupation	VIII Verification
Garrett, Betty						X	Screen Actors Guild	X
Gersh, Phillip						X	Motion picture Agent	X
Gibson, Julie	X	X	X	X	X		Actress	X
Gilbert, Ed						X	Designer	X
Gilbert, Frances						X		
Gilbert, Jody	X	X	X	X	X		Actress	X
Glass, Ned	X	X	X	X			Actor	X
Goff, Lloyd						X	Actor	X
Goldberg, Martha	X	X	X	X			Musician	
Goldblatt, Harriet	X		X	X			Musician	X
Golab, Nathan						X	Painter	6-6-48
Goodwin, Finley						X		
Gordon, Bernard	X		X		X		Writer	X
Gordon, Don	X		X		X		Analyst	X
Gordon, Julian						X	Technician	X
Gorney, Jay	X	X	X	X	X		Writer, composer, producer, lyricist	X
Gornsy, Sandra	X	X	X	X	X		Writer	X
Gottlieb, Endice Shapiro						X	Musician	X
Gough, Lloyd (L.A. Inft. [redacted] July, 1947)						X		

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	I 8/31/44	II 1/8/45	III 1/16/45	IV 2/26/45	V 11/19/45	VI 5/25/47	VII Occupation	VIII Verification
Graff, Freddy	X	X	X	X			Actor	X
Gralnick, Max						X	Musician	X
Granata, Edward P.						X		
Grant, David	(Pd. Inft. [redacted] Los Angeles, 1945)							
Grant, Morton	X	X	X	X	X		Writer	
Grau, Gilbert	X	X	X	X			Musician	X
Gray, William						X		
Green, Anna, aka Ann Koch	X	X	X	X	X		Writer	
Green, Eunice						X		
Greenberg, Lester						X		
Greenberg, Rosalie						X		
Greene, Sidney						X	Musician	X
Greenhalgh, Ernest M.						X	Sound Director MGM	X
Grennard, Elliot		X	X	X	X		Writer	X
Gross, Jennie						X	Film Technician	X
Grumes, Albert	(Former Pd. Inft., LA [redacted] 1944, Reliable)						Wardrobe Dept.	X
Guilford, Jack	X		X	X			Actor	X
Hammer, Alvin	X	X	X	X	X		Actor	X
Hammer, Bea	X	X	X	X	X		Actress	
Harper, Annette	X	X	X	X	X		Actress	
Harris, Louis	X	X	X	X	X		Producer & writer	

	I 8/31/44	II 1/8/45	III 1/16/45	IV 2/26/45	V 11/19/45	VI 5/25/47	VII Occupation	VIII Verification
Helford, Norris						X		
Hellgren, George						X	Executive of Movie Credit Union	X
Hellgren, Nora						X	Writer	
Herman, Muriel						X	Writer	X
Hertz, David			X				Writer	
Hilberman, Libbie						X		
Holland, Tom		X	X	X			Actor	X
Holmes, Ellen						X		
Holzer, Herbert M.						X		
Homtrose, D. C.						X		
Hood, Edward P.						X	Painter	5-10-46
Horne, Victoria		X	X	X	X		Actress	X
House, Mary						X		
Hovey, Constance		X	X	X	X			
Hovey, Serge		X	X	X	X		Musician	X
Hovey, Tamara		X	X	X	X		Musician	X
Hubley, Claudia	X		X				Screen cartoonist	
Huggins, Roy						X	Writer	X
Hughes, Merle						X		
Hughes, R.						X		

	I 8/31/44	II 1/8/45	III 1/16/45	IV 2/26/45	V 11/19/45	VI 5/25/47	VII Occupation	VIII Verification
Idriss, Ramiz	X		X	X		X	Musician	X
Inge, Joe						X	Music editor	X
Ingram, Rex	X	X	X	X		X	Director-Writer-actor	X
Irwin, Leslie						X		
Jackson, John			x	x				
James, Don	X		X		X		Writer	X
James, Lillith	X		X		X		Writer	X
Jampal, Miriam						X	Singer	X
Jarrico, Paul	X	X	X	X			Writer	X
Jarrico, Sylvia						X		
Jasper, Helen	X		X					
Jasper, Marjorie						X		
Jones, Keith						x		
Jones, M.						X		
Kadish, Ben	X	X	X	X	X		Writer	
Kahn, Gordon	X	X	X	X	X		Writer	X
Kast, George						X	Musician	X
Katz, Helen		X	X	X				
Kaufman, Oliver						X		
Kerman, Chuck						X		
Kerwin, Jeanne		X	X	X		X	Actress	
Killian, Victor	X	X	X	X	X		Actor	X

	I 8/31/44	II 1/8/45	III 1/16/45	IV 2/26/45	V 11/19/45	VI 5/25/47	VII Occupation	VIII Verification
King, Don	X	X	X	X			Publicist	
Kraft, Hyman	X	X	X	X	X		Writer	X
Krasnow, Ben						X		
Lamar, Bill						X	Electrician	X
Lamar, Truman						X		
Landers, Harry						X	Actor	X
Lang, David			X		X		Writer	X
Lardner, Ring W., Jr.	X	X	X	X	X		Writer	X
Larkin, Kathrine						X		
Lamay, Phyliss						X		
Lawson, John Howard	X	X	X	X	X		Writer	X
Lawerence, Marc	X	X	X	X	X		Actor	X
Lee, Canada	X						Actor	X
Lee, Sandra						X	Film technician	X
Lees, Robert	X	X	X	X	X		Writer	X
Lehrman, Eugene B.						X	Am. Federation of Musicians	X
Lennart, Isobel	X	X	X	X	X		Writer	X
Lenzen, Miriam						X		
Lesaner, Herbert	X	X	X	X			Musician	X
Levy, Melvin	X	X	X	X	X		Writer	X
Lewis, Harvey						X		

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	I 8/31/44	II 1/8/45	III 1/16/45	IV 2/26/45	V 11/19/45	VI 5/25/47	VII Occupation	VIII Verification
Lewis, Herbert Clyde		X	X	X	X		Writer	X
Leyda, Jay	X						Director	
Lloyd, Norman		X	X	X	X		Actor	X
Logan, Humphrey						X		
London, Joe						X	Laborer	X
Lusher, Bernard	X						Union leader	
MacClelland, Ken						X		
Maes, Simone			X			X	Analyst	X
Mahler, Lillie	X	X	X	X			Musician	X
Maltz, Albert	X	X	X	X	X		Writer	X
Mann, Hack						X	Technician	
Mann, Winnie						X	Actress	X
Manoff, Arnold	X	X	X	X	X	X	Writer	X
March, Frederic	(Confidential Informant [redacted] 1947)						Actor	X
Marchionni, Charles						X	Lab Technician	X
Marlow, Brian	X	X	X	X	X		Writer-Actor	X
Mason, Esta		X	X	X			Actress	
Mattison, Mathew						X	Analyst	7-29-47
Mayer, Ray		X	X	X			Actor	X
Masuir, Phyllis						X	Secretary	X
McHugh, Kitty	X	X	X	X			Actress	X
McKenney, Ruth	[redacted] 1947)						Writer	X

	I 8/31/44	II 1/8/45	III 1/16/45	IV 2/26/45	V 11/19/45	VI 5/25/47	VII Occupation	VIII Verification
McNeil, Allan D.						X	Story Analyst	X
McVeigh, Paul (McVey)	X	X	X	X	X		Actor	X
Meadow, Leon					X		Writer	X
Meltzer, Saul Louis	(A very reliable but most delicate source reported Meltzer was a member of the Communist Party in Los Angeles in 1943)						Writer	X
Mendelssolm, Lafcadio						X		
Menkes, Gertrude						X	Attorney-film	x
Menken, Lawrence						X		
Mesches, Arnold						X		
Miller, John	X	X	X	X	X	X	Actor	X
Miller, Patricia	X	X	X	X	X	X	Actress	X
Miller, Virginia						X		
Millholland, Charles	X	X	X	X	X		Writer	X
Mischel, Florence	X	X	X	X	X		Analyst	X
Mischel, Joseph	X	X	X	X	X		Writer	X
Morgan, Joe	(Discontinued paid Informant [redacted] 1946)							
Morley, Hank (Henry)						X	Actor and film technician	X
Morley, Karen, aka Karen Victor		X	X	X	X		Actress	X
Moore, Irving		X	X	X	X	X	Writer	X
Moore, Sam			X					

	I 8/31/44	II 1/8/45	III 1/16/45	IV 2/26/45	V 11/19/45	VI 5/25/47	VII Occupation	VIII Verification
Myers, Henry	X	X	X	X			Writer	X
Moss, Jack	X	X	X	X	X		Producer-Actor	
Mullen, Virginia						X		
Murphy, Maurice						X	Actor	X
Myers, Al	X	X	X	X				
Myers, Barbara	X		X					
Nelson, Ruth	X	X	X	X			Actress	X
Nicholas, Geraldine	X	X	X	X	X			
O'Conner, Norman						X	Theatrical announcer	X
Offner, Herbert	X	X	X	X			Musician	X
O'Flaherty, E. B.						X		
Oranata, Edward S.						X		
Orme, Rosemary S. (Urme, Rosemary S.)						X		
Ornitz, Sam	X	X	X	X	X		Writer	X
Orszag, Jean, nee Jeanette Grossman						X	Secretary	X
Paige, Clinton						X	Electrician	X
Palastky, Alexander						X	Actor	4-2-47
Paley, Stanley		X	X	X			Writer	X
Parker, Lillian						X		
Parks, Larry	X	X	X	X	X		Actor	X

	I 8/31/44	II 1/8/45	III 1/16/45	IV 2/26/45	V 11/19/45	VI 5/25/47	VII Occupation	VIII Verification
Pathe, Paquerette						X		
Pederson, Peter						X		
Peel, Spencer						X	Screen Cartoonist	X
Pelleti, John Virgil						X	Actor	X
Pepper, George				X				
Perlin, Paul	X		X			X	Movie Laborer	X
Peters, John						X		
Philips, Peggy		X	X	X			Writer	X
Phillips, Webster C.						X	Free lance Make-up artist	11-19-45
Pini, Les				X	X		Writer	X
Pinney, Ted						X		
Place, Kermit						X		
Polonsky, Abraham					x		Writer	X
Pomerance, William			X				Former Union Official, SWG	
Powell, Homer						X		
Prager, Stanley	X	X	X	X	X		Actor	X
Pratt, Carolyn						x		
Preston, Lou						X	Painter	X
Privel, Lucien	X	X	X	X	X		Actor	X

	I 8/31/44	II 1/8/45	III 1/16/45	IV 2/26/45	V 11/19/45	VI 5/25/47	VII Occupation	VIII Verification
Ragsdale, Byron Young						X	Set Director	X
Ragsdale, Lacalla W.						X	Secretary	X
Rapf, Maurice	X	X	X	X	X		Writer	X
Ravetch, Irving		X	X	X			Writer	X
Reed, Valerie						X		
Reid, Arnold					X			
Revel, Elaine						X		
Revere, Anne	X	X	X	X	X		Actress	X
Reynolds, Jack	X		X			X	Technician	
Richards, Robert L.		X	X	X			Writer	
Richardson, Carolyn		X	X	X				
Richardson, Melonie		X	X	X			Actress	
Richardson, William L.		X	X	X				
Rinaldo, Frederic D.	X		X			X	Film Writer	X
Ripps, Harry	X		X			X	Technician	
River, Joerney		X	X	X				
River, W. L.	X				X		Writer	X
Robeson, Paul ([redacted]-1947)							Singer and Actor	
Roberts, Stanley						X	Actor's Agent Writer	X
Robinson, Earl	X	X	X	X			Composer-Musician	8-2-47

	I 8/31/44	II 1/8/45	III 1/16/45	IV 2/26/45	V 11/19/45	VI 5/25/47	VII Occupation	VIII Verification
Robinson, Edward G.	(C. I [redacted] -1947)						Actor	X
Robinson, Jerry		X	X	X	X		Writer	
Robison, David	X		X	X			Script reader	
Robison, Naomi						X	Actress	X
Rofheart, Leonard Jay						X	Electrician	X
Rohl, Anita						X		
Rohl, Dave						X		
Rolfe, Edward	X	X	X	X	X			
Roma, Margaret (Margrit)						X	Actress-writer	X
Romano, Amelia	X	X	X	X	X		Actress	X
Romano, Mary						X	Secretary-Screen Readers Guild	X
Rossen, Robert	X		X		X		Writer	X
Roth, Esther	X	X	X	X	X		Musician	X
Roth, Henry	X	X	X	X	X		Musician	X
Roth, Richard						X		
Rotstein, Herman	X	X	X	X			Writer and director	
Rousseau, Louise						X	Writer	X
Rubane, B.						X		
Rudnick, Stella		X	X	X	X		Actress	
Ruskin, B.						X		
Ruskin, Shimen	X	X	X	X	X		Actor	X

	I 8/31/44	II 1/8/45	III 1/16/45	IV 2/26/45	V 11/19/45	VI 5/25/47	VII Occupation	VIII Verification
Ryan, Ralph						X		
Sak, Gus						X		
Salt, Waldo	X	X	X	X			Writer	X
Samuels, Murray	X	X	X	X			Writer	X
Sandell, Bea	X	X		X			Musician	X
Sandell, George		X	X	X			Musician	X
Sanford, John	X	X	X	X	X		Writer	X
Sanford, Marguerite	X	X	X	X			Writer	X
Saul, Oscar	X	X	X	X			Writer	X
Saylin, Marcella						X		
Schaftel, George			X	X			Writer	
Schneider, Paul						X		
Schoenfeld, Bernard					X		Writer	X
Schuelberg, Virginia aka Virginia Viertel	X		X	X			Writer	X
Schuler, Dorothy						X		
Schwartz, Zack						x	Screen Cartoonist	
Scott, Adrian	X	X	X	X	X		Producer	X
Seffinger, Ben						X		
Seigel, Sanford						X	Actor	X
Selic, Leonard	X	X	X				Musician	X
Sellers, Kay		X	X	X			Actress	

	I 8/31/44	II 1/8/45	III 1/16/45	IV 2/26/45	V 11/19/45	VI 5/26/47	VII Occupation	VIII Verification
Selvin, Min	X		X				Union official	
Shaw, Ben	X	X	X	X	X		Writer and Assistant Director	
Sherwood, Stanley						X		
Shore, Wilma	X	X	X	X	X		Writer	X
Short, Anita						X	Musician	
Short, Robin	X	X	X	X			Actor	X
Siegel, Sam		X	X	X	X		Musician	X
Simmons, Mike						X	Writer	X
Sklar, George	X	X	X	X			Writer	X
Smith, Art	X	X	X	X			Actor	X
Smith, Corinne						X	Analyst	X
Smith, Ed, was Israel Malensky	X	X	X			X	Film technician	X
Smith, Harold, aka Hal Smith	X	X	X	X	X	X	Writer	X
Smith, James						X		
Smith, Lita						X	Ceramic worker	X
Smith, Milton	X	X	X	X			Writer	
Smith, Ralph						X	Painter	
Smiffin, Jane						X	Secretary Movie AFL	X
Snyder, Mike						X	Literary Dept.	X

	I 8/31/44	II 1/8/45	III 1/16/45	IV 2/26/45	V 11/19/45	VI 5/25/47	VII Occupation	VIII Verification
Solomon, Jack						X		
Solomon, Louis	X	X	X	X	X		Writer	X
Sondergaard, Gale, aka Mrs. Herbert Biberman	X	X	X	X	X		Actress	X
Sorrell, Herbert K.	(Membership in Communist Party-1938; See Summary memorandum Page						Union Official	X
Spencer, Helen M.	X		X					
Spencer, Ray	X	X	X	X	X		Writer	X
Stapp, John	(C.I. [redacted] -1947)						Hollywood Section Organizer of C.P.	X
Steele, Dorothy					X		Writer	X
Stein, Philip						X		
Stevenson, Philip		X	X	X	X		Writer	X
Stewart, Gordon						X		
Stillman, Sam						X		
Stone, George						X		
Strauss, Theodore					X		Writer	X
Sullivan, Glenda	X		X				Writer	
Taffel, Bess	X	X	X	X	X		Writer	X
Tanner, Harry		X	X	X				
Tarcai, Mary	X	X	X	X	X		Actress	
Tarloff, Frank	X	X	X	X	X		Writer	X
Thery, Jacques						X	Writer	X

	I 8/31/44	II 1/8/45	III 1/16/45	IV 2/26/45	V 11/19/45	VI 5/25/47	VII Occupation	VIII Verification
Thomas, Elizabeth						X	Secretary	X
Thomas, George, Jr.	X	X	X	X		X	Publicist	
Tolins, Natalie						X		
Towbin, Cyril	X	X	X	X	X		Musician	X
Townsend, Leo	X	X	X	X	X		Writer	X
Trabin, Rosabelle						X		
Trabin, Marion			X					
Tree, Dorothy	X	X	X	X	X		Actress	X
Trivers, Paul	X	X	X	X	X		Writer	X
Trumbo, Dalton	X	X	X	X	X		Writer	X
Turner, Jeanne						X	Ass't. Film Editor	X
Tuttle, Frank	X	X	X	X	X		Director	X
Tuttle, Karen	X	X	X	X			Musician	X
Urban, Paul						X		
Uris, Michael	X	X	X	X	X		Writer	X
Valz (or Volz), Roddie						X		
Vandermenlen, Harry						X		
Van der Kar, Joseph						X		
Van Eyck, Peter	(A very reliable but most delicate source reported Actor he was a member of the CP in Los Angeles in 1944)							X
Van Sickle, Ruth						X		

	I 8/31/44	II 1/8/45	III 1/16/45	IV 2/26/45	V 11/19/45	VI 5/25/47	VII Occupation	VIII Verification
Villard, Paul	x	x	x	x			Musician	X
Vincent, Mark			X				Actor	X
Virgo, Jean	X	X	X	X	X			
Virgo, Peter	X	X	X	X	X		Actor	X
Wakestein, Hy						X		
Walden, Alexander	X	X	X	X	X		Musician	X
Walker, Thelma						X		
Walper, Norman		X	X	X	X			
Ware, Eugene		X	X	X				
Warren, Lucy						X		
Washington, Norma		X	X	X			Writer	
Watts, William	X	X	X	X				
Waxman, Leo						X	Electrician	X
Weber, John, Mrs.	X	X	X	X				
Webster, Sherman B.						X	20th Century Fox	X
Weil, Richard		X	X	X			Writer	X
Weiner, Herman			x	X		X	Writer	X
Weintraub, Al						X		
Watkins, Rose						X	Musician	X
Wexley, John	X		X		X		Writer	X
White, Isidore						X	Film Technician, AFL	X

	I 8/31/44	II 1/8/45	III 1/16/45	IV 2/26/45	V 11/19/45	VI 5/25/47	VII Occupation	VIII Verification
Whitman, Ernest		X	X	X			Actor	X
Whitney, Lynn	X	X	X	X	X		Actress	X
Wilcox, Pamela		X	X	X	X		Actress	
Williams, Bob						X	Writer	X
Williams, Frances						X	Adress	X
Wills, Margaret Bennett aka Margaret Bennett				X			Union-Front official	
Wilner, George						X	Writer's Agent	X
Wilner, Tiba Garlin						X	Writer	
Wilson, Alice						X		
Winchell, Prentiss		X	X	X	X			
Winters, Bea	X		X			X	Secretary Analyst	X
Wroblewski, Mary						X		
Yaris, Buddy, now acting as George Tyne	X	X	X	X	X		Actor	X
Yarrick, Maria						X	Dancer	X
Yubave, Corrine						X		
Yurden, Clay			X	X	X			
Zeller, David						X		

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F. Analysis of Preceding List

As has been indicated, the preceding list reflects all the individuals in the motion picture industry or the radio industry in Hollywood, California, who are or have been members of the Communist Political Association or the Communist Party, USA, according to a most reliable but very delicate source. The occupational breakdown of the Communists listed who have been identified and their occupations ascertained, is as follows:

Actresses	45
Actors	47
Directors	15
Producers	3
Writers	127
Publicists	5
Musicians	42
Analysts	9
Technicians	12
Cameramen	3
Film Editors	1
Miscellaneous (Cartoonists, laborers, office employees, artists, etc.)	62

It should be noted that there are 159 individuals on this list whose occupations have not as yet been ascertained. A perusal of this list will reflect that many common names, which, in some instances, may be Communist Party names, are set out. Identification of these individuals has been made more difficult as the result of the small amount of identifying data available at the source. In addition, the constant rotation of places of employment by Hollywood personnel has caused additional hardships in effecting identifications.

Many of the writers, directors, producers and actors are employed in more than one capacity; that is, director and writer, writer and producer, etc. Consequently, in the occupational breakdown these individuals have been listed under each of the occupations in which they are engaged.

G. Prominent Motion Pictures with which some of the Leading Actresses, Actors, Producers, Directors and Writers identified as Communists have been connected, according to "1947-48 International Motion Picture Almanac"

Actors

Bohnen, Roman:	"Vogues of 1938"
	"Of Mice and Men"
	"So Ends Our Night"
	"Affairs of Jimmy Valentine"
	"Grand Central Murder"
	"The Hard Way"
	"Song of Bernadette"
	"The Hitler Gang"

Bridges, Lloyd:	"The Lone Wolf Takes a Chance"
	"The Royal Mounted Patrol"
	"Sun of Davy Crockett"
	"Sing for your Supper"
	"Shut My Big Mouth"
	"Blondie Goes to College"
	"I Was a Prisoner on Devil's Island"
	"Canal Zone"
	"Our Wife"
	"Two Latins from Manhattan"
	"Here Comes Mr. Jordan"
	"Three Girls About Town"
	"You Belong to Me"
	"Harmon of Michigan"
	"Cadets on Parade"
	"Harvard, Here I Come"
	"Hello Annapolis"
	"Alias Boston Blackie"
	"Tramp, Tramp, Tramp"
	"Meet the Stewarts"
	"Sweetheart of the Fleet"
	"Flight Lieutenant"
	"Atlantic Convoy"
	"Riders of the Northland"
	"The Spirit of Stanford"
	"A Man's World"
	"The Daring Young Man"
	"Sahara"
	"The Heat's On"
	"She's a Soldier Too"
	"Master Race"
	"Saddle Leather Law"
	"Strange Confession"
	"A Walk in the Sun"
	"Miss Susie Slagle's"
Carnovsky, Morris:	"The Life of Emile Zola"
	"Tovarich"
	"Address Unknown"
	"Rhapsody in Blue"
	"Edge of Darkness"
	"Our Vines Have Tender Grapes"
	"Cornered"
	"Miss Susie Slagle's"

DaSilva, Howard	"Abe Lincoln in Illinois"
	"The Sea Wolf"
	"Nine Lives Are Not Enough"
	"I'm Still Alive"
	"The Big Shot"
	"The Omaha Trail"
	"Tonight We Raid Calais"
	"The Lost Weekend"
	"Duffy's Tavern"
Garfield, John:	"Four Daughters"
	"They Made Me a Criminal"
	"Juarez"
	"Dust Be My Destiny"
	"Saturday's Children"
	"The Sea Wolf"
	"Tortilla Flat"
	"Air Force"
	"Between Two Worlds"
	"Destination Tokyo"
	"Thank Your Lucky Stars"
	"Hollywood Canteen"
	"Nobody Lives Forever"
	"Humoresque"
Hammer, Alvin:	"Greenwich Village"
	"A Walk in the Sun"
	"Doll Face"
	"The Fabulous Suzanne"
Lawrence, Marc:	"White Woman"
	"Little Big Shot"
	"Dr. Socrates..."
	"Road Gang"
	"San Quentin"
	"I Am the Law"
	"While New York Sleeps"
	"Johnny Apollo"
	"Brigham Young"
	"The Great Profile"
	"Shepherd of the Hills"
	"Lady Scarface"
	"Public Enemies"
	"This Gun for Hire"

Lawrence, Marc (cont'd.)	"Yokel Boy" "Call of the Canyon" "Neath Brooklyn Bridge" "Hit the Ice" "Calaboose" "Rainbow Island" "Dillinger" "Flame of Barbary Coast" "Club Havana" "Don't Fence Me In" "The Virginian" "Life with Blondie"
March, Frederic:	"The Dummy" "Jealousy" "Paris Bound" "Sarah and Son" "The Royal Family of Broadway" "Dr. Jekyll and Mr. Hyde" "Sign of the Cross" "Smiling Through" "Design for Living" "Death Takes a Holiday" "The Affairs of Celelini" "The Barretts of Wimpole Street" "Les Miserables" "The Dark Angel" "Anna Karenina" "Mary of Scotland" "Anthony Adverse" "Trade Winds" "Susan and God" "Best Years of Our Lives" "The Adventures of Mark Twain" "Tomorrow the World"
Murphy, Maurice:	"Beau Geste" "The Valiant" "All Quiet on the Western Front" "Private Worlds" "The Crusades" "Curly Top" "The Prisoner of Shark Island" "Gentle Julia"

Murphy, Maurice (cont'd.)	"Romeo and Juliet" "The Road Back" "Tovarich" "Forged Passport" "Career" "Abe Lincoln in Illinois" "Wolf of New York" "To Be or Not To Be" "Smith of Minnesota"
Parks, Larry:	"Mystery Ship" "Blondie Goes to College" "Canal Zone" "Harvard, Here I Come" "Harmon of Michigan" "Three Girls about Town" "You Belong to Me" "Sing for your Supper" "Flight Lieutenant" "Submarine Raider" "Atlantic Convoy" "Honolulu Lu" Hello Annapolis" "You Were Never Lovelier" "The Boogie Man Will Get You" "A Man's World" "Power of the Press" "Calling All Stars" "The Deerslayer" "The Racket Man" "Black Parachute" "Sergeant Mike" "She's a Sweetheart" "Counter-Attack" "The Jolson Story"
Prager, Stanley:	"Behind Green Lights" "Doll Face" "Gentleman Joe Palooka" "Do You Love Me?"
Robinson, Edward G:	"The Bright Shawl" "The Hole in the Wall" "The Widow from Chicago" "Little Caesar" "The Idol"

Robinson, E.G. (cont'd.)	"Five Star Final"
	"Smart Money"
	"The Hatchet Man"
	"Two Seconds"
	"Silver Dollar"
	"Tiger Shark"
	"The Little Giant"
	"I Loved A Woman"
	"Dark Hazard"
	"The Man with Two Faces"
	"The Whole Town's Talking"
	"Barbary Coast"
	"Bullets or Ballots"
	"Thunder in the City"
	"Kid Galahad"
	"The Last Gangster"
	"A Slight Case of Murder"
	"The Amazing Dr. Clitterhouse"
	"I Am the Law"
	"Confessions of a Nazi Spy"
	"Blackmail"
	"Dr. Ehrlich's Magic Bullet"
	"Brother Orchid"
	"A Dispatch from Reuter's"
	"The Sea Wolf"
	"Manpower"
	"Unholy Partners"
	"Flesh and Fantasy"
	"Destroyer"
	"Tampico"
	"Double Indemnity"
	"Mr. Winkle Goes to War"
	"The Woman in the Window"
	"Our Vines Have Tender Grapes"
	"Scarlet Street"
Van Eyck, Peter:	"The Moon is Down"
	"Five Graves to Cairo"
	"The Impostor"
	"Address Unknown"

Actresses

Collins, Linda, aka Mrs. Richard Collins, Stage name Dorothy Comingore:	"Citizen Kane" "Blondie Steps Out" "The Hairy Ape"
Gibson, Julie:	"The Feminine Touch" "Here We Go Again" "Let's Face It" "Ringside" "The Contender" "Hail the Conquering Hero" "Freddie Steps Out"
McHugh, Kitty:	"Hot Tip" "Women Are Trouble" "On Again--Off Again" "Blonde Trouble" "My Old Kentucky Home" "Broadway Serenade" "Grapes of Wrath" "Secret Evidence" "The Magnificent Dope"
Revere, Anne:	"Double Door" "The Howards of Virginia" "Men of Boys Town" "Remember the Day" "Star Spangled Rhythm" "The Song of Bernadette" "Standing Room Only" "Old Acquaintance" "National Velvet" "Rainbow Island" "Keys of the Kingdom" "Sunday Dinner for a Soldier" "Thin Man Goes Home" Don Juan Quilligan" "Fallen Angel" "Dragonwyck" "The Shocking Miss Pilgrim"

Sondergaard, Gale aka Mrs. Herbert Biberman:	"Anthony Adverse" "Maid of Salem" "Seventh Heaven" "The Life of Emile Zola" "Isle of Forgotten Sins" "The Strange Death of Adolph Hitler" "The Climax" "The Invisible Man's Revenge" "Gypsy Wildcat" "Christmas Holiday" "Enter Arsene Lupin" "Anna and the King of Siam"
Tree, Dorothy:	"Life Begins" "East of Fifth Avenue" "The Woman in Red" "Four Hours to Kill" "A Night at the Ritz" "The Great Garrick" "Having a Wonderful Time" "Trade Winds" "Confessions of a Nazi Spy" "City in Darkness" "Abe Lincoln in Illinois" "Little Orvie" "Sky Murder" "Singapore Woman" "Salute to Courage" "Hitler, Dead or Alive" "Edge of Darkness"

Producers

Buchman, Sidney:	"The Talk of the Town" "A Song to Remember" "Over 21"

Harris, Louis:	"Mardi Gras" "Caribbean Romance" "Lucky Cowboy"
Moss, Jack:	"The Shepherd of the Hills" "Journey Into Fear" "Mr. Winkle Goes to War" "Snafu"
Scott, Adrian:	"Keeping Company" "Parson of Panamint" "We Go Fast" "Mr. Lucky" "Farewell My Lovely" "My Pal, Wolf" "Miss Susie Slagle's" "Cornered"

Directors

Biberman, Herbert J:	"One Way Ticket "Meet Nero Wolfe" "King of Chinatown" "Road to Yesterday" "The Master Race" "Together Again"
Dassin, Jules:	"Reunion in France" "Young Ideas" "A Letter for Evie"
Dmytryk, Edward:	"Murder, My Sweet" "The Invisible Army" "Back to Bataan" "Cornered"
Fuller, Lester:	"You Can't Ration Love"

Writers

Barzman, Ben:	"True to Life" "Meet the People" "You're a Lucky Fellow, Mr. Smith" "Never Say Goodbye"

Bessie, Alvah:	"Dwell in the Wilderness"
	"Men in Battle"
	"Bread and a Stone"
	"Northern Pursuit"
	"Hotel Berlin"
	"The Very Thought of You"
	"Objective"
	"Burma"
Blankfort, Henry:	"Meet the People"
	"Youth on Parole"
	"Double Exposure"
	"I Killed That Man"
	"I Escaped from the Gestapo"
	"Tales of Manhattan"
	"She's for Me"
	"Harrigan's Kid"
	"Reckless Age"
	"Singing Sheriff"
	"Night Club Girl"
	"I'll Tell the World"
	"Swing Out, Sister"
	"Easy to Look At"
	"Crimson Canary"
Buchman, Harold:	"Our Daily Bread"
	"Don't Gamble with Love"
	"Blackmailer"
	"Shakedown"
	"Trapped by Television"
	"The Case of the Missing Man"
	"Come Closer, Folks"
	"Shall We Dance"
	"The Devil is Driving"
	"It Can't Last Forever"
	"Counsel for Crime"
	"Forgotten Woman"
	"On Their Own"
	"Double Alibi"
	"Manhattan Heartbeat"
	"Jennie"
	"Dixie Dugan"
	"Paris After Dark"
	"Take It or Leave It"
	"Doll Face"

Butler, Hugo	"Big City" "Society Lawyer" "Wyoming" "Edison the Boy" "Omaha Trail" "Edison the Man" "Christmas Carol" "Huckleberry Finn" "Lassie Come Home" "The Southerner" "Miss Susie Slagle's"
Cole, Lester:	"Love Technique" "If I Had a Million" "Sleepers East" "The Affairs of Cappy Ricks" "The Crime of Dr. Hallet" "The Invisible Man Returns" "The House of Seven Gables" "Pacific Blackout" "Footsteps in the Dark" "Night Plane for Chunking" "None Shall Escape" "Hostages" "Objective Burma" "Men in Her Diary" "Blood on the Sun"
Collins, Richard Joy:	"Private Miss Jones" "Thousands Cheer" "Song of Russia"
Endore, Guy:	"Lady from Louisiana" "Song of Russia" "Story of G. I. Joe
Gorney, Jay:	"The More the Merrier" "The Heat's On" "Meet the People" "Hey Rookie" "The Gay Senorita"

Kahn, Gordon:	"Gentleman's Fate"
	"The People's Enemy"
	"S.O.S.Tidal Wave"
	"Wolf of New York"
	"A Yank on the Burma Road"
	"Northwest Rangers"
	"The Cowboy and the Senorita"
	"Song of Nevada"
	"Two O'Clock Courage"
	"Her Kind of Man"
Lardner, Ring W. Jr.	"Meet Dr. Christian"
	"The Courageous Dr. Christian"
	"Arkansas Judge"
	"Woman of the Year"
	"The Cross of Lorraine"
	"Tomorrow the World"
Lawson, John Howard:	"Dynamite"
	"The Sea Bat"
	"Party Wire"
	"Blockade"
	"Algiers"
	"They Shall Have Music"
	"Four Sons"
	"Earthbound"
	"Sahara"
	"Counter-Attack"
Maltz, Albert:	"Moscow Strikes Back"
	"This Gun for Hire"
	"The Man in Half Moon Street"
	"Destination Tokyo"
	"Pride of the Marines"
Marlow, Brian:	"Bad Girl"
	"Hello Sister"
	"The Road to Reno"
	"Unmarried"
	"Beware Spooks"
	"Manhattan Heartbeat"
Rapf, Maurice H.:	"Divorce in the Family"
	"We Went to College"
	"They Gave Him a Gun"

Rapf, Maurice H. (cont'd.)	"Bad Man of Brimstone" "Sharpshooters" "Winter Carnival" "North of Shanghai" "Dancing on a Dime" "Jennie" "Call of the Canyon"
Rossen, Robert:	"Roaring Twenties" "Out of the Fog" "A Child is Born" "Dust Be My Destiny" "Sea Wolf" "Blues in the Night" "Edge of Darkness" "A Walk in the Sun"
Saul, Oscar:	"Once Upon a Time" "Strange Affair"
Sklar, George:	"Afraid to Talk" "First Comes Courage" "City Without Men"
Trumbo, Dalton:	"Road Gang" "The Remarkable Andrew" "A Guy Named Joe" "Thirty Seconds Over Tokyo" "Tender Comrade" "Jealousy" "Our Vines Have Tender Grapes"

II. COMMUNIST INFILTRATION OF LABOR GROUPS

Confidential Informant [redacted] of the Los Angeles Office, who was a member of the Communist Party from October, 1933, until September, 1935, and who has been active in the motion picture industry for a considerable period, reported that in 1934 the Communist Party realized the propaganda possibilities in the motion picture field and decided to move into the motion picture industry. He related that in the Spring of 1935 direct orders came down in mimeographed form from the top structure of the Communist Party, USA, to all units in the Los Angeles area instructing them to intensify and concentrate their activities on Hollywood and the motion picture industry. This directive emphasized the fact that Communists must try to capture the labor unions and pointed out that if this were done, the unions could be of tremendous service in influencing the type of pictures produced and thus serving the Communist cause. It should be pointed out that Informant [redacted] did not furnish this information to the Bureau until 1942, and, consequently, this mimeographed form referred to by him is not available.

John L. Leech who, in 1934, was the Organizational Secretary of the Los Angeles County Communist Party, gave testimony before the Los Angeles County Grand Jury on August 14, 1940. On this occasion he testified that Jeff Kibre was a member of the Communist Party in Hollywood in 1934. He further testified that V. J. Jerome, a prominent Marxian Communist who has been engaged in the Communist propaganda field, was sent in the latter part of 1935 by National Communist Party Headquarters to Hollywood at which time Jerome sought the aid of Jeff Kibre in setting up plans for capturing the Hollywood motion picture industry for the Communist Party.

Ezra F. Chase, identified in 1939 as having been a member of the Communist Party for a period of seven years or more, swore to an affidavit in Los Angeles on March 19, 1939, that Jeff Kibre was a member of the Communist Party. His affidavit further stated that Jeff Kibre was at that time assigned to "special" work in the studio unions, more specifically in the International Alliance of Theatrical Stage Employees, Local #37 to the organizing of special studio units of the Communist Party.

[redacted] of the International Alliance of Theatrical Stage Employees, who has been active in the trade union movement in Hollywood for a number of years and who is familiar with the activities of the Communist Party members in connection with labor groups in the motion picture industry, related that the Communist penetration of the motion picture unions began in 1934 or 1935 when a meeting was held in Carmel, California, at which the principal figure, one Mr. Michael Eistein, then attached to the Amtorg Trading Corporation and bearing the title of "Commissar of Heavy Industries of the U.S.S.R.", was present as well as a number of Hollywood personalities.

He stated arrangements were made at this meeting to finance the program of infiltration into the Hollywood studio enterprise and these arrangements later resulted in the establishment of Mr. Jeff Kibre as the individual chosen by the Communist organization to carry out its designs.

Confidential Informant [redacted] stated that in the early days of the motion picture industry there apparently was no consistency in the labor organizational set-up. The principal active labor organization was the International Alliance of Theatrical Stage Employees (IATSE).

International Alliance of Theatrical Stage Employees

Confidential Informant [redacted] reported that this was an autonomous group of local labor unions identified with the American Federation of Labor. The International Alliance of Theatrical Stage Employees' jurisdiction was recognized as the only union organization in Hollywood for a number of years. However, on two occasions, in 1921 and in 1933, strikes were called by this organization which were completely unsuccessful. In each case the strike was the result of a jurisdictional dispute and was broken by members of outside unions entering the field as strikebreakers. [redacted] related that these unsuccessful strikes brought about a very chaotic condition in the labor field in 1933 which caused many of the workers to lose confidence in the American Federation of Labor (AFL). As a result, the Communist Party had little difficulty in moving into the unorganized field with the Motion Picture Workers Industrial Union.

In 1937, after the International Alliance of Theatrical Stage Employees had reestablished themselves following the disastrous strike in 1933, one local union emerged covering what is known as the "backyard crafts" which crafts are normally identified with stage and theatrical workers such as electricians and grips. While this controversy in the trade union movement was continuing in the motion picture studios, a new attack was attempted on the established unions by an organization known as the United Studio Technicians Guild. This Guild was headed by Jeff Kibre who was attempting to set up an overall industrial union.

Before the establishment of the United Studio Technicians Guild, numerous smaller groups such as the Federation of Motion Picture Crafts and an organization which became known as the COMPAC (Committee of Motion Picture Arts and Crafts) as well as an unemployed conference all of which, according to Brewer, were obviously Communist front groups used to agitate in an effort to destroy the unions which were already organized under the AFL. According to Brewer, the struggle for domination within the labor movement in the motion picture studios did not develop into a major controversy until 1936 when the principal factor in establishing the importance of the United Studio Technicians

Guild fight was a decision of the National Labor Relations Board which challenged the validity of a contract which the International Alliance of Theatrical Stage Employees had entered into in 1936. Following this decision there was held an election which was promulgated by a petition filed by the United Studio Technicians Guild. This election resulted in the International Alliance of Theatrical Stage Employees' winning by a substantial majority. However, Local #644 of the International Alliance of Theatrical Stage Employees and Herbert K. Sorrell, who had only recently come into power in this Union, did not support the other AFL unions, actively campaigning on the side of the United Studio Technicians Guild. Sorrell's Communist connections will be taken up separately in this section of the memorandum. Following the defeat of the United Studio Technicians Guild, Kibre disappeared from the Hollywood motion picture studio labor field and his organization dissolved.

During the years of 1937 and 1938, the AFL and affiliated unions in the motion picture industry in Hollywood were greatly disturbed over the Communists' efforts to wreck or disturb the union and consequently at the union's 35th Convention held at Louisville, Kentucky, from June 3 to 6, 1940, a report was prepared which set out numerous exhibits in the form of letters written by either Jeff Kibre, aforementioned, or Roy Hudson, a national functionary of the Communist Party who is at present District Leader of the Party in the Pittsburgh area. This report, a photographic copy of which is maintained in the files of this Bureau, contains a lengthy report of Jeff Kibre dated April 23, 1928, in Hollywood, entitled "Report on Hollywood.... Review of Plan and Objectives for Past Several Months". One portion of it refers to a studio unemployment conference representing a group of unions and guilds banded together in a broad anti-International Alliance of Theatrical Stage Employees movement as a preliminary to the formation of an industrial union.

Exhibit #2 of this report is Jeff Kibre's letter to one Bob Reed of 136 West 13th Street, New York City, dated February 9, 1938. Reed is identified in the report by J. W. Buzzell, Secretary of the Los Angeles Central Labor Council, as a member of the Actors' Equity in New York and an active organizer for the Communist Party. In this regard Kibre writes, "Well, one thing about the Reds, they seldom write except on business". Kibre refers to himself in the letter as the "undercover field representative for CIO in Hollywood". Kibre states "In the meantime I wish you would discuss the matter of 'I.A.' (International Alliance of Theatrical Stage Employees) action with Jack Stachel (national functionary of the Communist Party) and the necessity of my getting in touch with contacts in the various cities. I have taken it up with Paul Cline (at that time Los Angeles Communist Party functionary) but he feels a personal appeal by you or V. J. (V. J. Jerome) rather than communicating through official channels would get quicker results."

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Exhibit #4 of this report is a letter from Roy Hudson, identified above, to Comrade Lambert at San Francisco, a copy of this letter being sent to Paul Cline in Los Angeles. This letter was dated June 21, 1938. Buzzell identified Lambert as Walter Lambert, a member of the Executive Committee of the California Communist Party. Roy Hudson, in the letter, states "On the basis of the above, it seems to me there should be a thorough reexamination of the methods of work of our people in Hollywood and especially the approach to the I.A.T.S.E.....Finally, I think that we should try and keep closer contact and have a more systematic change of information between our people in the I.A.T.S.E. in Hollywood and the people here in New York. Hereafter, when communications are sent they will be brought directly to the attention of our fraction here. Likewise we would like to have the names of people in Hollywood in this organization with whom our people here could correspond directly."

Motion Picture Workers Industrial Union

Informant [redacted] stated that this was an independent group completely under the control of Communist elements and taking orders directly from local Communist Party leaders. In the short time between the creation of this union in January of 1934 and April of 1935, it had obtained a large number of members and was well on its way to becoming the leading union in Hollywood. However, about that time instructions were sent out by the Central Committee of the Communist Party that the Party had changed its line from that of advocating the creation of separate unions under Communist control to that of affiliating with existing unions with the hope of taking over the control of these groups. In Hollywood the Communist activity was directed at affiliating with the AFL groups. These instructions called for the liquidation of all independent unions and their members sent in to the AFL unions. This policy was followed by the Motion Picture Workers Industrial Union which resulted in the gradual disintegration of this union. It was officially dissolved in February of 1936.

According to [redacted] during this same period the CIO was being organized by John L. Lewis and several attempts were made by the CIO to organize in the motion picture industry. There were at that time approximately 25 labor unions of various types in the motion picture industry. Some of these were affiliated with the AFL and the balance were independent unions [redacted] stated that in 1937 Herbert K. Sorrell became the President of the Studio Painters Local 644 of the International Brotherhood of Painters, Decorators, and Paperhangers of America, AFL. This union was a newly activated AFL group. Sorrell soon became the leader of the Communist factions among Hollywood labor

circles. After he had developed the leaders of a number of locals which had strong Communist factions in them, he moved to set up an organization which would tie all the locals into one body under his domination.

Conference of Studio Unions

[redacted] of the International Alliance of Theatrical Stage Employees who has previously been referred to herein, stated that the Conference of Studio Unions was formed by nearly the same group of unions that had formed the COMPAC (Committee of Motion Picture Arts and Crafts), the Unemployed Conference and several other labor groups which had sprung up in Hollywood during the late 1930s. One significant addition, he related, which had been made to this group was Local #683 of the International Alliance of Theatrical Stage Employees which is a union composed of studio technicians. He related that the Conference of Studio Unions took up the Communist fight where the United Studio Technicians Guild had left off only utilizing a different tactical approach. The Conference of Studio Unions was designed to form a wedge between the membership of the AFL and the International Unions of the AFL and at the same time to establish a solid front of those unions which the Communists had been able to bring into their orbit.

Confidential Informant [redacted] refers to this group as a small compact organization composed of delegates or representatives of a bloc of labor unions in the Hollywood motion picture industry which is under the control of the Communist Party operating through its members in those unions which have captured key positions. It has further been described as a Hollywood studio labor group to act as the control and steering committee which coordinates and directs Communist union activities, looking toward the taking over of all studio workers and their unions into the Communist Party orbit. The Conference of Studio Unions, according to [redacted] is the organization upon which the Communist Party relies for eventual complete domination of motion picture unions.

As the Conference of Studio Unions organization developed, [redacted] related, Herbert Sorrell began to emerge as the overall leader of the Communist fraction in the Hollywood motion picture studio unions. He stated that the Conference of Studio Unions was officially organized in 1941 at which time its activities were outlined as follows: to organize all unorganized groups in the studios into unions which the Communists could control and in the absence of any union to suit the particular craft, place workers in the Painters Union which was headed by Sorrell. [redacted] related

that the Conference of Studio Unions, following its organization in 1941, supported the Communist Party line completely, carrying on a program of agitation in which they cried for local autonomy and democratic unionism generally advocating contempt and disregard for the authority of officers within the union above the local level.

The unions, as of October, 1946, which composed the Conference of Studio Unions were as follows. It will be noted that of the eleven unions listed, ten are associated with the AFL:

Local	Parent Organization
Screen Set Designers Local 1421, AFL	Brotherhood of Painters, Decorators, and Paperhangers of America
Screen Publicists Guild Local 1489, AFL	Brotherhood of Painters, Decorators, and Paperhangers of America
Screen Story Analyst Guild Local 1488, AFL	Brotherhood of Painters, Decorators, and Paperhangers of America
Screen Cartoonists Guild Local 852, AFL	Brotherhood of Painters, Decorators, and Paperhangers of America
Moving Picture Painters and Scenic Artists, Local 644, AFL	Brotherhood of Painters, Decorators and Paperhangers of America
Special Officers and Guards Local 193, AFL	Building Service Employees International Union
Building Service Employees Local 278, AFL	Building Service Employees International Union
Studio Carpenters Local 946, AFL	United Brotherhood of Carpenters and Joiners of America
Studio Electrical Workers Local 40, AFL	International Brotherhood of Electrical Workers
Studio Sheet Metal Workers Local 108, AFL	Studio Metal Workers International Union
Studio Machinists Local Cinema Lodge 1185	International Association of Machinists

[redacted] related that since the origin of the Conference of Studio Unions, several strikes have developed in the motion picture industry which basically were the result of jurisdictional disputes between the Communist bloc or Conference of Studio Unions and the International Alliance of Theatrical Stage Employees under the leadership of Richard Walsh, International President.

Concerning these strikes participated in by the Conference of Studio Unions, Informant [redacted] has advised that they were not legitimate labor disputes but rather strikes by a group of Communist dominated local unions using the question of jurisdiction as an excuse to create a strike. [redacted] stated that these disputes have been attempts by the Communist element to disrupt the International Alliance of Theatrical Stage Employees, and that the Communist issue was usually the question around which the dispute revolved rather than the usual issue of wages, hours, or working conditions. He related that Herbert K. Sorrell, head of the Conference of Studio Unions, received the support of the Communist Party locals in these jurisdictional disputes.

[redacted] related that during the period of the Conference of Studio Unions' development, the Communist propaganda machine was making full use of the war and the period of cooperation with Russia in order to strengthen its position in Hollywood. The Communists during this period established several political fronts, according to [redacted] and made successful penetrations into several of the active crafts and guilds within the motion picture industry. This struggle for power within the Hollywood studio motion picture unions was climaxed by the 1945 jurisdictional dispute.

Informant [redacted] related that on March 12, 1945, a jurisdictional dispute between the Conference of Studio Unions and the International Alliance of Theatrical Stage Employees precipitated a strike which was purely political in character and was an attempt on the part of the Conference of Studio Unions to break the International Alliance of Theatrical Stage Employees unions in Hollywood. [redacted] continued that from March 12, 1945, until July 28, the Communist Party Line in the United States was one of collaboration which had been adopted at the time Russia was invaded by Germany in June of 1941. He stated that in view of this, the Communist Party did not take an active part in this strike. However, on July 28, 1945, the Communist Political Association reverted to the tenets of the Communist Party, USA, and elected William Z. Foster as the new National Chairman. [redacted] related that on this occasion the Party announced that it would relinquish its Browder revisionist policies and return to the basic Marxist-Leninist principles. Immediately after the change in the Party Line, the Communist

press began to support the strike and the Communist Party in Los Angeles began to issue leaflets through its various branches calling on the workers to man the picket lines in the strike.

As a further verification of the Communist Party's attitude toward this strike, it should be pointed out that on March 15, 1945, the West Coast Communist newspaper, the daily "People's World", carried an editorial captioned "End the Movie Strike at Once". This editorial pointed out that strikes in wartime were not under any circumstances permissible and further went on to discuss at length the fact that there is no excuse for any kind of a strike when the nation is at war. However, an editorial appearing in the July 24, 1945, issue of the People's World captioned "Support the Strike of the Film Unions" reflected that this motion picture strike was no longer a jurisdictional dispute as it had originally been represented to be by the producers but that it has now been revealed to be a strike of the union versus anti-union forces. The editorial concluded by stating that every effort should be made by all conscientious workers to support the strike in every way.

According to Informant [redacted] it was obvious that the Communist Party and its members were whipping the situation toward the violent stage. During October of 1945 numerous individuals were injured and violence reached such a pitch that the public and traffic were not permitted in the vicinity of Warner Brothers Studio. This strike was settled on October 29, 1945, when an agreement was reached between high AFL union officials and Eric Johnston of the Motion Picture Producers Association.

Confidential Informant [redacted] related that the real purpose of the Conference of Studio Unions was two-fold: first, the union desired to keep the general labor situation agitated in line with the Communist Party program of creating confusion in the United States; and, secondly, to maintain intact the leadership of Herbert K. Sorrell.

A strike was again called on September 26, 1946, by the Conference of Studio Unions. Informant [redacted] as well as [redacted] who was in charge of the [redacted] advised that this strike was again a purely jurisdictional matter between the International Alliance of Theatrical Stage Employees and the Conference of Studio Unions. They stated that this was merely a continuation of the previous strike in 1945 which lasted for some eight months. This strike resulted in numerous strikers and union leaders being arrested in Los Angeles.

[redacted] related that some 1189 defendants were arrested in connection with this strike.

According to the records of the [redacted] on October 11, 1946, 26 defendants were arrested at the Technicolor Studios, charged with violation of Section 23.10 of the Los Angeles Municipal Code which is parading without a permit. Following the arrests, however, this Section of the Municipal Code was declared unconstitutional by the Appellate Division of the Los Angeles Court which resulted in all 26 defendants' being dismissed.

[redacted] stated that on October 14, 1946, 208 defendants were arrested at Columbia Studios charged with violation of failure to abide by the Court's injunction which prohibited mass picketing at the studio unions. Of the original number arrested, 113 defendants pled guilty; 41 were dismissed for lack of evidence; 47 were found not guilty; 6 defendants are off the calendar pending other action while 1 defendant jumped bond and there is at present a bench warrant outstanding for him. The disposition of these cases involved fines being levied against those convicted ranging from $30 to $200 each.

The records also reflected that on October 26, 1946, 125 defendants were arrested at Columbia Studios for violation of Municipal Code 23.10 (parading without a permit). Of the 125 arrested, 3 defendants were dismissed for lack of evidence; 11 pled guilty, receiving fines up to $25 or sentences up to 5 days; 30 were convicted, in most cases fines being imposed of from $10 to $75, however some fines were as high as $150; and in the case of James Shelton, he was sentenced to 30 days in jail. All of the above have appealed their cases. The trial on the additional 81 defendants is slated for October 15 pending the appeal of the 30 persons convicted in this case.

On November 15, 1946, 696 defendants were arrested at Columbia Studios charged with violating Municipal Code 23.10 (parading without a permit). Of these 600 pled guilty to the charge and each one paid a fine of $25; 88 defendants were dismissed for various reasons, it being pointed out by the Los Angeles City Attorney Donald M. Redwine that many of the officers used to make these mass arrests were inexperienced and not in permanent status with the Police Department. Consequently they could not be used to testify which resulted in insufficient evidence in many cases. The records also reflected that two persons made bail and forfeiture was made later resulting in bench warrants being issued for these two individuals. 6 defendants were taken off the calendar because they are defendants in Superior Court on conspiracy counts and will be referred to hereinafter.

On November 16, 1946, at Columbia Studios, an additional 124 defendants were arrested for violation of the California Penal Code 166.4 which has reference to the disregarding of a Superior Court order which in this case was

an injunction prohibiting mass picketing. Of the 124 defendants, 70 were convicted. The minimum fine for each person was $300 and the maximum fine was $300 and one year in jail. 13 defendants were dismissed by the court because of insufficient evidence or the temporary status of the policemen making the arrests. 39 defendants were dismissed upon a motion of the City Attorney, and 2 defendants will be tried in October, 1947.

In addition to the above figures, [redacted] pointed out that there were 10 individual arrests made at various locations in the Hollywood area in connection with the motion picture strike.

Under date of November 22, 1946, the Los Angeles Daily News contained an article which reflected that felony indictments had been returned by the County Grand Jury on that date against 14 Hollywood film leaders for activity in the film strike. The article reflected that the 14 so indicted were arraigned before Judge William R. McKay and subsequently freed on $5,000 bail. Those charged were as follows:

Herbert K. Sorrell	Matthew Matison
Averill Berman	Carl Head
Ed Gilbert	Russell McKnight
Norval Crutcher	John Martin
James Skelton	Roy Tindall
Andrew Lawless	Frank Drdlik
Louis Whitman	Wilbur R. Highie

Specifically, Sorrell is accused of advising and encouraging the Conference of Studio Unions' members in their picketing of Columbia Studios. Berman is alleged to have incited pickets at Metro-Goldwyn-Mayer Studios during which demonstration several Deputy Sheriffs were injured. Gilbert, Matison and Frank Drdlik are charged with having incited pickets to disregard court orders at various union meetings. Lawless was accused of an attack upon Henry Siccardi, a non-striking film technician, on October 22, 1946. Sorrell, Matison and Gilbert are also named as having advised picketing of Columbia Studios on November 14, 1946. The other men are alleged to have directed picketing activities.

On July 19, 1947, Frank Barnes, Assistant District Attorney in Los Angeles, California, related that the indictments against Berman, Skelton, Tindall and Drdlik were dismissed because of insufficient evidence. He also stated that a challenge to the indictment had been presented which contended that the Grand Jury had not been selected in a manner provided by law. He stated that the Grand Jury did not represent a true cross section of society. Following is a brief background as well as the Communist affiliations of each of the individuals originally indicted:

Averill Joseph Berman

Berman is a Radio Commentator who resides at 1116-4/5 Tamarind, Hollywood, California. He was born on April 19, 1919, at Minneapolis, Minnesota. Berman was released on bond on November 19, 1946, after having been charged with violation of California Penal Code, Sections 182, 409, 166, 245 and 518. With regard to Berman's Communist connections, there exists to date no documentary evidence of his membership in the Los Angeles County Communist Party. However, he has been active on behalf of Communist front organizations in the Los Angeles area. A pamphlet was made available entitled "Campus Currents", which is a bulletin published by the Four Freedoms Club of the American Youth for Democracy, in Los Angeles. Page 1 of this bulletin for November 12, 1945, carried a heading, "Averill Berman, Addresses First AYD Meeting." The article stated that Berman, CIO reporter and Army orientation lecturer, highlighted the first meeting of the Four Freedoms Club on Friday, November 10, 1945. On January 9, 1946, Confidential Plant Informant, [redacted] of the Los Angeles Office, made available documentary evidence of an address made by Berman at the American Youth for Democracy Conference held on October 21, 1945, at Los Angeles City College.

[redacted] an active informant of the Los Angeles Office who furnishes [redacted] 6th C.D. Section of the Communist Party, provided a mimeographed announcement on July 29, 1946, distributed by the Executive Committee of this Section of the Communist Party urging members to attend a mass meeting scheduled for July 29, 1946, at the Gilmore Stadium Auto Parking Lot. Agents of the Los Angeles Office attending this meeting reported that Gordon Williams, candidate for the 59th Assembly District, State of California Legislature, was the Chairman of this meeting and that he introduced Averill Berman. Following Berman's talk, Williams introduced Emil Freed as Chairman of the 59th District Communist Club.

The East Side Journal, a local Los Angeles newspaper, on March 27, 1947, commented on the opinion expressed by Averill Berman in his news analysis over radio station KXLA. The newspaper specifically reflected that Berman pointed out the danger of Fascism in the proposed outlawing of the Communist Party and that he stated that the battle ground "has changed to the community where we must fight the corruption of our educational system, police force and local courts".

Norval Dixon Crutcher

Crutcher is Secretary-Treasurer of Local 683 of the Film Technicians Union, International Alliance of Theatrical and Stage Employees. He resides

at 2050 Hightower Street, Los Angeles, California. Crutcher was born in Louisville, Kentucky, on October 17, 1889. [redacted] Street, Los Angeles, stated that Crutcher joined the Communist Party in 1937 under the name of Norman Newman. [redacted] a discontinued paid informant of the Los Angeles Office who was formerly a member of the Los Angeles Police Department assigned to Communist and radical investigations, related that Crutcher joined the Communist Party on September 27, 1937, under the name of Norman Newman, having been recruited into the Party by Sidney Martin who was at that time one of the most active Communists in Hollywood.

Through [redacted] a functionary of the Communist Party in Los Angeles, it was ascertained that in 1944 Crutcher held 1944 Communist Political Association Card 47439. According to this source, the membership card was issued on December 6, 1944. Through this same source, it was also ascertained that Crutcher was also a member of the commission which governed the cultural and miscellaneous groups in the Hollywood area. Confidential Informant [redacted] related that in 1944, Crutcher was a member of the Hollywood Democratic Committee, an organization known to have been infiltrated by and under the influence of Communists.

Frank J. Drdlik

This individual, who is a member of the Set Designers Union #1421, resides at 5922 Carlton Way, Hollywood, California. Drdlik was born on August 19, 1901, in Yugoslavia. He was naturalized on February 20, 1922, in Douglas County, Nebraska, having Certificate #1659434. On May 17, 1947, an extremely reliable but highly delicate source advised that Drdlik was a member of the Communist Party. The record which this source made available was dated on December 11, 1945, and indicated he most probably had Communist Party membership card #49925.

Edward McCreary Gilbert

Gilbert, who is Business Agent of the Set Decorators Union #1421, resides at 1051 East Magnolia Avenue, Burbank, California. Gilbert, who is 43 years of age, has been affiliated with the Communist Party in Los Angeles for a considerable length of time. Through a highly confidential but thoroughly reliable source it was ascertained on February 11, 1947, that Gilbert had returned from special leave to the Whitman Branch of the Communist Party.

Confidential Informant [redacted] of the Los Angeles Office who is a member of the Communist Party, attended a homecoming party of the Walt Whitman Communist Party Club in Los Angeles on December 1, 1945, held at the home of Art and Evelyn Shapiro, both Communists, in honor of returned veterans. According to this reliable source, Gilbert was in attendance at this meeting.

This same source advised that on January 11, 1946, at a meeting of the Whitman Club of the Communist Party, Gilbert was nominated for the position of Chairman but declined after George Sandy, Los Angeles County Financial Director of the Communist Party, stated that Gilbert was "tied up in studio unions".

Carl C. Head, also known as Earl Clark Head

Head is chairman of the Conference of Studio Unions and Assistant Business Agent of the Painters Union Local #644. He resides at 143 North Mariposa, Los Angeles, California.

Head, who is 51 years of age, has not been identified as a member of the Communist Party in Los Angeles to date.

Wilbur R. Higbie, also known as Ray Higby

Higbie, who is a member of the Carpenters Union Local #946, resides at 909½ South Catalina Street, Los Angeles. Higbie, who is 47 years of age, has no previous Communist record according to the Los Angeles Office.

Herbert Knott Sorrell

Sorrell is the Business Agent of Local #644, Studio Painters Union, AFL, and is the President of the Conference of Studio Unions. Sorrell resides at 1153 Norton Avenue, Glendale, California. At the time of his arrest in November, 1946, Sorrell was 49 years of age.

The [redacted] records also show that Sorrell was arrested on November 8, 1930, on a gambling charge. As a result of this arrest, he was fined $10 and given 5 days in jail. In October, 1946, Tom Cavitt, Representative of the California Tenney Committee Investigating Un-American Activities, provided the Los Angeles Office with a photograph of a receipt for a Communist Party membership book #60622 on which appears the signature "Herb Stewart". The signature appears to have been started as "So" and then the "T" written over the "o". This receipt refers to book #74283 signed "Herbert Stewart".

[redacted] California, furnished the Los Angeles Office on June 6, 1941, with a 1938 Communist Party registration blank filled out in handprinting under the Party name: "Herbert Stewart". The Bureau's Laboratory, after a handwriting comparison, positively identified the document as having been prepared by Herbert K. Sorrell. The Los Angeles Office has no documentary evidence of membership on the part of Sorrell in the Communist Party or the Communist Political Association since 1938.

From [redacted] in Los Angeles, it was ascertained on October 31, 1945, that a discussion was had regarding the strike situation participated in by members of the Hollywood Section of the Los Angeles County Communist Party. During this discussion the probability of having Herbert Sorrell actually join the Communist Party was discussed. MacClelland, who at that time was a functionary of the Hollywood Section, terminated this discussion by stating she had discussed this possibility with Sorrell, who advised her he had considered it but decided not to because he would turn red in the face if someone were to ask him if he were a member and it was necessary for him to reply that he was not, knowing himself that he actually was. MacClelland stated that Sorrell had advised her he was conscious of the class struggle.

A 6-page information bulletin released by the International Alliance of Theatrical Stage Employees dated November 13, 1945, entitled "The Record of Herbert K. Sorrell, President of CSU (Conference of Studio Unions) and Strike Leader in the Hollywood Strike Commencing March 12, 1945" was obtained. The subheading for this bulletin was "Communist Activities from 1938 up to the Present Time". According to this bulletin, Sorrell was associated with the following organizations. The following quotations are taken directly from the bulletin:

"1. Motion Picture Democratic Committee. Herbert K. Sorrell was a member of this Executive Board and continued actively to support the new position of the organization, which was in strict conformance with the Communist Party line.

"2. Hollywood Democratic Committee. Herbert K. Sorrell now emerges as a member of the Executive Board of this organization, whose program is just the reverse of its predecessor where he was also a member of the Executive Board.

"3. Labor's Non-Partisan League. Herbert K. Sorrell was State President of this organization and opposed the third term for President Roosevelt, denouncing him for leading us into war.

"4. Patterson Slate. This organization opposed aid to England and was strictly isolationist. It followed the Communist Party line and was in sympathy with the aims of the Party.

"5. Workers Alliance. Herbert K. Sorrell was one of the speakers at a mass demonstration of this organization before the Hollywood District SHA headquarters, 245 South Western Avenue, March 7, 1940.

"6. National Federation for Constitutional Liberties. The Attorney General of the United States has pronounced this organization to be a Communist front. Herbert K. Sorrell in the official announcement of the meeting appears as one of the sponsors of this organization. This organization has followed every twist and turn of the Communist Party Line and is still in operation.

"7. Yanks Are Not Coming Committee. Herbert K. Sorrell was listed as one of the speakers at the Student Union, University of California at Los Angeles, on April 18, 1940. The purpose of the meeting was to induce the students of the college to stage a 'peace strike'.

"8. Schneiderman-Darcy Defense Committee. Herbert K. Sorrell was a member of the committee to protest the deportation of William Schneiderman and Samuel Darcy, two top officials of the Communist Party.

"9. Earl Browder. Sorrell sent a petition demanding the immediate release of Earl Browder, head of the Communist Party in the United States, during his incarceration in the Atlanta Penitentiary.

"10. Leo Gallagher Testimonial. Sorrell was one of the sponsors of a testimonial dinner given in honor of Leo Gallagher, Communist of the law firm of Katz, Gallagher and Margolis, given at the Wilshire Bowl in Los Angeles on June 2, 1941.

"11. Harry Bridges Committee to Defeat Deportation. Herbert Sorrell was one of the signers of an open letter addressed to the President of the United States protesting the deportation of Bridges.

"12. American Youth for Democracy. On December 1, 1944, the AYD in the Los Angeles area held a meeting for the celebration of the first anniversary of the change of the name Young Communist League to American Youth for Democracy. Herbert K. Sorrell was one of the sponsors of the meeting.

"13. People's World Press Conference. The People's World is a Communist publication on the West Coast. On August 4, 1943, a press conference was held for the benefit of this publication at 2936 West 8th Street, Los Angeles, California. Sorrell was one of the sponsors of the conference.

"14. Third Annual Convention, Los Angeles County Communist Party. This convention was held April 29 and 30 and May 1, 1938, at 121 West 18th Street, Los Angeles. Herbert K. Sorrell has denied that he has ever been a member of the Communist Party. A photostatic copy of the minutes of the above Communist convention shows the following names written on the back page: William Schneiderman, State Secretary of the Communist Party, District 13; Don Healy; High Wilkins; Herb Sorrell and Urchel Daniels."

Andrew Lawless

Lawless is a member of the Studio Painters Union #644 and resides at 10736 Lawler Street, Los Angeles, California. At the time of his arrest Lawless gave his age as 45.

On October 4, 1946, [redacted] Los Angeles, advised the Los Angeles Office by telephone that [redacted] Andrew Lawless, a carpenter, was taking a leading part in the studio strike in Hollywood. He described [redacted] Andrew as a "right-hand man of Herbert Sorrell". He stated [redacted] was a loyal American citizen who was not a member of the Communist Party. [redacted] readily admitted the fact that there were numerous Communists in the Conference of Studio Unions.

Confidential Informant [redacted] of the Los Angeles Office advised that Andrew Lawless was "one of the sluggers for Herbert Sorrell". [redacted] related that, although Lawless has "played along with the Communists", he did not believe him to be an actual member of the Communist Party.

Russell L. McKnight

McKnight is the President of Local #683 which is the Film Technicians Union affiliated with the International Alliance of Theatrical Stage Employees. McKnight resides at 4317 Bakman Street, North Hollywood, California, and at the time of his arrest in November, 1946, he gave his age as 33.

The masthead of the November, 1943, issue of the International Alliance of Theatrical Stage Employees, Local 683, publication called "Flashes" reflects that Russell L. McKnight was President of the organization. Norval D. Crutcher, previously identified as a Communist, was Secretary and Treasurer.

On July 21, 1947, [redacted] who is an investigator of the Los Angeles District Attorney's Office, exhibited a sworn statement which he

took from [redacted] in the office of the International Alliance of Theatrical Stage Employees on April 1, 1947. This statement was taken in connection with the Conference of Studio Unions' Strike. The following excerpts were taken from this statement reflecting McKnight's Communist tendencies. According to [redacted] in 1944 he was working as technical editor of the magazine "Flashes". He related that during this period he differed with the policies of McKnight who was the editor of the magazine. He stated he told McKnight that he was plugging Communism and that it was [redacted] desire that the magazine contain writings of a technical nature. [redacted] stated it was his wish to publish a magazine representative of the film technicians and not a magazine dealing in politics or Communism. Continuing his comments regarding his differences with McKnight in the publication of the magazine, he stated as follows:

> "Then when he went so far to the left that I couldn't take it any longer -- I couldn't ask people like Bell and Howell to advertise in a paper that showed a cartoon of Westbrook Pegler living in a sewer and called the President a Fascist. I couldn't go for that. Then he called me a Fascist and I resigned. I told him I won't go on with this stuff. He said, 'O.K., across your card at the union office which I have filed I have written "traitor"'. I said, 'All right then, and when your office is some day broken into by the FBI, I will be very happy to have them see that record, that I was not one of your party'. Those are my exact words to him."

Confidential Informant [redacted] of the Los Angeles Office, reported that Russell McKnight ran for the Los Angeles City Council from the Hollywood area in the 1947 Spring elections, but was defeated. He advised that the Communist Party supported McKnight and commented as follows regarding the Communist Party support given him. [redacted] stated he was present at a meeting of the Communist Club held on February 18, 1947, at which John Stapp, Hollywood functionary of the Communist Party, stated that the Party agreed to handle completely the 125 precincts in the second district for the McKnight campaign, working in the name of the campaign and not in the name of the Party. He stated that the progressive AFL had come out in favor of McKnight. He related that the Communist Party was only supporting and not endorsing McKnight, continuing that "We endorse only Communist candidates".

John R. Martin

Martin is the Business Representative of Local 683, Film Technicians Union, and resides at 2144 Midvale Avenue, West Los Angeles.

The Hollywood Reporter for March 2, 1945, (a trade paper) stated that John R. Martin was a member of the Board of Hollywood Guilds and Unions. Confidential Informant [redacted] related that an organization known as the "Motion Picture Labor Committee for Political Action" was set up on September 6, 1943, at a meeting held at 1627 Tujunga Boulevard. The purpose of this organization, according to [redacted] was ostensibly to take part in the forthcoming elections, nationally and locally and to elect candidates favorable to the cause of the Communist Party. John R. Martin attended this meeting representing his Local Union #683. The masthead of the November, 1943, issue of "Flashes", previously identified, reflected that Martin was the Business Agent with known Communist Norval D. Crutcher, previously referred to herein, as Secretary-Treasurer.

Matthew Irving Matison (frequently spelled Mattison)

Matison is the President of the Screen Story Analysts Guild. He resides at 8441 Ukon Trail, Court #2, Canoga Park, California. Matison was born in Boston, Massachusetts, on May 30, 1915. The records of the Registry Department in the City of Boston reflect that Matison's father and mother were born in Russia.

On March 25, 1945, Confidential Informant [redacted] a paid reliable informant of the Los Angeles Office, who has access [redacted] Communist Party headquarters in Los Angeles, produced a piece of paper with the following notation thereon:

> "(March 20, 1945). Matthew Matison, No. 75899 (1945) from East End Club, Pittsburgh, Pennsylvania. Has no transfer. Lives with George Maki of the East Los Angeles Club, 4306 East 5th Street, Los Angeles 22. Looking for work. From New England."

Through this same source, it was ascertained in March, 1945, that Matthew Matison, who was issued Communist Political Association membership card 75899 was transferred from the East End Club of Pittsburgh Communist Political Association to the Los Angeles County Communist Political Association. It was also ascertained through a highly confidential and delicate source that Matison was a member of the North Hollywood Section of the Los Angeles County Communist Party during 1946.

James N. Skelton

The Business Agent of Local 946 of the Studio Carpenters, AFL, Skelton resides at 3760 Dover Street, Los Angeles, California. According to Confidential Informant [redacted] Skelton is not a Communist and he is definitely anti-Communist. He stated that Skelton accepts the support of the Communists to try to win the strike for the Conference of Studio Unions.

Roy Tindall, with alias Roy Tyndall

Tindall is the Business Agent of the International Brotherhood of Electrical Workers, Local #40. He resides at 1225 North Highland, Los Angeles, California. There is no information available in the Los Angeles Field Division reflecting that Tindall has any connections with the Communist Party.

Louis Whitman

This individual is a member of the Studio Carpenters Union Local 946 and was a picket captain in the Conference of Studio Unions' strike. He resides at 935½ North Vendome Street, Los Angeles. At the time of Whitman's arrest, he gave his age as 50 and Social Security number as 067-16-0680. The Los Angeles Office has no information or evidence that Whitman is a member of the Communist Party.

The Los Angeles Daily News of July 7, 1947, carried an article reflecting that 11 major Hollywood Studios in the International Alliance of Theatrical Stage Employees were sued on July 7, 1947, for $43,000,000 by the striking Conference of Studio Unions. According to the article, former Attorney General for the State of California, Robert W. Kenny, and his law partner, Morris E. Cohn, filed suit in Federal Court. The suit was based on the provisions of the Sherman Anti-Trust Act charging the existence of a "back scratching" agreement between the producers and the International Alliance of Theatrical Stage Employees to kill off competition in their respective fields. If the International Alliance of Theatrical Stage Employees helped the major studios kill off independent competition, the suit said, the International Alliance of Theatrical Stage Employees would help the major producers crush the Conference of Studio Unions. The suit charged that Willie Bioff, former head of the International Alliance of Theatrical Stage Employees, who, according to the news article, was convicted of extorting bribes in the film industry still "formulates, directs and supervises the affairs of the defendant, the International Alliance of Theatrical Stage Employees". The article also reflected that this was the second million dollar suit filed in four days relating to the 10 month old Conference of Studio Unions strike. Sixteen members of the AFL Studio Carpenters Brotherhood asked for $28,000,000 in back pay in a suit filed against the major producers and the International Alliance of Theatrical Stage Employees.

Screen Writers Guild

The Motion Picture Almanac for 1942 and 1943 reflected that the Screen Writers Guild was an affiliate of the Authors League of America, Inc.

The Authors League of America does not have a local organization in Los Angeles. The representative of the Authors League of America in Los Angeles until recently was Ann Roth Morgan, who was secretary of the Screen Writers Guild. According to a highly confidential but most delicate source, Morgan was a member of the Communist Party, USA, assigned to Branch A-1 of the Northwest Section, and as of November 1[illegible], 1945, was a member of the Communist Party, Northwest Section, Los Angeles, California.

The Hollywood Press Times, (a weekly "throw away" tabloid which according to informant [redacted] followed the Communist Party line) for November 10, 1944, reflected that the Screen Writers Guild was organized in 1933 in the Hollywood motion picture industry. Informant [redacted] has reported that this was one of the first unions in the cultural field to come under the influence of Communists in Hollywood. He related that among the original organizers were John Howard Lawson, Samuel Ornitz, and Guy Endore. These individuals who have been identified as Communists, are referred to in Section I of this memorandum where their Communist affiliations are set forth. According to [redacted] John Howard Lawson, Robert Rossen, Lester Cole, Hugo Butler, Waldo Salt, and Ring Lardner, Jr., are among the leading Communists in the Guild who have been most influential in the forming of its policies. All of these individuals have been identified as Communists and their Communist affiliations are set out in Section I of this memorandum.

[redacted]
California, [illegible] June, 1945, [redacted]
Screen Writers Guild. He stated that between 1935 and 1939, he realized that Communists were gaining control of the Screen Writers Guild. He related that the Communists gained this control through their untiring efforts in seeking to project their ideals in the Guild. He stated that they called more meetings "than any human being but one interest in Communism could ever desire to attend". He recalled specifically that from 1935 to 1939 he spent almost all of his evenings attending meetings primarily directed at his personal effort to keep the Communists from controlling the Screen Writers Guild. He related that after years of fighting, he found it impossible to do anything about the Communist control of the Guild which resulted in his withdrawing his membership. He emphatically stated that there was no question in his mind but that the Communist element was in complete control despite the fact that the majority of the membership in the Screen Writers Guild, in his opinion, were neither Communist members nor Communist sympathizers. This source related that John Howard Lawson has a strong influence on the members of the Executive Board of the Screen Writers Guild. He related that in his opinion, John Howard Lawson, Gordon Kahn and Ring Lardner, Jr., are the three most dangerous Communists in Hollywood.

According to the organization's official publication in June of 1945 there were approximately 13,000 members of the Screen Writers Guild.

Of this number about 100 were identified as Communists at that time through information obtained by a very confidential but extremely delicate source. The names of these individuals who are still affiliated with the motion picture industry are set out in Section I of this memorandum. In addition, a great many others, according to [redacted] were associates of Communists, reported to be sympathetic to Communist ideologies and/or members of Communist front organizations.

However, in order to show the true significance of these figures, it is necessary to consider the reports of such confidential informants as [redacted] as well as [redacted] of the Motion Picture Alliance for the Preservation of American Ideals, the latter group having been formed to oppose Communist influence in the motion picture industry during February of 1944. These informants have stated that the Screen Writers Guild is actually controlled and operated by between 100 and 300 members who take an active interest in the work of the organization. As a further clarification of these figures, it was noted that in January of 1946, the "Screen Writer", the official publication of the Screen Writers Guild, contained a report reflecting that there were 1317 members of the Screen Writers Guild. The report classified 972 members as being active and 345 as associate members. The associate members were identified as writers who have been elevated to directorships or producerships in the motion picture industry. It also pointed out that of the 972 members of the Screen Writers Guild, only 366 were employed at that time in the eight major studios in the motion picture industry.

Informan[redacted] related that the majority of the members of the Screen Writers Guild belonged to the Guild as a bargaining agency and not for any "political reasons". However, Communists belong to the Guild for "political reasons". Hence the majority of the members of the Screen Writers Guild do not attend the regular meetings and take no active interest in the Guild. [redacted] of the Motion Picture Alliance, [redacted] Beverley Hills, California, reported that for 14 years he carried on an open fight with the leaders of the Screen Writers Guild due to the fact that it was completely dominated and controlled by Communists since its organization. He identified the following individuals as the principal figures in the Communist controlled group.

John Howard Lawson	Lester Cole
Sam Ornitz	Borris Ingster
Gordon Kahn	John Bright
Fred Rinaldo	Dorothy Parker
Dashiell Hammett	Marian Spitzer
Donald Ogden Stewart	Ring Lardner, Jr.

[redacted] stated that he is certain that these individuals are all Communists. He continued by relating that many years ago he thought a man could not be called a Communist unless he carried a card (Communist Party membership card) but that he has come to learn that the most dangerous Communists do not carry cards. He related that he could prove every one of these individuals was a Communist by his strict adherence to the Communist Party policy over the past 14 year period.

According to the Hollywood Reporter a Hollywood studio daily paper, dated August 21, 1946, the "second report on Un-American Activities in California, published by the Joint Fact-Finding Committee of the State Legislature, stated that the Committee members consider John Howard Lawson one of the most important Marxist strategists in Southern California. John Leech, former Secretary of the Communist Party for Los Angeles County, testified before the Los Angeles County Grand Jury that Lawson had been sent from New York to Hollywood by the Central Committee of the Communist Party and that he had immediately become active in Hollywood Study Clubs and in the Communist faction of studio unions, particularly in the organization of the Screen Writers Guild. Leech stated that Lawson became a dominant figure in Communist Party drama groups and attended Communist Party faction meetings in New York and Hollywood. Thus, Leech's testimony establishes that the Screen Writers Guild's founder, the first president, came directly to Hollywood from Communist Headquarters in New York and that the establishment of the Screen Writers Guild was the mission he was entrusted with by that headquarters. Lawson was the first commissar of thought planted by the Communist Party in the motion picture industry."

[redacted] of the International Alliance of Theatrical Stage Employees, on July 17, 1947, stated that the Screen Writers Guild is definitely under the control of the Communist Party, principally through three men, John Howard Lawson, its founder; Gordon Kahn and Emmet Lavery, the present President of the group. According to this source, all three of these individuals are Communists. He stated that they do not necessarily have membership cards in the Party so far as any documentary proof is concerned but their policies and dealings in the Screen Writers Guild which have always coincided with the current Communist Party Line, cause him to believe they are Communists. He related he thinks Lavery knows what "the score is" and "Party member or not, he is not being innocently taken in by the Communist Party".

The Communist connections of Kahn and Lawson are set out in Section I of this memorandum.

There is no evidence in the Los Angeles Office indicating Lavery is a member of the Communist Party. However, [redacted] former National Communist functionary [redacted] who is now acting as an

informant for the New York Office, related that Emmet Lavery is supposed to be a well-known Catholic. According to [redacted] it was felt by the Party that because of Lavery's being known as a Catholic, Lavery could be effective where a man better known for his Communist connections might have been at a disadvantage. Although supposedly a Catholic, [redacted] related Lavery was regarded by Communist Party leaders at the National Headquarters as a loyal and faithful follower of the Communist Party Line. [redacted] remarked that Lavery might not have been as much under the influence and control of the Communists at the outset of his affiliation with the Guild as he became later on. He may have eventually become an actual member of the Communist Party although [redacted] was not sure of this. In any case, Communist leaders were well aware of Lavery's weaknesses and made very good use of him in connection with their program in the Screen Writers Guild.

[redacted] related that, with regard to the Screen Writers Guild generally, the Communists were either organizers of or a big factor in the organization of the Screen Writers Guild. He stated that the Communists definitely have control of this organization and that the development of the Guild was part of the Communist program to infiltrate the movie industry and to dictate policies to the industry. He stated that he recalls hearing the Screen Writers Guild and its activities discussed by the Communist leaders and remembers discussions by the Cultural Committee of the Communist Party in which it was agreed that the control of the writers in Hollywood would provide the wedge for control of all Hollywood. The purpose of the Guild, he stated, was to obtain better conditions for its members and to further the Communist Party's position in influencing public opinion. After the Guild was fully organized, [redacted] related the Party used it in many ways including for the purpose of "pulling the leg of management". In accordance with Communist Party strategy of using the negative approach when the positive was found to be unsuccessful or unsuitable, the Guild was also utilized successfully for its "disintegrating effect". [redacted] explained that he meant by this that management and influential persons were forced into line to avoid criticism. So-called "experts" within the Guild have been, by belittling and harping along certain lines, effective in isolating persons who opposed the Party's line or at least were successful in destroying their effectiveness. [redacted] knows from reports seen by him at the Daily Worker Office and at Party Headquarters, that at the time he left the Party which was in the Fall of 1945, the Guild was as completely under the Party's control as such organizations as the International Workers Order.

The May, 1946, issue of "Screen Writer", listed the Screen Writers Guild's studio chairmen. This list included Melvin Levy for Columbia Studios, Isobel Lennart for Metro-Goldwyn-Mayer, Abe Polonsky for Paramount, and Henry Myers for RKO. All of these individuals have been identified as Communists and their Communist affiliations are set out in Section I.

According to the "Screen Writer," Volume No. III, No. 2, dated July, 1947, the present officers and executive board members of the Screen Writers Guild are as follows:

Emmet Lavery	President
Mary McCall, Jr.	First Vice President
Howard Estabrook	Second Vice President
Hugo Butler	Third Vice President
F. Hugh Herbert	Secretary
Harold Buchman	Treasurer

Executive Board

Melvill Baker	F. Hugh Herbert
Harold Buchman	Talbot Jennings
Hugo Butler	Ring Lardner, Jr.
James M. Cain	Ranald MacDougall
Lester Cole	Mary McCall, Jr.
Philip Dunne	George Seaton
Howard Estabrook	Leo Townsend

Alternate Executive Board Members

Maurice Rapf	Henry Myers
Gordon Kahn	David Hertz
Isobel Lennart	Morris E. Cohn, Counsel
Valentine Daview	Alice Penneman, Secretary

Of the above 28 officers and executives the following 10 are, or have been, members of the Communist Party.

Harold Buchman

Buchman has been identified through a highly confidential but most delicate technique on August 31, 1944, January 8 and 16, February 26 and November 19, 1945, as a member of the Northwest Section of the Los Angeles County Communist Party or Communist Political Association. Through this source it was also ascertained that he was a functionary of the Party and held 1945 Book #46802.

Hugo Butler

Through this same source it was ascertained on August 31, 1944, January 8 and 16, 1945, and February 26, 1945, that Butler was a member of Branch A-3 of the Northwest Section of the Los Angeles County Communist Party and that he had been a member of the Communist Political Association.

Lester Cole

The same source advised that on August 31, 1944, January 8 and 16, 1945, and February 26, 1945, Cole was a member of Branch A-3 of the Northwest Section of the Los Angeles County Communist Political Association and his 1945 Book Number was 46805.

David Hertz

The same confidential source also related that on January 16, 1945, Hertz was a member of the Northwest Section of the Los Angeles County Communist Political Association.

Gordon Kahn

The same source related that on August 31, 1944, January 8 and 16, February 26, and November 19, 1945, Kahn was a member of the Northwest Section of the Communist Political Association or the Communist Party. His 1945 Book was #46823.

Ring Lardner, Jr.

On August 31, 1944, January 8 and 16, February 26 and November 19, 1945, the same confidential source advised that Lardner was a member of Branch A-1 of the Los Angeles County Communist Political Association or Communist Party. He held 1945 Book #46806.

Isobel Lennart

The same source related that on August 31, 1944, January 8 and 16, February 26, and November 19, 1945, Lennart was a member of the Northwest Section of the Los Angeles County Communist Party or the Los Angeles Communist Political Association. She held 1945 book #46816.

Henry Myers, also known as Henry Meyers

On August 31, 1944, January 8 and 16, and February 26, 1945, the same source advised that Myers was a member of the Los Angeles County Communist Political Association and in 1945 held Book #41819.

Lawrice Rapf

On August 31, 1944, January 8 and 16, February 26 and November 19, 1945, Rapf was a member of Branch A-1 of the Northwest Section of the Los Angeles County Communist Political Association or Communist Party, according to the same source. In addition this source reported that he was a member of the Communist Party in 1943, at that time listed as a functionary of the Northwest Section.

Leo Townsend

On August 31, 1944, January 8 and 16, February 26 and November 19, 1945, Townsend was a member of Branch A-1 of the Northwest Section of the Los Angeles County Communist Party and held 1945 Book #41824. In addition, he was also a member of the Communist Political Association.

Former Special Agent [redacted] on December 11, 1946, ascertained that Ann Roth Morgan, 860 Westmont Drive, Los Angeles, and Ruth Birnkrant were employed as secretaries in the office of the Screen Writers Guild. This highly confidential but delicate source, referred to above, on January 16, 1945, identified both of these women as members of the Los Angeles County Communist Political Association.

The "Screen Writer", which is the official publication of the Screen Writers Guild, is a monthly publication. The following individuals are responsible for its publication, according to Volume 3, Number 2, dated July, 1947:

Editor:	Gordon Kahn	
Director of Publications:	Robert Shaw	
Editorial Committee:	Art Arthur	Herbert Clyde Lewis
	Martin Field	Harris Gable
	Richard Hubler	Lester Koenig
	Isobel Lennart	Ronald MacDougall
	Bernard Schoenfeld	Theodore Strauss

In addition to the above, a review of the December, 1946, and January, 1947, issues of the Screen Writer was made and it was noted that the following individuals have had responsibilities in connection with the publication of the magazine:

Editorial Committee:	Sidney Boehm
Director of Publications in 1946:	Harold J. Salemson
Editorial Committee:	Paul Trivers
Editor in 1946:	Dalton Trumbo
	Adele Buffington
	Philip Dunne
	Ring Lardner, Jr.
	Sonya Levien
	Stephen Morehouse Avery

Of the 21 individuals listed above, 8 are or have been members of the Communist Party or Communist Political Association. They includes

Herbert Clyde Lewis	Bernard Schoenfeld
Theodore Strauss	Paul Trivers
Dalton Trumbo	Gordon Kahn
Isobel Lennart	Ring Lardner, Jr.

The Communist connections of these individuals are set out in Section I of this memorandum.

Exemplar of the influence had by these Communists within the organization was the October, 1946, issue of the "Screen Writer". In this publication, an editorial appears concerning the Communist-inspired American Authors Authority; an article concerning the scope of the Screen Writers Guild; a third article by Communists Howard Dimsdale and Guy Endore; a fourth article on a technical phase of writing; the fifth on opinions and motion pictures; and the sixth by Communist screen writer Lester Cole on wage negotiations for screen writers. The Communist affiliations of Howard Dimsdale, Guy Endore and Lester Cole are set out in Section I.

In the back of the publication, there is a section entitled "News Notes". An analysis of these notes also clearly shows how the Communist cause is disseminated by this publication. For example, "News Notes" in this issue carried an announcement by the California Labor School, a Communist inspired group, of a series of courses, a production by the Communist influenced Actors Laboratory, an announcement of the Communist influenced People's Educational Center carrying details of the curriculum of this school as well as a report concerning the Hollywood Writers Mobilization, a Communist influenced group. The Communist connections of the Actors Laboratory, the People's Educational Center, and the Hollywood Writers Mobilization are set out in Section III of this memorandum.

The American Authors Authority, previously referred to, was said to have been established and conceived by the Screen Writers Guild. The inception of this plan, according to the "Screen Writer", resulted from a meeting of the Screen Writers Guild Original Material Committee of which Communist Ring Lardner is the head. Confidential Informant [redacted] advised on December 13, 1946, that the American Authors Authority is a proposed agency to be set up by the Authors League of America and its affiliated branches, the Authors Guild, the Dramatists Guild, the Radio Writers Guild and the Screen Writers Guild. The purpose of this agency is to protect the economic interests of all writers and authors of every kind who write for

the screen, for publishing houses, magazines, radio, etc., by making this agency in effect an over all "holding agency" of all the written material produced by the writers in the United States. The formation of this American Authors Authority is based on one central idea, that is, that no writer may sell outright to any film company or publisher of any kind his written material but that such written material shall be "leased" only and that the copyright of all such material is assigned by the writer to the American Authors Authority when it is offered for sale originally. Thus, while the writer is technically the owner of the story, article or screen play, the copyright on same would be held by the American Authors Authority under its control. The American Authors Authority maintains that there are only three issues involved in the plan and states them as follows:

1. Under the authority they (the film producer or publisher) will not through re-makes be able to make two or more profits out of one story purchased.

2. They will be restrained from accepting as a free gift from the writer his secondary rights in any piece of material such as television, radio, serial, etc.

3. They will be restrained from freezing a writer's material on their shelves for an indefinite period while he watches the chances for other sales pass by.

Confidential Informant [redacted] related that the formation of the American Authors Authority within the Screen Writers Guild of Hollywood "has a relation to the general activities of the Communist Party as shown by the individuals of the over all committee of that guild and who are given the task of putting it across." The names appearing in this committee as reported by [redacted] are as follows:

Emmet Lavery, Chairman	Ring Lardner, Jr., Vice President
Robert Ardrey	Arthur Edmund Beloin
Alvah Bessie	True Boardman
James M. Cain	Morris E. Cohn
Philip Dunne	Joseph Fields
Audrey Finn	Everett Freeman
Frances Goodrich	Albert Hackett
T. Hugh Herbert	Boris Ingster
Albert Maltz	Mary McCall, Jr.
Sam Moore	Arch Oboler
William Pomerance	Allen Rivkin
Adele Rogers St. John	Louise Rousseau
Arthur Schwartz	

Ring Lardner, Jr., Alvah Bessie and Albert Maltz have been identified as Communists in Section 1 of this memorandum. In addition, through a highly confidential but very delicate source, Aubrey Finn was identified August 31, 1944, January 8 and 16, and February 26, 1945, as a member of the Communist Party on special leave since December, 1942, having entered that status in January, 1943, from Branch-D of the Northwest Section of the Los Angeles County Communist Party. In 1943 his Communist Party Book was #215153.

Through this same source on January 16, 1945, Sam Moore was identified as a member of Branch D of the Northwest Section of the Los Angeles County Communist Political Association. He was educational director of that Branch and was assigned Book #44635.

Through this same source, William Pomerance on January 16, 1945, was identified as a member of Branch A-3 of the Northwest Section of the Los Angeles County Communist Political Association and was assigned Communist Book #46294.

In this connection it is of interest to point out that it was ascertained [redacted] that Lawson on May 23, 1946, stated in a conversation with Bert Bargeman that the best method to fight "Fascism" was to Communize the writers and producers in Hollywood and, eventually, control every picture and fiction story produced in Hollywood. He continued that perhaps one day it would be possible to control every news article in the United States that the people read. By way of identification concerning Bert Bargeman, it should be pointed out that at that time she was employed as a secretary at the Hollywood Writers Mobilization.

It is through the Communists in this group, the Screen Writers Guild, that Communist ideology is disseminated to the fellow traveler, Communist sympathizer, and unsuspecting writers who are affiliated with the Guild in the motion picture industry. The Communists and Communist pressure in the Guild thus caused the injection into motion picture scripts of Communist propaganda and the elimination of anti-Communist statements and scenes from original motion picture scripts.

Screen Writers Guild Members Connected with the
Office of War Information Overseas Film Program

In July of 1945 over fifty writers, all members of the Screen Writers Guild, were working on scripts for pictures to be produced in conjunction with the Office of War Information Overseas Film Program. Among the editorial board members were the following members of the Screen Writers Guild:

John Howard Lawson	Robert Rossen
Marc Connelly	Howard Estabrook
Sidney Buchman	Howard Koch
Charles Brackett	Harry Tugend
John Houseman	Talbot Jennings

John Howard Lawson, Sidney Buchman and Robert Rossen have been identified as Communists, and their Communist Party affiliations are set out in Section I.

Marc Connelly has been reported by Informant [redacted] in 1944 as having been a member of the Communist Party. [redacted] has also stated that he was a member of the League of American Writers and the Hollywood Democratic Committee. The Communist connections of these two organizations are set out in Section III of this memorandum.

Charles Brackett has been identified by Informant [redacted] as having been a member of the Screen Writers Guild. The League of American Writers and the Hollywood Democratic Committee.

John Houseman has been identified by Informant [redacted] as having been a member of the League of American Writers. The People's World, a Communist publication for June 10, 1944, reflected that Houseman was a member of the Hollywood Writers Mobilization.

Howard Estabrook has been identified by Informant [redacted] as having been a member of the League of American Writers, an instructor at the Peoples Educational Center in Hollywood and a member of the Executive Council of Hollywood Democratic Committee.

Informant [redacted] has reported that Howard Koch has been a member of the League of American Writers, The Screen Writers Guild, and the Hollywood Independent Citizens Committee for the Arts, Sciences and Professions.

Informant [redacted] has related with regard to Harry Tugend that he was a member of the Screen Writers Guild and a member of the Hollywood Democratic Committee. The People's World for June 10, 1944, reflected that Tugend was a member of the Hollywood Writers Mobilization.

According to Informant [redacted] Talbot Jennings was a member of the League of American Writers and the Screen Writers Guild.

As has been previously indicated in this section the organizational affiliations of the above individuals have been set out to show that these individuals have been connected with organizations which have been infiltrated by Communists or are under the influence of Communists. The organizations with which these individuals are affiliated are discussed in Section III of this memorandum.

Screen Actors Guild

On April 10, 1947, Special Agents of the Los Angeles Office interviewed Ronald Reagan and his wife, Jane Wyman, at their request in order that they might furnish information to this Bureau regarding the activities of some members of the Guild who they suspected were carrying on Communist Party work. Reagan advised that the Screen Actors Guild had 12 officers and that the work of the Guild was carried on principally through the Executive Board composed of 12 officers plus past presidents.

Reagan and his wife advised that for the past several months they had observed during the Guild meetings there were two "cliques" of members, one headed by Anne Revere and the other by Karen Morley which on all questions of policy confronting the Guild, followed the Communist Party Line. Reagan related that Revere and Morley do not appear to be particularly close, but whenever an occasion arises necessitating the appointment of some member to a committee or to an office, the two cliques invariably either nominate or support the same individual. Reagan and his wife listed the following actors and actresses as supporting Revere and Morley:

Alexander Knox	Howard DeSilva
Hume Cronyn	Dorothy Tree
Howland Chamberlain	Senela Royale

Reagan also mentioned Larry Parks has also supported this group on several occasions. Of the individuals mentioned by Reagan and his wife, those known to the Los Angeles Office as being or having been members of the Communist Political Association or the Communist Party are as follows:

Anne Revere	Karen Morley
Howard DeSilva	Dorothy Tree
Howland Chamberlain	Larry Parks

Reagan advised that recently an actor by the name of Lloyd Gough appeared to be a particularly close friend of Karen Morley and had very vociferously supported Revere and Morley. He stated that Gough had recently been named Chairman of the clique within the Guild which calls itself the "Combined Actors Committee". He related that this Committee includes in its membership the element which he and his wife consider the radical element. He also related that this group apparently meets separately prior to the Guild meetings and agrees on the policy it will follow at the meetings. Lloyd Gough was identified as a member of the Communist Party through a highly confidential but very delicate source in May of this year. Through another very reliable but extremely delicate source, it was ascertained that the records of the Communist Party have reflected that 71 members are listed as actors or actresses. Of this number, 54 have been verified through the Guild as Guild members, 42 of which are in a current status. This verification was made on July 31, 1947.

The following 42 persons currently in good standing with the Screen Actors Guild are known to be members of the Hollywood Section of the Los Angeles County Communist Party and/or former members of the Los Angeles County Communist Political Association. The Communist affiliations of these actors and actresses are set out in Section I of this memorandum.

Georgia Backus	Helen Beverly
Roman Bohnen	Lloyd Bridges
Joseph Bromberg	Morris Carnovsky
Howland Chamberlin	Lee Cobb
Howard DeSilva	Mary Jo Ellis
Virginia Farmer	June Foray
Julie Gibson	Jody Gilbert
Lloyd Gough	Freddy Graff
Alvin Hammer	Tom Holland
Victoria Horne	Victor Killian
Mark Lawrence	Canada Lee
Norman Lloyd	Ray Mayer
John (Skins) Miller	Patricia Miller
Karen Morley	Ruth Nelson
Larry Parks	Stanley Prager
Lucien Privel	Anne Revere
Amelia Romano	Shimen Ruskin
Robin Short	Art Smith
Gale Sondergaard	Dorothy Tree
Peter Virgo	Ernest Whitman
Lynn Whitney	Buddy Yarus

Screen Cartoonists Guild

Confidential Informant [redacted] of the Los Angeles Office advised that the Screen Cartoonists Guild was organized and founded in the motion picture industry in Hollywood, California, during the Fall of 1939 as an independent union having jurisdiction over cartoonists, sketch artists and animators who were engaged in the motion picture industry.

He related that this union continued as an independent union until the Spring of 1941 at which time it secured a charter of affiliation with the AFL. [redacted] stated that after the charter was granted, a strike was called at the Walt Disney Studios which lasted for about 40 days. This strike according to [redacted] brought out conclusively that the Screen Cartoonists Guild was Communist infiltrated and was evidenced by the fact that the entire strength of the Communist machine in the Los Angeles and Hollywood areas was thrown into the strike, resulting in the anti-Communist unions in the studios entering the dispute to bring about a settlement. The strike was settled on July 9, 1941, with the Screen Cartoonists Guild gaining its objectives by being recognized as the sole bargaining agency for the cartoonists and the Communists in the Cartoonists Guild considered this a major victory.

[redacted] related that the persons chiefly responsible for the organization and founding of this guild included the following individuals:

Herbert K. Sorrell	David Hilberman
Ed M. Gilbert	Arthur Babbitt
Phyllis Lambertson	George E. Bodle
William Littlejohn	

It should be noted with regard to the above that Herbert K. Sorrell is a former Communist. His background is set out under the section devoted to the Conference of Studio Unions.

Concerning David Hilberman, whose Party name is said to be William Foldal, Confidential Informant [redacted] related on May 2, 1943, that Hilberman was present at the Annual Communist Party May Day Festival held at the Los Angeles Breakfast Club and was responsible for the cartoon which was posted in that hall demanding a second front. Through a highly confidential and very delicate source, it was ascertained that Hilberman, on October 5, 1943, purchased a $25 War Bond through the Communist Party in Los Angeles. Former paid informant [redacted] of the Los Angeles Office related in January, 1944, that Hilberman joined the Communist Party in 1935 under the name of William Foldal and that he held 1939 Communist Party Book #3171.

With regard to Ed M. Gilbert, a highly confidential and extremely delicate source in May, 1947, made available information indicating that Gilbert had been a member of the Communist Party for 12 years and was an active member of the Party at that time.

With regard to the policies propagated by this group, Confidential Informant [redacted] has related that the Screen Cartoonists Guild, prior to the time Germany invaded Russia, came out strongly against United States aid to Britain and against the United States entry into the war. However, when Russia was invaded by the Germans, the Screen Cartoonists Guild called for the United States to enter the war and the establishment of a second front.

[redacted] related that the leading functionary of the Screen Cartoonists Guild from 1943 to 1945 was Mortimer William Pomerance, who, during that period, was the Business Representative of the union and used his influence to direct and control union activities which would bring the union into the Communist orbit. The Communist connections of Pomerance are set out in Section I of this memorandum.

[redacted] related in February, 1944, that the Communist Party in Los Angeles was working through its members and fellow travelers in the Hollywood movie industry and had gained control or at least strong influence in 17 studio guild unions, one of which was the Screen Cartoonists Guild. This latter union was a member of the Conference of Studio Unions which was then under Communist influence. [redacted] related that the Screen Cartoonists Guild was one of the studio guilds which sponsored the Hollywood Writers Mobilization (a Communist front group discussed in Section III), which, from its inception, started clamoring for a second front and continued to follow the Communist Party line. From [redacted] a functionary of the Communist Party in Los Angeles, it was ascertained that on April 21, 1944, Mortimer William Pomerance, acting as the Business Representative of the Screen Cartoonists Guild, conferred with Elizabeth Glenn. On this occasion, Glenn was advised by Pomerance that the Guild had no objection to Communist Party meetings being held at the Screen Cartoonists Hall.

Through a highly confidential but delicate source it was ascertained on January 16, 1945, that Elizabeth Leach, Organizer of the Northwest Section of the Communist Political Association, Los Angeles County, had a report which dealt with the Screen Cartoonists Guild. This report stated:

> "The Screen Cartoonists Guild has done a great deal toward developing understanding of the possibilities of the cartoon film as a propagandist educational medium. Through the educational activities

of the Union it has been possible to achieve more consistent democratic content in the regular governmental films themselves. In addition, members of the Guild have undertaken to make films for labor and police organizations. The first of these was the United Auto Workers cartoon 'Hell Bent for Election' which was conceived and produced by members of the Guild."

[redacted] California, advised on June 16, 1947, that Mary Sherret, Cecil Beard and Norman McCabe, who are cartoonists and artists in the motion picture industry, were contacting numerous cartoonists who were then unemployed through the Screen Cartoonists Guild and were making plans to put out a series of cartoon books for children as well as adults in order to influence their thinking toward Communism. Mary Sherret told this informant, [redacted] that if children will follow these cartoon booklets, it will result, when they become adult, in their being masters of the machine rather than the machine mastering them. It should be pointed out that there is no information available in Los Angeles reflecting that any of the above three individuals are members of the Communist Party.

Confidential Informant [redacted] as well as informants [redacted] and [redacted] Walt Disney Studios, advised that the Screen Cartoonists Guild presently has its offices in Union Hall at 6272 Yucca Street, Hollywood, California. According to [redacted] there are approximately 800 members of the Screen Cartoonists Guild, 300 of whom are unemployed. According to all of the above mentioned informants, the Screen Cartoonists Guild held an election of officers on June 24, 1947, at which time the following individuals were elected who are members of the Communist Party or who have indicated Communist sympathies:

Robert Carlson

Carlson, who was elected Treasurer of the Screen Cartoonists Guild, was reported by Mr. [redacted] Texas, in June, 1947, as having received Communist literature at the YMCA where he resided during his visit to El Paso, Texas, in the latter part of 1946. [redacted] also stated that Carlson talked openly in favor of Communism.

Maurice Howard

Maurice Howard was elected the Business Agent of the Screen Cartoonists Guild. He was identified as a Communist in Hollywood on 2/26/45 through a most reliable and very delicate source. It is also known through an extremely reliable but very delicate source that his wife, Evelyn, was also a member of the Communist

Party. Through [redacted] it was ascertained that Howard was in frequent contact with Glenn during July, 1945, Glenn at that time being the organizer for the Communist Political Association in the Hollywood area.

Milton S. Tyre

Tyre is the Legal Advisor for the Screen Cartoonists Guild. Through [redacted] paid informant of the Los Angeles Office who furnishes information concerning the activities at the Los Angeles County Communist Party headquarters, supplied data during July, 1945, indicating that Tyre was a member of the Communist Political Association, having transferred from the 59th A.D. Branch to the Wilshire-Fairfax Branch. This report from this source was also verified on June 15, 1947, through a very reliable but highly delicate source which reflected that Tyre was still a member of the Communist Party and that he had held membership in the Party for a period of two years.

William "Bill" Higgins

Higgins, who was a member of the Board of Trustees of this Guild, was reported by [redacted] an informant of the Los Angeles Office, to have been very pro-Communist and pro-Russian in his speech while he was in the United States Army at Camp Roach. [redacted] also reported that Higgins had Communist Party literature in his possession.

Cecil Beard

Beard is also a member of the Board of Trustees and has the position of delegate in the Conference of Studio Unions. The Communist connections of Beard are set out in Section I of this memorandum which will reflect that Beard is a member of the Communist Party and a former member of the Communist Political Association.

Thomas Byrnes

Byrnes is a member of the Board of Trustees of the Guild. Confidential Informant [redacted] of the Los Angeles Office stated on July 30, 1947, that he was well acquainted with Byrnes who to his knowledge married a woman who is a member of the Communist Party. However, the informant was unable to furnish the name of Byrnes wife. He stated that Byrnes agrees with and is under the influence of Maurice Howard and Cecil Beard, identified above.

It is also of interest to note that [redacted] reported that Arthur Babbitt, the former President of this organization and one who has exercised a great deal of influence in the Guild, has now gone to France on a temporary mission to assist in the making of motion pictures. [redacted]

[redacted] reported with regard to Babbitt that on June 20, 1940, Babbitt was one of a number of cartoonists who spent several evenings each week making drawings and cartoons to be sent to Communist Party headquarters in New York and in turn published in Communist Party publications. According to Informant [redacted] California, Babbitt was discharged by the Walt Disney Studios on June 6, 1941, for endeavoring to influence other employees to become interested in Communist matters and also for the distribution of Communist literature.

Through a highly confidential but very delicate source, it was ascertained that the following individuals who are screen cartoonists, are members of the Communist Party. Their Communist Party affiliations are set out in Section I of this memorandum:

Cecil Beard	Morton Diamondstein
Mary Lou Eastman	Burton Freund
William Gray	Spencer Peel
Gordon Stewart	George Stone

Screen Office Employees Guild, AFL Local 1391

[redacted] of the Studio Drivers Transportation Union, AFL Local 399, and Chairman of the Motion Picture Alliance, reported that the Screen Office Employees Guild was originally affiliated with the Brotherhood of Painters, Decorators and Paperhangers of America, AFL Local 1391.

He related that in 1945 when the Conference of Studio Unions called a strike in the film industry, all of the members of the Screen Office Employees Guild were not in full accord with the provisions of the strike. Consequently, about half of the members in the union went back to work. He also related that in the interim between the 1945 strike and the current film strike, the National Labor Relations Board held an election within the Screen Office Employees Guild at which time the Screen Office Employees Guild voted to affiliate with the AFL "Office Employees Industrial Union". Accordingly, the Screen Office Employees Guild no longer exists.

On July 24, 1947, this same source related that at one time the Screen Office Employees Guild was strongly dominated by the Communist Party and contained many members within its organization who were members of the Communist Party. This source based his statement on the long experience and his observations of the tactics and policies followed by various individuals listed hereinafter who were members of the Screen Office Employees Guild as of July 30, 1944.

President:	Margaret Bennett (Wills)
Recording Secretary:	Blanche Cole
Financial Secretary:	Bernard Lusher (Luscher)
Treasurer:	Claire Horgan
Warden:	Jack Reed
Conductor:	Barbara Alexander (Barbara Myers)
Organizer:	Florence Contini
Special Organizer:	Min Selvin
Business Representative:	Glenn Pratt

This same source related that in addition to the above, Herta Uerkvitz who was a member of the Board of Directors of the Screen Office Employees Guild and a delegate to the Central Labour Council, was a Communist.

Margaret Bennett (Margaret Bennett Wills)

The Communist connections of this individual are set out in Section I of this memorandum. It should be pointed out that she is at the present time connected with the Council of Hollywood Guilds and Unions. She is not at the present time connected with the Office Employees Industrial Union which succeeded the Screen Office Employees Guild.

Blanche Cole

Blanche Cole on July 26, 1943, was Educational Director of Branch N of the Northwest Section of the Los Angeles County Communist Party, according to information received from a very reliable but extremely delicate source. According to informant [redacted] she is not associated with the Office Employees Industrial Union at the present time.

Bernard Lusher (Luscher)

He is identified in Section I of this memorandum as a Communist.

Barbara Alexander (Barbara Myers)

Barbara Alexander has also been identified in Section I as a Communist.

Min Selvin

According to a very reliable but extremely delicate source, in 1943 Selvin was a member of the Northwest Section of the Los Angeles County Communist Party. In addition, informant [redacted] has related that Selvin recently married Norval D. Crutcher, who has been identified in Section I as a former member of the Communist Party.

Herta Uerkvitz

She has also been identified as a member of the Communist Party through former paid Confidential Informant [redacted] who was a former member of the Communist Party.

Informant [redacted] related he believed that those individuals who had Communist connections and who were affiliated with the Screen Office Employees Guild had for the most part dropped out of the Office Employees Industrial Union and that there was no indication at the present time that this latter union, the Office Employees Industrial Union, was under the control of the Communist elements.

Screen Directors Guild, Inc.

The Hollywood Studio Blu-Book Directory, spring edition, 1947, lists 18 officers of the Screen Directors Guild, none of whom have been identified as Communists and therefore the names of the officers and directors are not being set out. Through a very highly confidential and most delicate source, it was ascertained that 9 directors presently connected with the motion picture industry are or have been members of the Communist Party. They are set forth as follows:

Jack Berry, Universal Studios
Louis Brandt, Assistant Director in charge of production at Audio Pictures, Inc.
Herbert Biberman, Freelance, unemployed at present
Jules Dassin, Offices of Mark Hellinger
Edward Dmytryk, RKO Studios
Cyril Enfield, Comet Pictures
Lester Fuller, Paramount Studios in 1945 (unemployed at present)
Benjamin Kadish, Early in 1947 Director for Massour Studios, at present making independent picture
Frank Wright Tuttle, at present unemployed.

In addition to the above, Confidential Informant [redacted] who is a member of the Board of Directors of the Screen Writers Guild, advised that the following directors are not members of the Screen Directors Guild. However, they have been identified through highly confidential but most delicate sources as members of the Communist Party or the Communist Political Association.

Herman Rotstein, In 1945 employed by Columbia Studios
Ben Shaw, an Assistant Director
William Edward Watts, Freelance Assistant Director

Musicians Mutual Protective Association
(Local 47, American Federation of Musicians, Affiliated with the American Federation of Labor)

[redacted] Los Angeles, [redacted] American Federation of Musicians, stated on July 23, 1947, that this union, Musicians Mutual Protective Association, included all professional white musicians in the Los Angeles area.

The April, 1947, edition of the Musicians Directory, an official publication of this union, listed approximately 13,000 members in good standing. The July, 1947, "Overture" which is the official journal of this union, listed the '47 officers. The only individual listed among the current officers who has been identified as a Communist is Don E. Wight, a member of the Trial Board and Delegate to the Pasadena Central Labor Council. Wight was identified as a member of the Communist Party in April, 1943, possessing Communist Party Book #36200 by a highly confidential and most delicate source.

Information concerning this group is set out in the report of the Joint Fact-Finding Committee of the California Legislature on Un-American Activities for 1947, which reflects that from 1937 to 1939, the President of this group was California State Senator, Jack B. Tenney, whose candidacy had originally been supported by a group of approximately 65 Communist Party members. According to the report, during Tenney's term of office, he conducted an investigation of Communism within the local which resulted in a number of expulsions. In 1939, Tenney was defeated for reelection and according to the report, since that time the activities of the Communists within the union have resulted in its withdrawal from affiliation with the Los Angeles Central Labor Council and from the State Federation of Labor. According to Informant [redacted] the President of the Local, J. K. (Spike) Wallace, succeeded Tenney as President due to the fact that he had received the Communist support in the union. He related that during the period from 1939 until 1947, Wallace cooperated with the Communist members of the union to such an extent that the Communists actually exercised control over the policies of the local. He related that the local's constitution provides that 150 members constitutes a quorum and that it was extremely difficult to secure an attendance as large as this at a union meeting. Consequently, there have only been four quorum meetings of the union during the past five years with the result that the general membership estimated at nearly 15,000 had no voice in the affairs of the local. According to this source, the Communists made numerous demands upon Wallace during the last National Convention of the group with which Wallace found it impossible to comply. As a result, Wallace was severely criticized by this faction but indicated to this source that from now on he was through with the Communists. Each of the following individuals are members in good standing of Local 47 of the American

Federation of Musicians. They have been identified through a highly confidential but very delicate source as members of the Communist Political Association as of January 16, 1945, or Communist Party as of May 17, 1947:

Doris Albert	Samuel Albert
Mischa Altman	Philip Bass
Kalman Bloch	Russell Brodine
Morris Browda	Miriam G. Chassan
Don Christlieb	Beatrice Dassin
Paul Dessau	Lina Di Fiore
Joe Eger	Milton Feher
Roy Frankson	Eunice Shapiro Gottlieb
Chas. Gould	Max Gralnick
Sidney Greene	Serge Hovey
Tamara Hovey	Ramez Idriss
George Kast	Eugene B. Lehrman
Herbert Lessner	Edgar Lustgarten
Lily Mahler	Herbert Offner
Joseph Pass	George Pepper
Paul Powell	Esther Roth
Henry Roth	George Sandell
Leonard Selic	Cyril Towbin
Alexander Walden	Fred Warren
Rose Watkins	Norman Granz
Gilbert Grau	

Council of Hollywood Guilds and Unions

This organization was formed originally as the "Emergency Committee of the Hollywood Guilds and Unions" to combat the so-called "Fascist Motion Picture Alliance for the Preservation of American Ideals" and held its first meeting on Wednesday, June 28, 1944, in Hollywood, California. The purpose of this original meeting was, according to an official announcement which appeared in the Hollywood Reporter, to get together representatives of 17 guilds and unions in the Motion Picture Industry to set up a constructive program during the war and after which would protect the industry and its workers from anti-labor and semi-Fascist attacks.

By way of identification, it should be pointed out that the Motion Picture Alliance for the Preservation of American Ideals, according to its statement of principles has been set up believing in the American way of life in an effort to combat Communism, Fascism and kindred beliefs that sought by subversive means to undermine our American Government. Confidential Informant [redacted] previously identified, has related that several meetings took

place in order to formulate plans for an organization set up to combat the Motion Picture Alliance. One of these meetings took place on February 7, 1944, two days after the publicity announcing the formation of the Motion Picture Alliance. [redacted] it was ascertained that Paul Cline, a Communist functionary in Los Angeles and publicly identified, according to the Voters' Registration in Los Angeles, as a member of the Communist Party, met with Carl Winter, the Executive Secretary of the Los Angeles County Communist Party, to consider ways and means to attack the Motion Picture Alliance.

A surveillance on March 2, 1944, by Agents of the Los Angeles Office reflected that the following Communists gathered at Sardi's Restaurant to formulate a program directed against the Motion Picture Alliance: Elizabeth Leach, William Pomerance and George Pepper. Likewise a conference was had between John Howard Lawson, leading Communist functionary in the Motion Picture Industry, and Robert Rossen, former President of the Screen Writers Guild, and Hollywood Writers Mobilization, identified in Section I of this memorandum as a Communist, with a similar purpose. [redacted] Through this same source on March 31, 1944, it was ascertained that Lawson told William Pomerance that the Screen Writers Guild should start the ball rolling in forming an attack on the Motion Picture Alliance. Lawson suggested that the attack be made against persons who were leading the Motion Picture Alliance and that the attack be worded in such a way to indicate that the persons responsible for the Motion Picture Alliance were against the war effort. Through this [redacted] source, it was also ascertained that a meeting was held during March, 1944, at the home of Albert Maltz, screen writer whose Communist affiliations are set out in Section I, to further formulate plans to fight the Motion Picture Alliance. At this meeting, Agents surveilling the residence of Maltz identified such active Communist functionaries as Lester Cole and Elizabeth Leach.

Through [redacted] it was ascertained that a conference was had between Lawson and Katz on May 2, 1944, relative to the "dirt the Communist Party was then attempting to uncover concerning the Motion Picture Alliance leaders". By way of identification concerning the Katz with whom Lawson held this conference, it should be pointed out that this individual is Charles Katz, a Los Angeles attorney whom John Leech, when testifying before a Los Angeles County Grand Jury, identified as a Communist Party member. John Leech himself is a former Communist Party Organizer in Los Angeles.

On May 9, 1944, an article appeared in the West Coast Communist newspaper, the People's World, listing 38 film unions and guilds which sent delegates to a meeting on May 2, 1944. This meeting was called according to former Confidential Informant, [redacted] of the Los Angeles Office, to formulate plans for the organization to be set up which would fight the Motion Picture Alliance.

On May 16, 1944, through [redacted] it was ascertained that Dalton Trumbo, Communist screen writer, conferred with Lawson concerning the Motion Picture Alliance. On this occasion, Trumbo indicated he had prepared a report which set out the long-range program being planned by the Communist Party in its attack against the Motion Picture Alliance. Trumbo stated that the opponents of the Motion Picture Alliance should be prepared to offer a constructive program in contrast to the Motion Picture Alliance's destructive one. Trumbo stated that it was necessary to hold a mass meeting and suggested the use of the Publicists Guild in obtaining the widest possible press space concerning the meeting. It was Trumbo's opinion that the primary aim of this meeting should be a complete exposure of the Motion Picture Alliance. Trumbo believed that it should be brought out at this meeting the inability of the Motion Picture Alliance to name one single picture containing their objective (Communist propaganda). Trumbo believed that this was a very vital point inasmuch as he did not feel that this organization could attack a specific motion picture without attacking specific picture producing organizations and at that moment the Motion Picture Alliance would be giving the opposition new allies. Trumbo indicated the guilds and unions should consider their economic interests in the postwar world as being one that directly coincides with the economic interests of the producers and of the industry as a whole. Trumbo also indicated that the economic interest of all was directly dependent upon the kind of pictures made.

He mentioned that the Motion Picture Alliance was against shaping the contents of a movie for any other purpose than that of making money. He also felt that they proposed to change the world of motion pictures, thereby doing exactly what the Motion Picture Alliance was fighting. Concerning Trumbo, it should be pointed out that he is a Communist screen writer and that his Communist connections are set out in Section I of this memorandum. In reporting on this meeting held on May 16, 1944, Confidential Informant [redacted] of the Los Angeles Office who was a former Communist Party member, stated that the idea was stressed to emphasize to the public the role the motion pictures played against Fascism as well as the role pictures will play in the postwar world. He stated that this proposed organization was Communist inspired and was created to fight "red baiting". He stated that if this proposed organization was successful it would help further Communist Propaganda in the motion picture industry.

He related that most of the individuals attending this meeting were either Communist Party members or active Communist Party supporters. [redacted] related that on June 6, 1944, at the Screen Cartoonists Hall, he attended a meeting which was called "an emergency meeting of the Hollywood Guilds and Unions". According to [redacted] approximately 18 persons were present, including Robert Rossen, who acted as Chairman; William Pomerance; Herbert K. Sorrell and Lester Cole, all of whom have been identified in Section I of this memorandum as being or having been members of the Communist Party or Communist Political Association.

The Council of Hollywood Guilds and Unions as previously pointed out, was actually formed on June 28, 1944. According to Informant [redacted] one of the purposes for which the Council was built was to "smack down any individual group who attempts to attack the Communist front organizations in motion pictures". According to [redacted] the Motion Picture Alliance was to be attacked from all angles and connected with everything subversive. It was to be accused of Fascism, anti-Democracy, anti-Semitism, anti-Catholicism, anti-Negro, anti-labor, anti-British, anti-Soviet, etc., so that the Motion Picture Alliance would have nothing left to throw back at the Communists without being a "copy cat".

Informant [redacted] related that 17 guilds and unions signed the announcement of the formation of the Emergency Committee of Hollywood Guilds and Unions.

On January 20, 1947, through a highly confidential but very delicate source, it was ascertained that there were 7 unions affiliated with the Conference of Studio Unions which belonged to the Council and that there were 2 International Alliance of Theatrical Stage Employees locals, 2 independent unions and one AFL union which comprised the membership of the Council at that time. These were as follows:

Screen Story Analyst Guild
Screen Cartoonist Guild
Screen Costumers Guild
Film Technicians
Film Electricians, Local 40
Machinists Guild
Musicians Local 767 (This is not the musicians union to which musicians in the studios belong.)
Painters Union
Screen Publicists Union
Screen Supervisors Union
Screen Set Decorators
Screen Writers Guild

This source related that the Council had lost, mainly because of the difficulties over the current film strike, the Screen Actors Guild, the Screen Office Employees Guild and Musicians Local #47. Informant [redacted] related the Council had supported all "left-wing, radical elements within the labor movement". This source, who is an official in the labor movement, stated on July 24, 1947, that a radical element packed the first meeting of the Council and took it over. He expressed the opinion the Council was strictly Communist dominated, and, although the Council was relatively dormant at the present time, it must still be regarded as a force in the radical labor wing and will probably spring out soon in support of the third party movement. With regard to the present officers, the latest report available concerning the officers of the Hollywood Guilds and Unions was found in the Hollywood Reporter for March 2, 1945. This publication reflected the following officers of the Council were elected:

Chairman:	Mary C. McCall, Jr.	(Screen Writers Guild)
Vice Chairman:	Paul Harvey	(Screen Actors Guild)
Secretary-Treasurer:	Ted Ellsworth	(Motion Picture Costumers)
Board of Directors:	John R. Martin	(Film Technicians)
	Bill Blowitz	(Screen Publicists Guild)
	Min Selvin	(Screen Office Employees Guild)
	Howard Estabrook	(Screen Writers Guild)
	Sig Nesselroth	(Moving Picture Painters, AFL, Local 644)

Of the above listed individuals, Min Selvin and Bill Blowitz are known Communists and their communistic connections are set out in Section I of this memorandum.

It should also be pointed out that Margaret Bennett Wills accepted the position of Executive Secretary of the Council according to Informant [redacted] in February, 1946. [redacted] related that she indicated she was formerly President of the Screen Office Employees Guild and a delegate to the Central Labor Council. Wills' Communist connections are set out under Section I of this memorandum.

III. COMMUNIST INFILTRATION OF INTELLECTUAL GROUPS

The Communist Party Directive of 1935, as reported by Confidential Informant [redacted] previously referred to herein which directed the Communists to penetrate the motion picture industry, included a specific call to the Communists requesting that they concentrate on the so-called intellectual groups composed of directors, writers, artists, actors, actresses, and highly paid technicians. In this field of intellectual groups, particularly among the writers and directors, the Communists have been most successful and their influence has been far reaching. According to [redacted] the Communist activity in this field has been to work through front organizations which were not openly identified as Communist Party groups but, nevertheless, were controlled or under the influence of the Party through its official membership.

To further substantiate the report of Informant [redacted] Confidential Informant [redacted] of the New York Office has related that a part of the Communist Party's general program to infiltrate the motion picture industry was to penetrate the so-called intellectual groups in Hollywood. According to [redacted] one of the key figures of the Communist Party in propagating this plan of infiltrating the intellectual groups is John Howard Lawson. Lawson has been identified as a Communist screen writer in Section I of this memorandum.

Informant [redacted] reported that in 1930, in the Soviet Union there was set up an organization known as the International Union of Revolutionary Theatre. This group was the parent of a multitude of sub-organizations which, in the United States, were known as Workers' Theatres, Theatre Groups, et cetera. The first group formed as an outgrowth of the International Union of Revolutionary Theatres was the League of Workers' Theatres, created in New York in approximately 1932. During 1934, its name was changed to the New Theatre League.

New Theatre League

Informant [redacted] has reported that this organization set up a National Executive Board in 1935, composed of representatives in the writing and directing field throughout the United States. Among the individuals who were associated with this group in an executive capacity and who have been active in Hollywood are John Howard Lawson, writer; Albert Maltz, writer; Clifford Odets, writer; Jay Leyda, director; Lester Cole, writer; Herbert Biberman, director; Frank Tuttle, director; J. Edgar Bromberg, actor; Lionel Stander, actor; and Donald Ogden Stewart, writer. Of the above mentioned individuals Lawson, Maltz, Leyda, Cole, Biberman, Tuttle, and Bromberg all have been identified as Communists and their Communist Party affiliations are set out in Section I. Clifford Odets, according to Informant [redacted] was one of the original organizers of the League of American Writers.

Lionel Stander has been reported by Informant [redacted] as having been a member of the American League for Peace and Democracy, as well as having been active

in the American League Against War and Fascism and the North American Committee To Aid Spanish Democracy. Informant [redacted] has advised that Stander was at one time one of the most active Communists of the Hollywood professional set. Donald Ogden Stewart, according to Informant [redacted] was a member of the League of American Writers, the American Peace Mobilization, International Workers Order, Screen Writers Guild, Hollywood Writers Mobilization and the American League for Peace and Democracy. Stewart has been identified by Informant [redacted] as a Communist.

The American League Against War and Fascism and the American League for Peace and Democracy both are subversive organizations and have been declared subversive within the purview of the Hatch Act. The North American Committee To Aid Spanish Democracy is a Communist influenced organization as is the International Workers Order, both of which have been referred to the Department for its consideration under Executive Order Number 9835, dated March 21, 1947. The Hollywood organizations with which these individuals are affiliated are discussed in this Section of the memorandum.

League of American Writers

According to [redacted] another mobilizing force in the cultural field which was active in the early 1930s in Hollywood, California, was the League of American Writers. The League of American Writers was said to be a part of an international organization of writers and intellectuals which had its origin at a World Congress of Writers held in Kharkov, Russia, during November of 1930.

Soon after this Congress, there appeared in the United States groups of writers in the larger cities who organized themselves under the direction of the Communist Party into what were called John Reed Clubs. According to Informant [redacted], a convention, in January 1935, was held in New York City of the John Reed Clubs. According to this source, the principal business transacted by this session was to call another Congress of writers which was to be held in New York City, April 1935. When this Congress convened, all John Reed Clubs were dissolved and in their place a much broader organization was formed known as the League of American Writers. Confidential Informant [redacted] related that at this first writers Congress, the Communist Party was openly represented and the Congress was under the direction of Earl Browder, at that time secretary of the Communist Party, USA. Soon after this meeting, the Hollywood motion pictures began to attract writers from all parts of the United States and in fact from all parts of the world. This resulted in the establishment of the Hollywood Chapter of the League of American Writers in the Fall of 1935. According to Informant [redacted] the purpose of this group was to bring the writers employed in the motion picture industry under the influence of the League of American Writers which at that time was the foremost Communist front organization operating in the so-called intellectual fields for the Communist Party in the United States. He related that the efforts of this group were extremely successful which resulted in this branch becoming, in a short time, the dominant unit of the League and one of its strongest propaganda instruments.

[redacted] related that up until the time of the signing of the Hitler-Stalin Pact on August 23, 1939, the League of American Writers, including the Hollywood Chapter, worked out in the open and was most successful in its Communist activities. However, following the signing of this Pact the League being completely under the control of the Communist Party changed its position from one of collective security to isolation which resulted in the League becoming very cautious and working practically in secret. This change in policy exposed the League to the public as a Communist front organization. On July 17, 1947, Informant [redacted] furnished a list of the last set of officers and executive board members of the League of American Writers, which was taken from the stationery of the organization. According to [redacted] these officers were elected at the Fourth Writers' Congress held in New York City, June 6-8, 1941, for a term of two years. According to [redacted] these officers remained in office until the organization went out of existance in 1943. The officers elected in June of 1941, were the following:

Theodore Dreiser	Honorary President	Novelist
Daschiell Hammett	President	Screen Writer
Donald Ogden Stewart	Vice President	Screen Writer
John Howard Lawson	Vice President	Screen Writer
Albert Maltz	Vice President	Screen Writer
Meridel Leseuer	Vice President	Writer for "New Masses"
George Seldes	Vice President	Editor of "In Fact"
Richard Wright	Vice President - Negro -	Writer
Franklin Folsom	Executive Secretary	

The executive board consisted of 36 members of which 9 have Communist Party records. In addition to these 9, the Honorary President Dreiser and the Vice President Maltz also have Communist records. These Communist records are as follows:

Theodore Dreiser

The "Daily Worker", Communist newspaper, on July 30, 1945, carried the following headlines: "Theodore Joins The Communist Party." It stated "Dreiser, an outstanding novelist of the world, applied for membership in the newly reconstituted Communist Party and was admitted by a unanimous vote of the delegates at the convention in New York City." Dreiser died on December 29, 1945.

John Howard Lawson

The Communist Party affiliations of John Howard Lawson are set out in Section I of this memorandum.

Albert Maltz

The Communist Party affiliations of Maltz are also set out in Section I of this memorandum.

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Georgia Backus also known as Mrs. Herman J. Alexander

The Communist Party affiliations of this individual will also be found set out in Section I of this memorandum. With regard to Backus, it should be pointed out that [redacted] a Confidential Informant of the Los Angeles Office, advised that in May of 1943, Backus was in the cast of the new radio play "The Life of Riley" at the National Broadcasting Company.

Alvah Cecil Bessie

The Communist affiliations of this individual are also set out in Section I of this memorandum. From [redacted] it was ascertained in March of 1940, that Bessie was dismissed from Warner Brothers because of his activities in the studio strike and due to the fact that following the strike, it became apparent that he was sympathetic with the Communist element. In 1938 Bessie fought in the ranks of the Abraham Lincoln Brigade and following the conflict, he wrote, "Men in Battle."

John Milton Bright

John Milton Bright, a screen writer, has been identified through a highly confidential but most delicate source on November 4, 1943, as a member of the Northwest Section of the Los Angeles County Communist Party. At this time through this source, it was ascertained that he held the position of educational director of Branch C. in the Party.

Lester Cole

Lester Cole, who is a screen writer by profession, has been identified as a member of the Communist Political Association and the Communist Party. His Communist connections are set out in Section I of this memorandum.

Ruth McKenney
Richard Branston also known as Bruce Minton

Ruth McKenney, writer and the wife of Richard Branston, admitted membership in the Communist Party before a victory rally held in Washington, D. C. on January 16, 1942, according to Sally Muchmore of the Washington, D.C. Press Bureau. Through a highly confidential but most delicate source, it was ascertained on May 6, 1944, that on March 1, 1944 Bruce Minton transferred from the Washington, D.C. Branch of the Communist Party to the Hollywood, California Branch and that his wife, Ruth McKenney likewise transferred from the White Collar Branch of the Communist Party in Washington, D. C., to the Communist Party in Hollywood, California.

The Los Angeles "Daily News" in the September 19, 1946, issue carried an article reflecting that Bruce Minton and his wife Ruth McKenney were ousted from the Communist Party.

W. L. River

River, who is employed as a screen writer, has been identified as a member of the Communist Political Association and the Communist Party. His Communist Party affiliations are set out in Section I of this memorandum.

Philip Edward Stevenson

Stevenson, a novelist, playwright and short story writer, has been identified as a member of the Communist Party and Communist Political Association. His Communist affiliations are set out in Section I of this memorandum.

Tess Slessinger, with alias Tess Shlesinger, also known as Mrs. Frank Davis

Tess Slessinger collaborated with Frank Davis on the screen play, "Claudia and David," for Twentieth Century Fox. She has been identified through a very reliable but extremely delicate source on August 31, 1944, as a member of the Northwest Section of the Los Angeles County Communist Political Association. The "Los Angeles Times", on February 23, 1945, reflected that Tess Slessinger died in Upland, California on February 22, 1945.

Hollywood School for Writers

The League of American Writers established in Hollywood, according to Informant [redacted] the Hollywood School for Writers which acted as a subsidiary of the League of American Writers and was said to be a transmission belt whereby budding writers were developed along political lines followed by the League of American Writers and conditioned for eventual membership in the League as well as the Communist Party. This School was established in October of 1939. An examination of its listed instructors and lecturers for 1942-1943 reflects that the majority of them have been identified with various Communist Front movements. Many of them actually were members of the Communist Party, such as John Howard Lawson, Guy Endore and Dalton Trumbo. The Communist Party affiliations of these individuals are set out in Section I of this memorandum.

Hollywood Writers Mobilization

According to Informant [redacted] of the Los Angeles Office, the Hollywood Writers Mobilization is another offshoot of the League of American Writers. [redacted] stated that when the Communist Party line changed with the invasion of Russia by Adolf Hitler on June 22, 1941, it became necessary to dissolve such organizations as the Hollywood Peace Forum, the Hollywood League for Democratic Action, the American Peace Mobilization and the Motion Picture Democratic Committee which had been opposing the entrance of the United States into war. By February of 1942, [redacted] stated these organizations had been "liquidated" and the Communist Party had declared itself for full participation in the war.

The first of these to emerge, according to [redacted] was the Hollywood Writers Mobilization. [redacted] related that this organization actually came into existence early in 1942. He stated that the personnel of the new organization included writers in the motion picture industry who had heretofore been affiliated with the League of American Writers. The Chairman of this new organization was Robert Rossen whose Communist Party affiliations are set out in Section I. Rossen has also been active in the Screen Writers Guild, a Communist influenced group.

Confidential Informant [redacted] of the Los Angeles Office related that the following eight guilds sponsored the Hollywood Writers Mobilization at the time it was set up, and that each of these guilds was under Communist influence:

1. Screen Writers' Guild
2. Radio Writers' Guild
3. Screen Publicists' Guild
4. Screen Readers' Guild
5. Screen Cartoonists' Guild
6. American Newspaper Guild
7. Independent Publicists' Guild
8. Song Writers' Protective Association

He related that while the total membership of these Guilds was approximately 7,500, the Hollywood Writers Mobilization was operated by representatives or delegates from these Guilds which number not more than twenty-five individuals as John Howard Lawson, Robert Rossen, Francis Faragoh and Herbert Biberman, all of whom he described as Communists. The Communist affiliations of all of these individuals with the exception of Francis Faragoh, are set out in Section I of this memorandum. He related that the organization was a paper-type group which "stooged" for the League of American Writers, through which the latter continued to operate as a propaganda agency for the Communist Party.

The announced purpose of the Hollywood Writers Mobilization was to mobilize the writers in the screen industry to assist in the war effort and particularly to assist the various Government and military agencies in the preparation of propaganda material for use either against the enemy or for general morale purposes at home. [redacted] described the organization's primary purpose as being the providing of material for military camp shows slanted to project the Communist line. He further described it as a clearing house for Communist propaganda in Hollywood.

Marc Connelly, one of the dominant figures in the creation of this organization, in testifying before the Joint Fact Finding Committee on Un-American Activities in California on July 13, 1944, stated that the Hollywood Writers Mobilization "has been supplying the Office of War Information, the Army, the Navy, the USO and the Red Cross" with publicity material.

According to Informant [redacted] this organization injected such phases of

Communist propaganda into its work as the demand for a second front, freedom for India, independence for Puerto Rico, racial equality and similar material which fostered the Communist Party program.

In May of 1942, the Los Angeles Office learned that the publication of t Hollywood Writers Mobilization known as the "Communique" was now captioned "Commun que, Hollywood Writers Mobilization for Defense in Cooperation with -- OEM". The publication was being mailed under the official Government frank which read "Execu tive Office of the President, Office of Emergency Management, Washington, D.C., Official Business. Penalty for Private Use to Avoid Payment of Postage, $300 GPO. The Los Angeles Office obtained two copies of this publication, one dated April 10 1942, and the other dated April 17, 1942. The April 17, 1942 issue is maintained in the files of the Bureau.

Confidential Informant [redacted] of the Los Angeles Office reported the following information concerning the background of this set up. He related that the head of the radio section of OEM at Washington was Bernard Schoenfeld, who was a close friend of Garson Kanin, the individual in charge of the film section of OEM. Michael Kanin, a brother of Garson and Fay Kanin, the wife of Michael are writers who were connected with the League of American Writers. Garson Kanin, according to this source, went to Schoenfeld in Washington and told him that he, Kanin, had a brother and sister-in-law who were in Hollywood. He stated that they were talented in writing and that they were very anxious and willing to be of assi tance in the OEM. As a result of these contacts, Fay Kanin was put to work on a radio project preparing information being put out by the OEM. After which, Michael Kanin appeared and suggested that they should get busy and contact the Hollywood League of American Writers and endeavor to have them prepare the information which was to be put out in the "Communique."

Mr. R. H. Washburne was contacted on October 13, 1942, at which time he advised that he was appointed by Bernard Schoenfeld of the Office of Emergency Management to be in charge of the Los Angeles Branch of the OEM, Information Division. He related that shortly thereafter he was contacted by Mrs. Fay Kanin, Michael Kanin, Ring Lardner, Jr. and others to discuss the means of obtaining the aid of certain film writers to publicize those things which the Office of Emergency Management, Information Division, wished to give publicity in order that correct information could be made known to the public by the best possible means. He stated that on this occasion the "Communique", an information letter, was decided upon as being the best method for this publicity.

Mr. Washburne related that he wrote a Mr. Robert Horton of the Office of Emergency Management, Washington, D.C., and obtained authority to publish the "Communique". The articles for the "Communique" were written by the committee which was composed of the aforementioned writers and others and were submitted to Mr. Washburne. Washburne related that he edited these articles which were then mimeographed, assembled and distributed by his staff to members of the Film Writer Guild. According to Washburne, the specific purpose of this information letter was to put information into the hands of the members of the Film Writers' Guild, with the idea that these persons would "spot it" in the production upon which they

were working so that this information would be made available to the public and would give proper publicity to those things which the Office of Emergency Management felt should be publicized. Shortly after this committee was formed, Washburne stated that he was contacted by the Hollywood Writers Mobilization who informed him that their organization had been set up for just such a purpose and that therefore there was a duplication by the organization and the committee. Consequently he related, that the committee became a part of the Hollywood Writers Mobilization. He stated that the first eight editions of the "Communique" were prepared on paper furnished by the Office of Emergency Management and were mimeographed by the Office of Emergency Management Staff. He also related that the first three editions of the "Communique" were mailed under the franking privilege.

In March of 1943 the publication "Variety" reported that the Coordinator of Inter-American Affairs would make transcripts of Office of War Information - Hollywood Writers Mobilization radio programs for broadcast in foreign languages. The air show referred to was a radio program entitled "Free World Theatre Air Show", which was instituted and produced jointly by the Office of War Information and the Hollywood Writers Mobilization. "Variety" also reflected that the Hollywood Writers Mobilization held a meeting of forty writers to supply ideas for this program under the Chairmanship of John Wexley, who has been identified as a Communist and whose Communist Party affiliations are set out in Section I of this memorandum. The Free World Theatre Program had such individuals connected with it as Jay Gorney, Edward Eliscu and Henry Myers, writers of the propaganda musical comedy "Meet the People." These individuals likewise have been identified as Communists and their Communist connections are set out in Section I of this memorandum.

[redacted] of the Los Angeles Office advised that the Hollywood Writers Mobilization also wrote and produced a series of short propaganda plays for the OWI for use in industrial plants and Army camps. Those assisting in this phase of activity included well-known members of the League of American Writers, a Communist front group. In addition, the Hollywood Writers Mobilization worked closely with Nelson Poynter who, until July of 1943, was coordinator for Government films for OWI. [redacted] related that the production of these films was under the direct control and supervision of Poynter and that Poynter before accepting these films demanded a pro-Russian slant as a prerequisite to acceptance. He reported that Poynter associated himself with the Hollywood Writers Mobilization and worked closely with Communists Robert Rossen, Waldo Salt and Frank Tuttle, all of whom have been identified as Communists in Section I of this memorandum. Poynter's office was discontinued in July of 1943.

In conjunction with the University of California at Los Angeles the Hollywood Writers Mobilization jointly sponsored the Writers' Congress. Actually, according to [redacted] this Writers' Congress was the Fifth Congress of the League of American Writers but was not termed as such due to the fact that the League of American Writers had become publicly branded as a Communist dominated group. This Congress was held as scheduled and attended by some fifteen hundred writers from all over the United States. Informant [redacted] related that the Holly-

wood Writers Mobilization was the medium whereby the Communist control of the entire proceedings was established and maintained. He stated that the leading Communist writers were said to have attended and dominated every session.

The "Peoples World", a west coast Communist newspaper for June 10, 1944, reflected that arrangements were made between Robert Riskin, Chief of the Overseas Film Bureau of the OWI and the Hollywood Writers Mobilization, whereby the screen writers would assume responsibility for the production and writing of all documentary films for overseas distribution. The program of films called for a "Projection of America" series and a new group of invasion films for distribution in Germany and the satellite countries.

The Hollywood Writers Mobilization, according to the article, had set up a working committee which was to consist of such well-known Communists as John Howard Lawson and Robert Rossen, identified in Section I of this memorandum. In addition, such prominent Communist sympathizers as Marc Connelly, Howard Estabrook, John Houseman, Talbot Jennings, Howard Koch and Harry Tugend, all of whom have been identified with Communist influenced or infiltrated groups previously in this memorandum were affiliated with this committee.

The August 7, 1944, issue of "Variety" reported that a program of eleven short subjects and five newsreel bulletins had been arranged for production by the Hollywood Writers Mobilization. The article reflected that the films would be produced in various Hollywood studios with players from the Screen Actors' Guild and writers from the Hollywood Writers Mobilization.

The pictures planned to be produced included the following: "It's Murder," "The Story With Two Endings," "When He Comes Home," "So Far So Good", "Air Transport Command," and "World Peace Through World Trade." "It's Murder" was written by Henry Blankfort, who has been identified as a Communist. "The Story With Two Endings" was to be written by Harold Buchman and Lou Solomon, both of whom were identified as Communists. "When He Comes Home" was to be written by Paul Trivers. Trivers has also been identified as a Communist. "So Far So Good" was being written by Oscar Saul, also identified as a Communist. "World Peace Through World Trade" was to be written by Edward Eliscu, also identified as a Communist. All of the above individuals referred to as Communists have their Communist affiliations set out in Section I of this memorandum.

According to Informan[redacted] during the month of January, 1945, information was received that the Hollywood Writers Mobilization, through its connection with the Office of War Information, had become a part of what was officially called the War Activities Committee, Hollywood Division. Other Organizations officially affiliated with the Committee were the Screen Writers' Guild, Screen Directors' Guild, Screen Actors' Guild, and other similar type groups.

According to Informant[redacted] in May of 1945, John Howard Lawson, one of the leading Communists in the motion picture industry, was appointed by the

Hollywood Writers Mobilization to act as its representative as an observer at the United Nations Conference.

Confidential Informant [redacted] of the Los Angeles Office stated that during the spring of 1945 the work of the Hollywood Writers Mobilization in connection with the Office of War Information, Overseas Bureau, went into high gear as a result of a series of conferences between Robert Riskin, Chief of the Bureau for OWI, and the Hollywood Writers Mobilization, Editorial Committee on Overseas Films. It should be pointed out that seven out of the fourteen members of the Editorial Committee were identified as Communists, including John Howard Lawson, Melvyn Levy, Richard Collins, Waldo Salt, Leonardo Bercovici, Arthur Birnkrant, and Sidney Buchman. The Communist affiliations of these individuals are set out in Section I of this memorandum.

Confidential Informant [redacted] related that beginning on May 21, 1945, the Hollywood Writers Mobilization was to produce a series of radio programs over the Blue Network dealing with problems of the returning soldiers. The Committee producing this has been described as one strongly under the influence of known Communists such as Louis Solomon.

Confidential Informant [redacted] related that the Hollywood Writers Mobilization has been active in supporting and participating in the activities of the Hollywood Independent Citizens Committee of the Arts, Sciences and Professions, a Communist infiltrated and influenced organization. It also produced a quarterly magazine known as the "Hollywood Quarterly" in cooperation with the University of California at Los Angeles. Included as one of the editors of this publication was John Howard Lawson, one of the Communist Party leaders in the film industry. [redacted] related that other known Communists and Communist sympathizers were also affiliated with this publication in a lesser capacity.

Informant [redacted] related that in addition, this organization has shown Russian propaganda motion pictures at the Gordon Theatre in Los Angeles as well as at other independent theatres in the Los Angeles and Hollywood area. Other known Communist front groups have also participated in this type of activity.

Following the elimination of the Office of War Information as a Government agency, the Hollywood Writers Mobilization devoted its activities to the propaganda field through radio and publications. The official newspaper of the American Newspaper Guild in June of 1946 reflected that the Hollywood Writers Mobilization had rendered numerous war services, among which were the following:

Documentary and short subject films	- 210
Radio scripts	- 1069
War activity feature stories	- 125

Confidential Informant [redacted] related that this Communist controlled organization had narrowed its activities considerably, confining its functions

primarily to the radio field.

A letterhead of the Hollywood Writers Mobilization dated January 8, 1947, reflected that there were 71 persons listed as members of the executive council of the organization as of that date. Twelve persons on the executive council have records of Communist membership and 5 of the members of the editorial board have also been identified as Communists. The following individuals are members of the editorial board who have been identified as Communists in Section I of this memorandum:

Ring Lardner, Jr.
Asa Bordages
Gordon Kahn
Bill Blowitz

In addition Evelyn Humphreys has been identified as a member of the Communist Political Association on January 16, 1945, through a very reliable but extremely delicate source of information. The individuals whose names appear on the executive council of this organization that have been identified as Communists are as follows:

Sam Moore	Second Vice Chairman	Radio writer
Abraham L. Polonsky	Secretary	Writer
Pauline Lauber Finn		Secretarial work
Bill Blowitz		
Richard Collins		Screen writer
Jay Gorney		Screen writer
John Howard Lawson		Screen writer
Leon Meadow		Screen writer
William E. Oliver	a President, Los Angeles Newspaper Guild	
Robert Rossen		Writer and Director
Bernard Vorhaus		Writer
John Weber		Writer

Of the above listed individuals, Moore, Polonsky, Blowitz, Collins, Gorney, Lawson and Rossen have been identified in Section I as Communists. The Communist connections of the remaining individuals are set out hereinafter.

Pauline Lauber Finn

Finn was identified through a very reliable but extremely delicate source as a member of the Communist Party and/or member of the Communist Political Association on June 30, 1944, August 31, 1944, January 16, 1945, and February 25, 1945. Through this same source in June of 1944 she was identified as educational director of Branch D of the Northwest Section of the Los Angeles County Communist Political Association.

Leon Meadow

Leon Meadow, a screen writer, was identified as of July 13, 1945, as a former member of Branch 3, Section C of the Communist Party of New York City and on December 7, 1944, transferred to "Karen's Group" in Hollywood. This information was obtained from [redacted] an informant of the Los Angeles Office who obtained [redacted] from the Los Angeles County Communist Party Headquarters.

William E. Oliver

Oliver was identified through an extemely confidential but very delicate source on March 8, 1944 as a member of the East Hollywood Communist Club. As of November 8, 1944, Oliver was reported to be the drama editor and critic of the "Los Angeles Herald Express."

Bernard Vorhaus

Bernard Vorhaus was identified through a very highly confidential but extremely delicate source on August 31, 1944, as having been a member of the Northwest Section of the Communist Party of Los Angeles County on special leave prior to 1943.

John Weber

John Weber, a screen writer, was identified in 1943 as a member of the Communist Party through an extremely confidential and most delicate source of information. He is a former president of the Screen Readers Guild and at present is in charge of the writers department of the William Morris Booking Agency in Hollywood. Through an extremely confidential but most delicate source of information, it was ascertained that during the summer of 1946 his wife acted as organizational secretary of the Cultural Section of the Los Angeles County Communist Party.

A. The Writers Congress held at the University of Southern California at Los Angeles, November 1-3, 1943

The report of the Joint Fact Finding Committee of the 56th California Legislature, 1945, reflects that in August of 1943, under the auspices of the University of California and the Hollywood Writers Mobilization, a letter signed by Marc Connelly and Ralph Freud as Co-Chairman of the Congress Committee, announced the Writers Congress to be held at Royce Hall, University of Southern California at Los Angeles from October 1-3, 1943.

Confidential Informant [redacted] of the Los Angeles Office advised that while this Congress was not called the Fifth Writers Congress, it should have been called this due to the fact that many of the same individuals who were in charge of directing the activities of the First, Second, Third and Fourth Writers Congresses were also in charge of directing the affairs

of this one.

The report of the Joint Fact Finding Committee of the 56th California Legislature, 1945, reflects that a superficial investigation of this Congress disclosed its Communist inspiration and guidance. The report reflected that many of the names included in the Congress and the advisory committee were "innocents", clearly unaware of the Communist interests and purposes of this Congress.

Confidential Informant [redacted] of the Los Angeles Office reported on January 5, 1945, that this Congress was attended by approximately 3000 writers and operated through panel forums and seminars. He stated that the proceedings of the Congress were published by the University of Southern California Press in 1944. He related that immediately following the Congress, a Writers Congress continuations committee of 41 members was set up to handle the work of the Congress. [redacted] related that 12 members of the continuations committee held membership in the Northwest Section of the Communist Party of Los Angeles County. They are as follows:

Bill Blowitz
Sidney Buchman
Abram S. Burrows
Richard Collins
John Howard Lawson
Melvin Levy
Josef Mischel
Sam Moore
Meta Reis
Robert Rossen
Victor Shapiro
Louis Solomon

The Communist affiliations of these individuals are set out in Section I of this memorandum, with the exception of Reis and Shapiro.

[redacted] of the University of Southern California Press advised Agents of the Los Angeles Office, who interviewed her [redacted] on July 22, 1947, that the Hollywood Writers Mobilization had ceased to exist. [redacted] advised that the Hollywood Quarterly which was published by the University of California Press, and the Hollywood Quarterly Associates would continue to be published by the Hollywood Quarterly Association, which organization had taken over the affairs of the Hollywood Writers Mobilization.

Hollywood Community Radio

Confidential Informant [redacted] has advised that the Hollywood Community Radio group is composed of a number of individuals who are known Communists and

Communist sympathizers, many of whom were active members of the Hollywood Writers Mobilization. Among the known Communists on the Board of Directors of this organization are: Hy Kraft, screen writer and Abraham L. Polonsky, screen writer. The Communist affiliations of these individuals are set out in Section I of this memorandum.

Informant [redacted] has related that this group is endeavoring to obtain a license for a radio station in the vicinity of Los Angeles. According to Confidential Informant [redacted] if this permit is granted and the radio station set up, it will be run and operated by the Hollywood Writers Mobilization and will be an outlet for the Communist propaganda disseminated by this group.

The Federal Communications Commission is conducting hearings relative to the establishment of this radio station. As you will recall, the Communist connections of the individuals affiliated with this group have been furnished to the Federal Communications Commission by this Bureau.

People's Educational Center, also known as The Los Angeles Educational Association, Inc.

The People's Educational Center was first formed at a meeting on December 19, 1943. Confidential Informant [redacted] of the Los Angeles Office who was a plant informant, made available a copy of a mimeographed letter written to the students of the Los Angeles Workers School, an organ of the Communist Party on November 29, 1943, advising that the Workers School had been an active participant in the formation of the People's Educational Center and had attempted to aid its organization and growth. This letter urged students of the workers School to support the People's Educational Center.

From [redacted] it was ascertained that an executive committee meeting was held on January 3, 1944, at which Max Silver, then organizational secretary, brought up the question of the People's Educational Center and stated that the Workers School had decided to cooperate officially with the People's Educational Center and that eventually the Workers School would be closed entirely. Subsequently the Workers School was discontinued by the Communist Party.

The People's Educational Center was incorporated under the laws of the State of California under the name of the Los Angeles Educational Association, Inc., wherein it was described as a non-profit educational club organized for the purpose of realizing through study and education the ideals of democracy and aid, through education, in the accomplishment of an enlightened and harmonious community.

Through Confidential Informant [redacted] Communist Party Headquarters in Los Angeles, it was ascertained that a meeting of the board of directors of this organization was held on January 25, 1947, at which time Mr. Sidney Davison, director of the school, announced that

during the school year of 1946, enrollment had increased 60 per cent and that in the fall term of 1946, there were enrolled 553 individuals who took 635 classes. A total of 1808 individuals took 2058 classes during the war. The school as of that time was self-supporting and all debts had been paid off.

The school's catalogue for the summer of 1947 reflects that there are no formal entrance requirements for attendance at this school. The regular fee for a course is $6.00 except for certain designated courses. There are set forth hereinafter the members of the board of trustees and teaching staff of the People's Educational Center as reflected in their 1947 catalogue:

Board of Trustees

Dr. Leo Bigelman, President. Through a highly confidential but most delicate source on January 16, 1945, it was ascertained that Bigelman was a Communist. Bigelman is a medical doctor by profession practicing medicine in Hollywood. He is described as a teacher and lecturer on social, economic and political question.

Helmer Bergman, Vice President. Bergman, who is a member of the International Brotherhood of Electrical Workers, Local 40, AFL, is teaching the course known as "Trade Union Principles and Practices." Bergman's Communist affiliations are set out in Section I of this memorandum.

Maurice Howard, Secretary-Treasurer. Howard, who is the business agent of the Screen Cartoonists Guild is teaching a course known as "History of the American Labor Movement." On February 26, 1945, it was ascertained through a very reliable but most delicate source that Howard was a Communist.

Sidney Davison, Director. Davison, the director, teaches a course at the school known as "Review of the Week." He has been identified through a highly confidential but most delicate source as a current member of the Communist Party in Los Angeles, as well as by [redacted] a paid informant of the Los Angeles Office who is at present [redacted] Communist Party.

Dr. Jack Agins. Agins is a medical doctor practicing in Hollywood. He has not been definitely identified as a member of the Communist Party. However, his wife, Minna, was identified as a current member of the Communist Party through a most reliable but very delicate source on May 25, 1947.

George Beller. Beller, who is an accountant and an auditor, has been identified through a most reliable but very delicate source on May 25, 1947, as a current member of the Communist Party.

Dorothy Connelly. Through this same source Dorothy Connelly has been identified as a member of the Wilshire-Fairfax Club, 10th Congressional District Communist Party, Los Angeles County.

Leo Gallagher. In 1938, Gallagher was a candidate for the office of Secretary of State in California on the Communist Party ticket. He is an attorney associated with the law firm of Katz, Gallagher, and Margolis, which law firm handles the legal business of the Communist Party in Los Angeles.

Sanford Goldner. Goldner has been identified by [redacted] a paid confidential informant of the Los Angeles Office who [redacted] functionary of the Communist Party, [redacted] as a member of the Communist Party. He is currently research director in charge of the Los Angeles Office - CIO and also teaching a course at the school known as "Current Problems of Jewish Life."

Sondra Gorney. Sondra Gorney writes movie reviews for the "Daily People's World", a west coast Communist newspaper and is the wife of movie script writer, Jay Gorney. The Communist affiliations of both Sondra and Jay Gorney are set out in Section I of this memorandum.

Willis J. Hill. Hill is the president and general representative of the Carpenters Union, Local 634. He has not been identified as a member of the Communist Party.

Robert Lees. Lees has been actively writing in the motion picture industry for the past 12 years, having been identified with the Paramount Studios. On January 16, 1945, a very reliable but most delicate source identified Lees as a Communist.

Frances Millington. Millington has not been identified as a member of the Communist Party.

Carleton Moss. Carleton Moss is a negro screen writer who has not been identified as a Communist Party member. Moss is teaching a course at the school known as "The Negro in World Affairs."

Herbert Sorrell. Sorrell's Communist Party membership is set out in Section I of this memorandum. There is no information indicating that he is currently a member of the Communist Party.

Frank Tuttle. Tuttle, a motion picture director and writer, is at present teaching a course known as "Motion Picture Direction." His Communist Party affiliations are set out in Section I of this memorandum.

Celia Willby. Willby in 1945 was an organizer for the United Office and Professional Workers of America, CIO, Local 9 and Local 178 in Los Angeles. [redacted] has identified Willby on September 7, 1944, as a Communist in Hollywood.

Staff

Lillian Ripps, Secretary. Ripps was identified through a very reliable but most delicate source as a Communist on January 16, 1945. She was also identified by this source as a current member of the Communist Party in the Community Subsection in Hollywood, California. This information was verified by Informant [redacted] who is a member of the Communist Party in Los Angeles. He stated that during 1946, Ripps was a member of the chairman's council Community Subsection, Hollywood Section, Communist Party.

Yvonne Shepherd, Registrar. On February 11, 1947, a very reliable but most delicate source produced information indicating that Shepherd, a negress, had been recruited into the Communist Party by Pettis Perry. Informant [redacted] also identified Shepherd as a member of the Communist Party.

Teaching Staff

Other members of the faculty included the following:

Minna Aging is the Coordinator for the course, "Current Problems of Jewish Life." She has been identified as a current member of the Communist Party in Hollywood by a most reliable and delicate source on May 25, 1947.

Alvah Bessie teaches a course on, "How to read a Book." She is a novelist, screen writer and critic. Her Communist affiliations are set out in Section I of this memorandum.

Herbert Biberman teaches a course at the school in "Motion Picture Directing." He is employed in the motion picture industry as a director, writer and associate producer. His Communist Party affiliations are set out in Section I of this memorandum.

William Blowitz teaches a course in the school on "Publicity and Public Relations." Blowitz who is a Communist has been referred to in Section I where his Communist affiliations are set out.

Morris Browda teaches a course on "How to Listen to Music." Browda who is a Communist, is described in Section I where his Communist Party affiliations are set out.

Bonnie Claire teaches a course on "Political Organization, its Principles and Practices." Claire has been identified by a most reliable but very delicate source on January 16, 1945, as a Communist.

Edward I. Dmytryk teaches a course in school on "Production Preparation." He is a director and producer in the motion picture industry, currently working for RKO Studios. Dmytryk who has been identified as a Communist, is discussed

in Section I where his Communist Party affiliations are set out.

Guy Endore is an author and screen writer. He teaches a course in the school on "The Modern Novel." Endore's Communist affiliations are set out in Section I of this memorandum.

Leonard Fels who has been identified through a highly reliable but very delicate source as a current member of the Communist Party, teaches a course on "Political Economy II." He has been identified as a former member of the executive board, Local 6, International Longshoremen's and Warehousemen's Union from 1942 to 1945. He was also a member of Local 302, International Brotherhood of Electrical Workers.

Carl Foreman on August 1, 1944, was identified through a reliable but most delicate source as a member of the Communist Party in Hollywood. Foreman at present teaches a course on "Screen Writing II."

George Glass was identified as a Communist on January 16, 1945 and February 26, 1945 by a most reliable but very delicate source of information. He at present teaches "Publicity and Public Relations."

Gordon Kahn has been employed in the motion picture industry as a screen writer and also as a feature writer for the "Atlantic Monthly." He is at present teaching a course in "Screen Writing III." On January 16, 1945 and on February 26, 1945, Kahn was identified as a Communist by a very reliable but most delicate source of information.

Murray Korngold teaches a course in the school on "The Science of Society. He is a labor journalist who has been active in the Liberal Theater Movement. He formerly wrote articles for "Stars and Stripes." He has been identified through a most reliable but very delicate source as a current member of the Communist Party in Los Angeles.

Katherine McTernan teaches a course in "Three Economic Doctrines — Malthus, Marx and Hanson." She formerly was a teaching assistant in the Department of Economics at the University of Southern California and also taught economics at the California Labor School in San Francisco. She has been identified through a most reliable but very delicate source as a current member of the Communist Party in Los Angeles.

Arnold Mesches is a free lance advertising artist and studio sketch artist. He teaches a course in "Drawing and Painting I." His Communist affiliation are set out in Section I of this memorandum.

Allan Metcalf teaches a course in "Political Organization, Its Principles and Practices." He is a former director of the Southern California Committee to Win the Peace, a Communist influenced group. Metcalf was identified by Infor-

[redacted] of the Los Angeles Office, as a Communist functionary in Los Angeles at the present time and as a current member of the Communist Party.

Abraham Olken teaches a course on "Current Problems of Jewish Life." He is manager of the Los Angeles "Morning Freiheit" Association. He has been identified through Confidential Informants [redacted] and [redacted] who are active members of the Hollywood Section of the Communist Party, as a member of the Communist Party. In addition he was also identified as a Communist and a current member of the Communist Party in Los Angeles through a most reliable but delicate source of information.

Sylvan Pasternak teaches a course in "Public Speaking and Parliamentary Law." He was formerly the business agent of Local 1421, United Electrical, Radio and Machine Workers of America, CIO. Although he has not been identified as a member of the Communist Party, his wife Eleanor Pasternak has been identified as a current member of the Communist Party through a most reliable but very delicate source of information.

Paquerette Pathe teaches a course in "Ceramics, Beginning and Intermediate." She is a dancing teacher and dancer who established her own ceramics studio in Hollywood, about two years ago. Her Communist Party affiliations are set out in Section I of this memorandum which identify her as a current member of the Communist Party in Los Angeles.

Margaret Roma who is running her own Theater Workshop in Hollywood, teaches a course in "The Theatre and Its History." She has been identified as a member of the Communist Party and her Communist connections are set out in Section I of this memorandum.

John Sanford who is the author of several novels, teaches a course on "The Modern Novel." Sanford who is a Communist has been referred to in Section I of this memorandum, where his Communist connections are set out.

Ruth Marrow Slade is a former editor of the Southern California Labor Herald. She was formerly publicity director for the Russian War Relief and most recently has held the position of executive secretary of the Civil Rights Congress. Slade has been identified as a Communist by Confidential Informan[redacted] of the Los Angeles Office who was a former executive in the Party in the Los Angeles area. [redacted]

Hal Smith was formerly a director of the Federal Theater Project in New York and worked for the San Francisco Union, as well as the Workers Laboratory Theaters. Smith who is a screen writer teaches a course in "Screen Writing I." Smith who has been identified as a Communist is referred to in Section I of this memorandum where his Communist Party affiliations are set out.

Lory Titelman is a former director of the Child Care Nursery School at Santa Monica, who teaches the Pre-School Age Child. She has been identified through a highly confidential but very delicate source, as a Communist.

Lloyd Van Dyke is a past president of Local 1421, United Electrical, Radio and Machine Workers of America, CIO. He teaches a course at the school entitled "Trade Union Principles and Practices." In May of 1946, Van Dyke was identified as a member of the Communist Party by Confidential Informants [redacted] and [redacted] who are functionaries of the Communist Party in the Los Angeles area.

During the summer term of 1947 between 65 and 75 instructors and guest speakers participated in the summer session of the People's Educational Center. Of these, the above described individuals as noted have been identified as Communists. According to Informant [redacted] the People's Educational Center is regarded by the Communist Party and the Hollywood Section thereof as a Communist School and at each term the Communist Party members in the Hollywood Section are urged to attend this school to aid in the development in their particular field, as well as political development. There are Winter, Spring, Summer and Fall terms at the School. The faculty of these schools vary each term, according to available personnel.

Lincoln Community Book Center, also known as Lincoln Book Shop

The records of the Los Angeles County Clerk's Office in Los Angeles, California, reflect that on July 16, 1943, Eugene Reed, Hollywood, California, had the name of The Lincoln Book Shop filed as a fictitious business name. Reed indicated that he intended to operate the business alone. The August 7, 1943 issue of the "Daily People's World," west coast Communist newspaper contained a feature article revealing that the Lincoln Book Shop would open at 1721 North Highland Avenue, on August 8, 1943. The shop was to be operated by Jack and Jessie Reed. Through a most reliable and very delicate source on August 31, 1944, it was ascertained that Eugene Reed was a Communist and a member of the Communist Political Association in Los Angeles.

Information was obtained through this same source on January 15, 1945, that Eugene John Reed and Jessica Reed were members of the Communist Political Association in the Northwest Section thereof. The report of the Joint Fact Finding Committee of the California Legislature on Un-American Activities for 1947 reflects that in September 1943, the Lincoln Book Shop had been designated by the Los Angeles County Communist Party for the sale of Communist literature to the clubs of the Communist area located in the Hollywood area.

The records of the County Clerk's Office in Los Angeles reflect that on March 5, 1945 the Articles of Incorporation of a group known as the Lincoln Community Book Center, a non-profit, non-stock membership group were filed with the

Secretary of State in California. The purpose and object of the group was to educate the people of Hollywood. The persons executing the Articles of Incorporati included:

Samuel Freeman of 1962 Glencoe Way, Hollywood, California. Freeman was identified as a Communist on February 7, 1944 through information obtained from [redacted] who furnished information [redacted] on the Communist Party in Hollywood.

Elizabeth Glenn of 1604½ North Harvard, Los Angeles. Elizabeth Glenn has been reported by Confidential Informant [redacted] Communist Party, as the present financial director of the Los Angeles County Communist Party.

Emily Gordon who resides at 1056½ North Oxford, Los Angeles, California. Gordon was identified as the County literature director of the Communist Party and the Communist Political Association in 1944 and part of 1945, by Confidential Informant [redacted] This same informant revealed that in August of 1945, Gordon was nominated for the State Committee of the Communist Party but was not elected inasmuch as other leading comrades criticized her for being bureaucratic. Through the information obtained from [redacted] a paid reliable informant of the Los Angeles Office who furnishe[redacted] Communist Party in Los Angeles, it was ascertained that on April 21, 1947, Gordon had been dropped from the membership because of a "right opportunist disagreement".

During June 1946, Confidential Informant [redacted] the Los Angeles Office advised that the officers now serving on behalf of the Lincoln Community Book Center were John Howard Lawson, President; Waldo Salt, Vice President and Miriam Logan, secretary. The Communist background of both Lawson and Salt, who are screen writers in Hollywood has been set out in Section I of this memorandum. Miriam Logan, the secretary, was identified as a member of the Communist Party at San Pedro, California from June 1944 until December of 1946 by [redacted] a member of the Communist Party who is an informant of the Los Angeles Office.

Confidential Informan[redacted] of the Los Angeles Office, who is a functionary of the Communist Party in that area, advised that from 1945 through April 1947, the Lincoln Book Shop was the outlet of Marxist and Communist literature in Hollywood, California and that all clubs of the Hollywood Section Communist Party purchased literature at that store.

This same informant advised on May 1, 1945, that this book center was closed because of its poor financial condition. He stated that as of July 1947, the Communist Party does not maintain a book shop in the Hollywood area indicating that the Communist subsections in the Hollywood area presently obtain their literature from the home of Clarence L. Ricklefs, 984 Palm Avenue, Los Angeles.

Micklefs is literature director for the Community Subsection, Hollywood Section of the Communist Party.

The Motion Picture Democratic Committee

The "Studio Call" official organ of the Conference of Motion Picture Arts and Crafts, for June 30, 1938, stated that the Democratic Committee was a progressive political organization which should have the support of every employee of the motion picture industry. A full page advertisement appearing in this paper gave the aims of the Motion Picture Democratic Committee as follows:

1. To support and extend the New Deal nationally; to bring a new deal to California.

2. To remove from office all those officials who have made the government of California a government by the corporations.

3. To effect and maintain complete political freedom within the motion picture industry.

4. To aid in uniting all progressive forces within the Democratic Party, convinced that a liberal victory can be achieved at this time only by working within the Democratic Party.

5. To cooperate with all groups and persons who are working to re-establish democracy in the State, and oppose all movements which tend to split the progressive forces in California.

6. To support those candidates who on the basis of their records are best qualified to forward these aims.

Eugene Lyons on page 289 of his book, "The Red Decade" stated: "The Motion Picture Democratic Committee, a front for Stalinist fund raising, had no trouble rounding up seventeen hundred members." Rene M. Vale, an admitted Communist, in 1940 made a sworn statement in which she stated that perhaps the most bazaar flourish given to the Olsen for Governor campaign was provided by the fresh ideas and naive politics of the Motion Picture Democratic Committee, called by those who still ventured to express their dislike of "Hollywood-itis." The Motion Picture Democratic Committee was conceived and delivered by the Los Angeles County Political Commission of the Communist Party in the spring of 1938, in the home of Al Lane, 3989 Denker Avenue.

Confidential Informant [redacted] of the Los Angeles Office, referred to the August 1935 speech of George Dimitrov, head of the Communist International, as the famous "Trojan Horse" speech. Announcing the united front program of the Communist Party, he stated that as a part of this program the period

known as the "popular front" was brought about with the August 23, 1939 signing of the Hitler-Stalin Pact. He related that many of these fronts which were formed during this period were established to influence and support the foreign policy of the Soviet Union. He referred to the "collective security" proposal and that the Communists everywhere were instructed to drop all revolutionary ideas and pose as liberals taking part in all established government affairs. He stated that in the United States they were instructed for voting purposes, to support the candidates of the Democratic Party. He related that they were to assume a "liberal" position and work to get themselves into any positions in political circles where they could use their positions and influence to create and gain support for the policies of the Soviet Union. [redacted] related that in following this line and this policy, the Communists in the Hollywood motion picture industry set up the Motion Picture Democratic Committee. He related that during the year 1938, this organization was going full force and was a very influential group in California and particularly in the Hollywood area. However with the signing of the Hitler-Stalin Pact, he stated that the Hollywood Motion Picture Democratic Committee changed its line shortly thereafter, at which time it began calling the President a "war monger" and that he was dragging the United States into the "imperialistic" war.

Early in 1940, according to Informant [redacted] the Motion Picture Democratic Committee was working in cooperation with the American peace crusades and sponsored peace meetings throughout Southern California. He stated that the organization issued a "newsletter" dated March 26, 1940, calling attention to a "knock-out script" written by Michael Blankfort, Jerome Chodorov, Joseph Fields, Paul Trivers, Carl Dreher, Cyril Kramer and okayed by the Hollywood Peace Council. This was to be presented at a rally at the Olympic Stadium on April 6, 1940 under the banner, "America Declares Peace."

According to [redacted] this was the last meeting at which the Motion Picture Democratic Committee actively participated. In the publication "Red Fascism" compiled by Jack Tenney, California State Senator and Chairman of the California Joint Fact Finding Committee of the 56th California Legislature, information is set out that the following persons were officers of the Motion Picture Democratic Committee in 1939 and 1940. The official stationery of this organization also reflects the same data.

Philip Dunne	Chairman	Screen writer
Melvyn Douglas	First Vice-Chairman	Screen actor
Miriam Hopkins	Second Vice-Chairman	Screen actress
John Ford	Third Vice-Chairman	Motion picture director
Maurice Murphy	Secretary	Writer
Gordon Rigby	Treasurer	Writer
Herbert K. Sorrell	Executive Board Member	Labor official
Harold Buchman	Executive Board Member	Screen writer
Al Caya	Executive Board Member	Teamster Union
John Cromwell	Executive Board Member	Actor and director

Norval Crutcher	Executive Board Member	Secretary of Technicians Guild No. 683
John Gree	Executive Board Member	Labor leader
Edward Mussa	Executive Board Member	Labor leader, Set Directors Guild
Irving Pichel	Executive Board Member	Screen director
Gloria Stuart	Executive Board Member	Screen actress
Frank Tuttle	Executive Board Member	Screen writer and director

Maurice Murphy, Harold Buchman, Herbet K. Sorrell, Norval Crutcher, and Frank Tuttle have been identified as being affiliated with the Communist Party either past or present and their Communist connections are set out in Section I of this memorandum.

Philip Dunne

Philip Dunne, as reported in an affidavit given by Rene Vale, a former member of the Communist Party before the Assembly Fact Finding Committee on Un-American Activities in California, on November 9, 1942, was a screen writer and representative of the Motion Picture Democratic Committee, as well as a member of the Los Angeles County Political Commission of the Communist Party.

Maurice Thomas Murphy

Murphy, according to [redacted] California, was an actor for 19 years. He has been treated for epilepsy since 1935. Through a most reliable but very delicate source, Murphy was identified on May 19, 1947, as a member of the Northwest Section of the Hollywood Section of the Los Angeles County Communist Party.

Gordon Rigby

The Hollywood trade magazine "Variety" for September 12, 1945, reflected that Lieutenant Colonel Gordon Rigby retired from the Army after 4 years of service with the Signal Corp. The "Variety" also reflected that he was a veteran of World War I and an ex Hollywood writer and director at Columbia Studios. According to a most reliable but very delicate source Gordon Rigby, on August 31, 1944, was a member of the Communist Political Association, Northwest Section, Los Angeles, California, who had been on special leave from the Communist Party since before December of 1942.

Hollywood Democratic Committee

The Hollywood Democratic Committee, according to Confidential Informant [redacted] was set up in January 1943. The aims and purposes of this organization were shown by a circular issued at the time of the organization meeting held on Jan-

uary 14, 1943. They were as follows:

1. To support national, state and local legislation essential to victory in war.

2. To clarify political issues in relation to the war effort, and to promote discussion and education for this purpose.

3. To support candidates who are best fitted to serve a nation at war and who seek office on a "win-the-war" platform.

4. To cooperate with other organizations in Los Angeles and throughout the state and nation, whose aims are similar to our own.

Confidential Informant [redacted] in referring to this new organization, stated that for all intents and purposes it was nothing but the revival of the Motion Picture Democratic Committee previously discussed in this section of this memorandum. According to [redacted] the activities of the Hollywood Democratic Committee during the time of its existence coincided with the line of the Communist Political Association, which was "collaboration with capitalism" because of the needs of the Soviet Union for assistance. On September 25, 1943, Informant [redacted] related that the activities of this organization were confined largely to the open political field, such as putting pressure on law makers, local and national, and to have legislation passed which was either sponsored or supported by the Communist element in the United States, particularly in the Hollywood area. He stated that this pressure was exerted in two ways, (1) by forming delegations to visit law makers in an attempt to intimidate them, and (2) by a campaign of written propaganda circulated among labor unions and other organizations and the setting up of "committees of correspondence," the purpose of which was to flood the Congress with letters demanding the passage of measures which fell in line with the program of the Communist Party at that time.

On July 26, 1944, letterheads and literature issued by the Hollywood Democratic Committee reflected the following persons were elected officers for the coming year.

Marc Connelly	Chairman
John Cromwell	Vice Chairman
Gene Kelly	Vice Chairman
E. Y. Harburg	Vice Chairman
Norval D. Crutcher	Secretary
Albert Dekker	Treasurer

This same literature reflected that the organization had an executive board of 88 members. Of this number 22 have been identified as Communists through information obtained by the Los Angeles Office, through a most reliable but very

delicate source. Of the 22 known Communists, the following individuals whose Communist Party affiliations are set out in Section I of this memorandum, have been identified with the motion picture industry.

Margaret Bennett Wills	Mrs. Nora Hellgren
Herbert Biberman	Rex Ingram
Henry Blankfort	Donald Key King
Sidney Robert Buchman	John Howard Lawson
Norval Dixon Crutcher	Barbara Alexander Myers
Edward Dmytryk	Samuel Badisch Ornitz
Edward McCreary Gilbert	Mortimer William Pomerance
Donald Alexander Gordon	Herbert K. Sorrell
Louis Harris	

In addition to the above listed Communists it was also known that such prominent Communist Party figures in the motion picture industry as Frank Tuttle, motion picture director, were also active in this group. It has also been reported by Confidential Informant [redacted] that John Garfield, the pro-Communist actor, was associated with this group. Garfield has been identified by [redacted] as a member of the Communist Party. Garfield also, according to Informant [redacted] has been affiliated with the Young Communist League, the Hollywood Anti-Nazi League both of which were Communist front groups.

During 1944 the Hollywood Democratic Committee grew to be one of the most important political groups in Southern California, according to Confidential Informant [redacted] He reported that this was primarily due to its connection with the motion picture industry and the prestige derived therefrom.

This organization continued its political activities in the 1944 elections and announced that it was to become a permanent group, cooperating with and supporting the Political Action Committee and other progressive groups in politics.

On January 25, 1945, the "Daily Worker" carried an article reflecting that 100 Hollywood leaders sent a wire to President Roosevelt, requesting him to terminate the proceedings against Harry Bridges. The article reflected that the action was taken at a dinner sponsored by the Hollywood Democratic Committee. Among the signers of this telegram were Communists and many individuals who have supported the Communist movement in Hollywood. This article reflected that John Howard Lawson, writer; Jack Moss, producer; and Dalton Trumbo, writer, all known Communists in Hollywood, were among the signers of this communication. These individuals identified as Communists above are referred to in Section I, where their Communist affiliations are set out.

On June 6, 1945, in Hollywood, California, a meeting was called by the Hollywood Democratic Committee, at which time the name of this group was changed by unanimous decision to the Hollywood Independent Citizens Committee of the Arts,

Sciences and Professions.

Hollywood Independent Citizens Committee of the Arts, Sciences and Professions

The Independent Citizens Committee of the Arts, Sciences and Professions, a now defunct organization, was formed under the influence of Communists and Communist sympathizers and was supported throughout its existence by the Communists and the Communist press. Benjamin J. Davis, Jr., a member of the National Committee of the Communist Party, on August 11, 1945, read recommendations to the New York State Convention of the Communist Party of those individuals who had been nominated for the New York State Committee. Concerning Lionel Berman, Davis stated, "Comrade Berman, a Communist Party functionary, is Jewish and a member of the old State Committee.....I would say, (he) is the head of the Cultural Section of the Party.....It seems to me that in his work in the past, particularly in the elections when he was one of those instrumental in setting up the Independent Citizens Committee of Arts, Sciences and Professions, he has demonstrated a very excellent capacity for organization of a very excellent political character." This information was obtained through [redacted] State Convention.

[redacted] advised on April 4, 1946, that the organization of the Independent Citizens Committee of the Arts, Sciences and Professions by the Communist Party was directed and planned [redacted] in 1944, by Lionel Berman of the Communist Party Cultural Section, and Joseph Field of the Workers Library Publishing Company. He also advised that this organization was a Communist controlled group in spite of the fact that the majority of the membership was not Communist and a minority of the Communists were directing it.

With regard to the Hollywood Chapter of the Independent Citizens Committee of the Arts, Sciences and Professions, Confidential Informant [redacted] of the Los Angeles Office, related that a meeting was called of the members of the Hollywood Democratic Committee at the American Legion Hall in Hollywood on June 6, 1945. He stated that at this meeting approximately 360 individuals were in attendance all believed to be members of the Hollywood Democratic Committee.

W. Emmett Lavery, President of the Screen Writers Guild, concerning whom information is set out under the Screen Writers Guild in this memorandum, was chairman of the meeting. He related that Herman Shumlin a motion picture producer, who has been affiliated with a long line of Communist organizations was present and proposed that the new organization which was known as the Hollywood Independent Citizens Committee of the Arts, Sciences and Professions affiliate with the National organization called the Independent Citizens Committee of the Arts, Sciences and Professions. According to [redacted] John Howard Lawson led the Communist elements in this meeting. He stated that the ballot which had been previously selected was voted on as a mere formality and many of the members of the executive committee of the Hollywood Democratic Committee were elected and continued as members of the executive committee of the Independent Citizens Committee of the Arts, Sciences and Professions.

Confidential Informant [redacted] stated, with regard to this change in name and apparent change in complexion of the organization, that it was due to the fact that the Communist Party line had changed. He stated that from June 1945 until February 11, 1947, the Hollywood Independent Citizens Committee of the Arts, Sciences and Professions had followed those of the Communist Party in the economic and political fields. He related that during the existence of this organization, it was the principal pressure group using the prestige and influence of the Hollywood motion picture industry to support legislation endorsed by the Communist Party and its sympathizers. A dodger stamped September 11, 1945, which is in the possession of the Los Angeles Office reflected that there were 98 members of the executive council of the Hollywood Independent Citizens Committee of the Arts, Sciences and Professions. Of this number 14 have been identified as Communists through the most reliable but very delicate sources. These individuals are listed below and their Communist connections are set out in Section I of this memorandum.

Sidney Robert Buchman	William Frank Blowitz
Abram S. Burrows	Norval Dixon Crutcher
Louis Harris	Rex Ingram
John Howard Lawson	Sam Moore
Jack Moss	Mortimer William Pomerance
Earl Hawley Robinson	Dalton Trumbo
Frank Wright Tuttle	Margaret Bennett Wills

In December of 1946 Confidential Informant [redacted] reported that the National Headquarters of the Independent Citizens Committee of the Arts, Sciences and Professions was contemplating merging with the National Citizens Political Action Committee with the ultimate object of laying the foundation for a new so-called liberal group in the United States.

In January of 1947 Confidential Informant [redacted] stated that the Hollywood Chapter of this organization was preparing to go out of existence under its present name and emerge as the Hollywood Branch of the new organization which was formed in New York City on December 28 and 29, 1946, called the Progressive Citizens of America. This latter group was formed by the merger of the now defunct Independent Citizens Committee of the Arts, Sciences and Professions and the National Citizens Political Action Committee.

Progressive Citizens of America

According to Confidential Informant [redacted] of the Los Angeles Office, the Southern California Chapter of the Progressive Citizens of America was organized on February 11, 1947. A leaflet which was distributed in the Los Angeles area prior to February 11, 1947, announced that a meeting would be held on that date for the purpose of organizing this organization. The leaflet announced that Jo Davidson, National Chairman of the Progressive Citizens of America would be the principal speaker. For identification purposes it should be pointed out that Jo Davidson has been identified by [redacted] confidential informant of the New York Office, as a Communist.

Confidential Informant [redacted] of the San Diego Office reported that Edward Mosk acted as Chairman of the organizational meeting of the Progressive Citizens of America. Mosk, who outlined the purpose of the meeting introduced Dr. Linus Pauling. Pauling discussed the production of atomic energy and the atomic bomb and its significance to world government. John Cromwell, the retiring Chairman of the Hollywood Independent Citizens Committee of the Arts, Sciences and Professions commented regarding the consolidation of the Independent Citizens Committee of the Arts, Sciences and Professions and the National Citizens Political Action Committee.

Jo Davidson, the National Chairman, then explained the purpose of the new organization. Following Davidson's remarks, Robert A. Kenny, former attorney general of California, was elected chairman of this branch. Vice Chairmen elected were Edward Mosk, Howard Koch, Dr. Linus Pauling, Lena Horne, Senial Ostrow and Gene Kelly, and Mrs. William Dieterle, secretary.

Of the 100 directors elected, the following known Communists, whose Communist Party affiliations are set out in Section I of this memorandum were included:

Sam Albert	Margaret Bennett Wills
Edward Biberman	Henry Blankfort
Abe Burrows	Howard Da Silva
Lou Harris	Sam Moore
John Howard Lawson	Fred Rinaldo
Anne Revere	Adrian Scott
Earl Robinson	Frank Tuttle
Dalton Trumbo	

In addition, the following Communists who are not identified in Section I of this memorandum were also elected to the board of directors:

Dr. Murray Abowitz

Dr. Abowitz, who is presently practicing medicine at 658 South Bonney Brae Avenue, Los Angeles, has been identified by a most highly confidential but delicate source in 1943 as a member of the Medical Branch, Professional Section, Los Angeles Country Communist Party.

Philip M. Connelly

Connelly is a former president of the Los Angeles Newspaper Guild, Confidential Informant [redacted] a paid reliable informant of the Los Angeles Office [redacted] Party in Los Angeles, reported on July 16, 1947 that Connelly was paying $10.00 per month to the Los Angeles County Communist Party as a sustainer fee. [redacted] Connelly pays this fee, $10.00, regularly and other CIO functionaries also pay a regular sum monthly. Connelly is at present secretary-treasurer

of the Los Angeles Industrial Union Council. In addition to this information [redacted] attended a meeting which was attended by some 30 Communist Party members at which Connelly was present. According to [redacted] Connelly identified himself as a Communist and attacked the leaders of the Communist Party at that time.

Charles J. Katz

Katz is an attorney in Los Angeles. He signed the brief of the Los Angeles County Communist Party petition filed before the California Supreme Court in June of 1942 placing the Party on the ballot. John Leach, former Communist Party organizer testified concerning Katz before the grand jury as follows: "I knew Katz as a Communist Party member; he was active in professional study groups, organizing professional study groups in Hollywood for the Communist Party. Katz was in the Communist fraction of the Anti-Nazi League. Katz received membership book from Stanley Lawrence....."

Ben Margolis

Through a highly confidential but most reliable source, it was ascertained that Ben Margolis was a member of the Engels Branch of the Los Angeles County Communist Party during 1946. Margolis was formerly a law partner of Katz, Gallagher and Margolis, a legal firm which represented CIO local unions and Communist Party members.

Loren Miller

Discontinued Informant [redacted] advised that Miller, a negro attorney in Los Angeles, was affiliated in 1937 with the Communist Party, having Communist Party book number 75-393. According to [redacted] Miller's Party name was Laurence Rossmore. Miller has also been identified with the National Lawyers Guild.

George Pepper

Pepper is the executive director of the Arts, Sciences and Professional Council of the Progressive Citizens of America. Through a most reliable but very delicate source of information, Pepper was identified on July 22, 1943 as a member of the Los Angeles County Communist Party. He was also identified on June 30, 1944, through this same source as a member of the Communist Political Association.

According to Confidential Informant [redacted] of the Los Angeles Office, Robert W. Kenny, the chairman of this chapter during the past several years has been affiliated with or active in numerous Communist front organizations.

The program of the Progressive Citizens of America both in California and nationally has closely paralleled that of the Communist Party. This was one

of the first organizations to most vigorously attack the President's proposal for aid to Greece and Turkey, as did the Communist Party. Also this organization joined with the Civil Rights Congress, a national front organization, in protesting against the city authorities of Peoria, Illinois, and Albany, New York, who failed to permit Paul Robeson to speak in the public schools. The national organization is now publishing a monthly paper called the "Progressive Citizens". This paper is being circulated by the California Chapter. The California group is represented on this staff by the following individuals: Herman Shumlin; Norman Corwin, radio commentator; John Cromwell, writer; Lillian Hellman, writer, Gene Kelly, actor; Frederic March, actor; Robert W. Kenny, ex-California State Attorney General; and Paul Robeson singer and actor.

With regard to Herman Shumlin, Informant [redacted] has reported that he was one of the endorsers of the American Peace Mobilization, a Communist front organization, a member of the League of American Writers, and a teacher at the Hollywood Writers School.

Norman Corwin, according to [redacted] was a lecturer at the Hollywood School for Writers and a member of the Independent Citizens Committee of the Arts, Sciences and Professions.

The writer, John Cromwell, has been referred to by Informant [redacted] as having been a member of the Hollywood Independent Citizens Committee of the Arts, Sciences and Professions and also having participated in radio forums sponsored by the Hollywood Democratic Committee in Hollywood on January 5, 1945.

The writer, Lillian Hellman, according to [redacted] has been a member of the League of American Writers, the American Peace Mobilization, the Independent Citizens Committee of the Arts, Sciences and Professions, and connected with the Joint Anti-Fascist Refugee Committee.

Actor Gene Kelly has been identified by [redacted] as having been a member of the Hollywood Independent Citizens Committee of the Arts, Sciences and Professions, and a member of the Progressive Citizens of America.

Actor Frederic March has been referred to by Informant [redacted] as a former member of the Independent Citizens Committee of the Arts, Sciences and Professions. [redacted] has reported that March is a member of the Communist Party.

Former California State Attorney General Robert W. Kenny has been identified as co-chairman of the Progressive Citizens of America. He also, according to [redacted] was affiliated with the National Win the Peace Conference and a member of the Hollywood Independent Citizens Committee of the Arts, Sciences and Professior

Singer Paul Robeson has been identified as having been active in the American Peace Mobilization, the National Win the Peace Conference, and the Council of African Affairs by Informant [redacted]

The above referred to organizations are discussed in this section of the memorandum, with the exception of the Council of African Affairs, a Communist influenced group.

The Progressive Citizens of America on May 9, 1947, issued an ultimatum printed in the "Daily Variety", Hollywood trade publication, protesting the investigations being conducted by the House Committee on Un-American Activities and defending the rights of the Communist Party in the United States.

Confidential Informant [redacted] related that the Progressive Citizens of America held a meeting for Henry A. Wallace in the Gilmore Stadium on the night of May 19, 1947. According to the "Daily People's World," West Coast Communist newspaper on May 21, 1947, 30,000 people were in attendence. According to [redacted] a collection was taken up at this meeting for the support of the PCA and the sum of approximately $86,000 was realized. He stated that a number of Hollywood celebrities including Charles Chaplin, Edward G. Robinson and Paul Henreid were among the large contributors.

According to Informant [redacted] the Progressive Citizens of America established a division in Hollywood on June 13, 1947 at a meeting called by Rose Hobart, screen actress; John Garfield, actor, Paul Draper, actor; and Anne Revere, screen actress. According to [redacted] this unit is to be known as the Hollywood Arts, Sciences and Professions Council of the PCA. Its chairman is John Cromwell, screen director and the group's executive director is George Pepper. The purpose of this Council, according to [redacted] is to participate in all local political affairs, elections and projects which the national PCA group endorses and supports. The Communist affiliations of Garfield, Revere and Pepper have been previously set out as have the affiliations of Cromwell with Communist infiltrated or influenced organizations.

This council published a brochure in early July of 1947 announcing that a conference on the subject of thought control in the United States was to be held at the Beverly Hills Hotel from July 9-13, 1947 under the auspices of the Progressive Citizens of America. This brochure announced that "in recent months an increasing number of incidents have occurred, indicating an unhealthy tendency in our national life--a tendency to prevent freedom of individual expression which had always been the guarantee of our democratic culture. This conference has been called in order to document and examine these incidents separately and as part of a majority tendency. If such a tendency does exist and continues to develop unchallenged, it can lead in only one direction-- biased control of the thought patterns of all the American people."

The opening session of this conference which was attended by Agents of the Los Angeles Office was addressed by John Howard Lawson, leading Communist Screen writer in the motion picture industry whose Communist Party affiliations are set out in Section I of this memorandum, Lawson commenced his remarks by mentioning that various individuals had recently accused Henry Wallace of giving Europe a false impression of America by saying that America is not imperialistic and

has no imperialist aims. In his speech Lawson reviewed the historic struggles of progressive forces and individuals throughout United States history and also pointed out the imperialistic actions in its past and present foreign policy. The keynote speaker of the opening sessions was Norman Corwin, who according to Informant [redacted] is so close to the Party that it would be difficult to say he is not a member and who [redacted] has heard discussed favorably by Communist Party officers on numerous occasions in connection with the Communist Party program of infiltration in the motion picture industry. Corwin in his address condemned the war psychosis being put upon the people today and also condemned the activities of such groups as the House Committee on Un-American Activities, the Tenney Committee, which is the California State Un-American Activities Committee and the Hearst Press.

At the final session of the conference on thought control held on the evening of July 13, 1947, Robert Kenny, an executive of the PCA stated that the organization stands "for nationalization of public utilities, the coal industry, the steel industry and any other industry where nationalization would advance the common good." Kenny stated frequently that free enterprise was not working and that those proponents of this economy should admit this and reach for new solutions to the changing economic problems of our complex system. Prior to the adjournment of the conference, resolutions were adopted including the signing of a letter to the President advising him of the vicious type of thought control existing in the United States and that thought control evidenced a trend toward fascism. The resolution advocated the abolition of the Un-American Activities Committee and the abandonment of the Truman Doctrine. It further called for the discontinuing of the loyalty test recently instituted by the Federal Government.

Through [redacted] it was ascertained that George Pepper and Waldo Salt, who have previously been identified as Communists in Hollywood, had charge of all the arrangements for this thought control conference. In addition the program reflects that the following individuals, who have previously been identified as Communists either in Section I or Section III in connection with the various Communist front organizations active in the Hollywood area, participated actively in this program.

Edward Biberman	Albert Maltz
Philip Stevenson	Dan Jarves
Sam Ornitz	George Sklar
Charles J. Katz	Howard Da Silva
Morris Carnovsky	Anne Revere
Dr. Murray Abowitz	Guy Endore
Melvin Levy	Wilma Shore
Donald Ogden Stewart	Sam Moore
Adrian Scott	Lee Cobb
Gale Sondergaard	

Hollywood Anti-Nazi League

The Hollywood Anti-Nazi League was set up in the motion picture industry

for the purpose of defending America's democratic rights against Nazi influence. The organization had among its original officers such well-known Communists as Herbert Biberman, director, and Gale Sondergaard, actress. The Communist Party affiliations of these individuals are set out in Section I. Following the Hitler-Stalin Pact and the consequent change in the Communist Party line from opposition to Fascism to a program of general isolation, the organization was liquidated.

Hollywood League for Democratic Action

According to Informant [redacted] the Hollywood League for Democratic Action was made up of the same people who were active in the Hollywood Anti-Nazi League although its activities were just the reverse of the Anti-Nazi League because of the change in the Communist Party program. Many of the leading people in this organization were also identified with the Communist Party, such as Dalton Trumbo, Frank Tuttle and John Wexley. The Communist Party affiliations of these individuals are set out in Section I of this memorandum. This organization dropped out of the picture with the coming of the American Peace Mobilization.

The American Peace Mobilization

This organization was a national Communist front group which, in Hollywood, was under the leadership of Herbert Biberman. Other known Communists active in this movement were John Howard Lawson, Dalton Trumbo, Frank Tuttle and Guy Endore. The Communist Party affiliations of these individuals are set out in Section I. Many of the so-called "intellectuals" who had been active in Communist front movements in Hollywood were also active in supporting the American Peace Mobilization. Probably one of the most prominent of these so-called "intellectuals" was Donald Ogden Stewart, a member of the League of American Writers, International Labor Defense, Screen Writers Guild, and the Hollywood Writers Mobilization, according to Confidential Informant [redacted]

The Joint Anti-Fascist Refugee Committee

Informant [redacted] related that from 1937 on, during the period of the Spanish Revolution, numerous Communist front groups were formed in the United States to assist the Communist cause in Spain. Prominent among these groups were the Spanish Refugee Ship Mission, the Medical Bureau to Aid Spanish Democracy, Spanish Refugee Relief Campaign, Friends of the Abraham Lincoln Brigade, Hollywood Committee for Writers in Exile, and the United American Spanish Aid Committee. These groups had found membership and support among the intellectual group in the Hollywood area. The remnants of these groups were consolidated together with the formation of the Joint Anti-Fascist Refugee Committee. This organization, a Communist influenced group, was said to be interested only in those refugees whose political opinions coincided with those who were in control of the Committee.

[redacted] Communist Party Headquarters on January 5, 1944, there was made available an official directive from the

"National Org. Dept." addressed to "Dear Comrades." This directive which was dated April 13, 1943 stated in part:

"The Joint Anti-Fascist Refugee Committee has undertaken the patriotic duty of organizing a mass campaign for the release and rehabilitation of anti-Fascist refugees in North America.....Comrade Browder placed this question as one of paramount concern to America.... We are therefore suggesting that your State Executive Committee discuss how the Y.C.L. can effectively participate in this campaign.....and would also be well if every district made a contribution to work of this committee.....We are sending you under separate cover publicity petitions and post cards....."

From [redacted] it was ascertained on February 16, 1945, that Felix Kusman of the national office of the Joint Anti-Fascist Refugee Committee and Marian Owens of the San Francisco Chapter of the Joint Anti-Fascist Refugee Committee met with Carl Winter, at that time President of the Los Angeles County Communist Political Association, regarding the Joint Anti-Fascist Refugee Committee policy. Carl Winter summarized the decisions made at this meeting as follows:

1. Consolidation of the Los Angeles and Hollywood offices of the Joint Anti-Fascist Refugee Committee should be effected.

2. An executive committee should be established.

3. Closer relations with War Veterans should be effected.

The following officers, past and present of the Los Angeles Branch of the Joint Anti-Fascist Refugee Committee are known Communists:

One Helen Manfield Fischer at present is executive secretary of the Los Angeles Branch of the Joint Anti-Fascist Refugee Committee, having held this position since at least April 7, 1942. Informant [redacted] Communist Party Headquarters in Los Angeles produced data reflecting that Fischer on October 26, 1943, was listed as a guest to be invited to the Los Angeles County Communist Convention held October 30, 31, 1943 in Los Angeles. She was listed as a guest from Branch E (Cartoonists of the Northwest Section of the Los Angeles County Communist Party). This data was further confirmed by information received from a most reliable but very delicate source on November 16, 1943, which reflected that she was a member of the Communist Party.

According to the information obtained from [redacted] who [redacted] Communist Party Headquarters, the Joint Anti-Fascist Refugee Committee since January 5, 1945 has opened the "Spanish Refugee Appeal." The letterheads of this "Spanish Refugee Appeal" of the Joint Anti-Fascist Refugee Committee list among others 14 individuals from the motion picture industry of whom the following are known Communists and their Communist connections are set out in Section I of this memorandum:

Canada Lee
Albert Maltz
Karen Morley

Robert Rossen
Dalton Trumbo

An an example of the fund raising activities of this group, Confidential Informant [redacted] of the Los Angeles Office, who is a Communist Party member, advised on May 19, 1945 that the women's division of the Joint Anti-Fascist Refugee Committee held a Spanish Refugee Appeal luncheon at the Beverly Hills Hotel on May 2, 1945. The sponsors of this luncheon included the following persons identified with the motion picture industry, according to this source:

Mrs. John Howard Lawson, identified as a member of the Los Angeles County Communist Party through a very reliable but most delicate source on November 16, 1943.

Mrs. Albert Maltz, also identified as a member of the Communist Party by this same source on the same date.

Mrs. Dalton Trumbo was also identified as a member of the Communist Party through this same source on this same date.

Mrs. Frank Tuttle, she was identified as a member of the Los Angeles County Communist Party on December 19, 1946 by Samuel Davenport Russell, educational director of the Hollywood Northeast Women's Club of the Communist Party.

Miss Gale Sondergaard also known as Mrs. Herbert Biberman. Sondergaard was identified as a Communist through a most reliable but very delicate source on the following dates, August 31, 1944, January 8, 1945, January 16, 1945, February 26, 1945 and November 19, 1945.

The following Hollywood personalities have appeared as headliners for the Joint Anti-Fascist Refugee Committee in the Los Angeles functions of this group:

Olivia de Haviland and Phillip Dorn on March 12, 1943. This information was obtained from Confidential Informant [redacted] a former member of the Communist Party, who furnished this data on March 30, 1943.

Paul Robeson and Hazel Scott on August 5, 1943. This information was obtained from the West coast Communist newspaper the "Peoples World" on July 10, 1943.

John Garfield and Paul Robeson on February 4, 1945. This information was obtained from personal observation of a Special Agent of the Los Angeles Field Division.

Rita Hayworth. According to the "Peoples World" of June 20, 1946, Rita Rayworth was listed as the honorary chairman of the women's division, Spanish Refugee Appeal for a function on June 2, 1946.

The Actors Laboratory

The Actors Laboratory, according to Confidential Informant [redacted] is a Communist controlled institution where screen and stage acting is purportedly taught by directors, actors and writers affiliated with the motion picture industry. He stated that this school was formerly located in New York City under the name of the Group Theatre. The Group Theatre was said to be affiliated with the New Theatre League, an alleged Communist venture. He related that the New Theatre League, from about 1932 until 1938, was a propaganda agency making use of the stage as a medium which was successful in turning out actors who later served the Communist movement in the United States. He reported that the Actors Laboratory cooperates with such organizations as the Hollywood Writers Mobilization and formerly the Hollywood Independent Citizens Committee of the Arts, Sciences and Professions.

The certificate of incorporation of this organization filed in the County Clerk's Office in Los Angeles reflects the following aims and purposes of this organization:

"1. To conduct classes for study of theatre arts, acting, dancing, stage craft, play writing, radio acting and performing.

2. To conduct classes in the study of analysis of contemporary plays, moving pictures and radio programs.

3. To produce and present dramatic material such as plays, review and radio programs, for the purpose of informing and educating the members of the public.

4. To conduct social affairs deemed to be for the benefit and interest of the members of this corporation."

Through a most reliable but very delicate source, information contained in a report prepared by Elizabeth Leach, organizer of the Northwest Section of the Los Angeles County Communist Party Political Association, was obtained on January 16, 1945, from which the following is quoted:

> "To provide a center for professional actors to experiment with and develop their acting technique, to provide a means by which professional actors can render greater war service; and a school.

"The laboratory has quite an extensive camp show program which has now expanded to include overseas units and hospital shows. It is now presenting weekly a program of one act plays to finance the war service program which have been very favorably reviewed in the press. There are very serious weaknesses in relation to the political content of the material presented by the laboratory. (Tendencies toward estheticism, pessimism) and some of the weaknesses of the group theater have been carried over since many of the leading figures of the laboratory are from the group."

[redacted] 20th Century Fox Studios, furnished the names of the executive board members of the Actors Laboratory as of April 7, 1947. There were 19 names shown on this list. Out of this number 11 have records of Communist activities and membership. The following 10 individuals have been previously identified in Section I of this memorandum as Communists where their Communist connections are set out:

Roman Bohnen	Mary Tarcai
J. Edward Bromberg	Lloyd Bridges
Larry Parks	Phoebe Brand
Art Smith	Morris Carnovsky
Abraham L. Polonsky	Hy Kraft

Jack Bragin, also one of the executive board members is an attorney whose practice is confined to the motion picture field. According to a most reliable and very delicate source of information, he has also been identified as a Communist.

According to [redacted] there are 11 members of the faculty of the school of the Actors Laboratory. Of these 11 members the actress Jacobina Caro and actress Phoebe Brand are Communists and their Communist Party affiliations are set out in Section I of this memorandum.

The American Youth for Democracy

The American Youth for Democracy, a nationally known Communist youth movement, has received the support of many Communists and Communist sympathizers in the Hollywood area. The American Youth for Democracy is a successor to the Young Communist League . Among those individuals in the motion picture industry who have been active in the support of this group are Edward Dmytryk, director, Ring Lardner, Jr., writer, Dalton Trumbo, writer, Albert Maltz, writer, Sam Ornitz, writer and John Howard Lawson, writer, all of whom are known to be Communists. The Communist Party affiliations of these individuals are set out in Section I.

Citizens Committee for the Motion Picture Strikers

This organization, according to Confidential Informant [redacted] was set up for the purpose of aiding the strike in the motion picture industry which occurred in March of 1945. This strike developed as a result of a jurisdictional dispute between the Conference of Studio Unions and the IATSE and was discussed under the section headed "Conference of Studio Unions." He stated that this Committee was under Communist control and that it was made up of individuals who were active in such Communist front groups in Hollywood as the Hollywood Writers Mobilization and the Hollywood Independent Citizens Committee, as well as the Screen Writers' Guild. Known Communist Party members, according to [redacted] were active in leading this Committee. They included Frank Tuttle, Edward Dmytryk, and Mrs. Sadie Ornitz, wife of Sam Ornitz, formerly a Communist Party functionary in Los Angeles. The Communist Party affiliations of Tuttle, Dmytryk, and Sam Ornitz are set out in Section I of this memorandum. [redacted] related that the entire strength of the Communist Party was concentrated on the strike through this Committee. He stated that leaflets and bulletins signed by the Los Angeles County Communist Party and other Communist Party branches were distributed freely by members of this group who engaged in picket duty.

The National Committee to Win the Peace

Confidential Informant [redacted] related that this organization came into existence in Hollywood on May 12, 1946, and was sponsored by many individuals who have previously been affiliated with the Communist movement through various front organizations. In this connection, it should be pointed out that the National Committee to Win the Peace is known to have been promulgated and supported by the Communist Party, its press and supporters. The Los Angeles meeting held on May 12, 1946, referred to above, was under the guidance of Communist William Pomerance, Executive Secretary of the Screen Writer's Guild, and Communist sympathizer Willis J. Hill, President of the People's Educational Center. The Communist infiltration and influence in these two groups have been discussed in this section of the memorandum.

The Hollywood Forum

The Hollywood Forum, according to Informant [redacted] was held under the auspices of the "Daily People's World," West Coast Communist newspaper. This group, devoted to the discussion of Communism or Communist propaganda, was under the control of many Communists and Communist sympathizers affiliated with the motion picture industry. Individuals who have been active in this group include Waldo Salt, Sam Ornitz, John Howard Lawson, and Alvah Bessie, all of whom have been identified as Communists. Their Communist Party affiliations are set out in Section I of this memorandum.

John Barnes and Associates

In August of 1946 Confidential Informant [redacted] related that this organization was a recently formed "public relations"-type group which had announced that its functions were to "see that liberal, progressive commentators such as are listed as supporting the organization, are kept on the air as an antidote to the radio prostitutes who put their personal well-being above that of their fellow Americans....." Among the persons listed as supporting this group who are directly or indirectly connected with the Hollywood Film Industry are: Averill Berman, radio commentator who was a member of the Executive Council of the Hollywood Independent Citizens Committee for the Arts, Sciences, and Professions, and Peter DeLima, radio commentator who has been connected with the Progressive Citizens of America as well as the Hollywood Writers Mobilization. All of these organizations mentioned above have been subjected to Communist infiltration or influence. Confidential Informant [redacted] reported that also listed as supporting this venture were businessmen in Los Angeles, all of whom lean toward the Communist position.

Western Council for Progressive Business, Labor and Agriculture

Confidential Informant [redacted] has related that this is also a pressure-type organization in the Hollywood Section which cooperates with John Barnes and Associates. This group, according to [redacted] is obviously a Communist pressure group because of the names given as supporting it. Some of them are: Paul Robeson, Bartley C. Crum, and Robert W. Kenny. The Communist affiliations of Kenny and Robeson are previously set out in this section of this memorandum. Concerning Bartley C. Crum, the Washington Daily News for September 4, 1946, reflected that Crum was Vice-President of the American Committee for Spanish Freedom, a sponsor of the American Youth for Democracy, an initiating sponsor of the Independent Citizens Committee of the Arts, Sciences, and Professions, and a Vice-President of the National Lawyers Guild. All of the above groups have been infiltrated or were under the influence of Communists or Communist sympathizers.

The American-Russian Institute

Confidential Informant [redacted] stated in March of this year that the American-Russian Institute opened an office at 6607 Hollywood Boulevard. It should be pointed out that the American-Russian Institute is a Soviet propaganda-type organization which acts as a dissemination center for Russian propaganda in Hollywood. Alvah Bessie, writer, identified in Section I as a Communist, and Lewis Milestone, who has been reported by Informant [redacted] as having been a member of the Hollywood Democratic Committee, the League of American Writers and the Hollywood Independent Citizens Committee of the Arts, Sciences and Professions, have been affiliated with this organization. Additional information concerning the American-Russian Institute is also set out in this summary under the section captioned, "Soviet Activities in Hollywood."

The Civil Rights Congress

The Civil Rights Congress is a national Communist front organization formed as the result of the merger of the National Federation for Constitutional Liberties, International Labor Defense, and the Michigan Civil Rights Federation. The International Labor Defense was an organization under the influence of Communists and Communist sympathizers, and the other two above mentioned organizations were declared subversive by the Attorney General in that they came within the purview of the Hatch Act. The Civil Rights Congress has been active in smear-type activities directed at the Department of Justice and the Bureau. For example, the "Milwaukee Journal" on September 7, 1946, reflected that a letter had been sent by the Milwaukee Chapter of the Civil Rights Congress to the President of the United States, asking for the removal of Attorney General Tom Clark and Director John Edgar Hoover for failing to bring the lynchers to justice. In addition, this organization has been very active in fighting the Taft-Hartley Labor Bill, defending the civil rights of Gerhardt Eisler and denouncing all efforts to outlaw the Communist Party. This organization has received the support of such well known Communists in the motion picture industry as Ring Lardner, Jr., who has been carried as a member of the National Board of the Civil Rights Congress. The Communist Party affiliations of Ring Lardner, Jr., are set out in Section I of this memorandum.

Southern Conference for Human Welfare

The Southern Conference for Human Welfare, a national Communist front movement, which has been described by Earl Browder as a transmission belt used by the Party for the dissemination of its propaganda, received the support of the motion picture industry, primarily through the efforts of Melvyn Douglas, husband of Helen Gahagan Douglas, who has been affiliated with such groups as

the Hollywood Democratic Committee in an executive capacity. This affiliation of Melvyn Douglas is set out in the Jack Tenney Un-American Activities report for the State of California to the 55th California Legislature. Informant [redacted] reported during March of 1947 that Melvyn Douglas acted as the Hollywood representative of this organization in a money-raising campaign. He mailed out letters soliciting funds under his own signature.

The National Negro Congress

The National Negro Congress is a nationally known Communist front organization under the control of Dr. Max Yergan, a known Communist. This organization has been declared subversive by the Attorney General in that it comes within the purview of the Hatch Act. The December 12, 1946 issue of the Los Angeles Sentinel, Negro Newspaper, carried a list of the members of the Executive Board of the Los Angeles Chapter of the National Negro Congress. Included among those listed was John Howard Lawson, Communist screen writer.

The Russian-American Club

Informant [redacted] related that in August of 1944 this Club was created in Hollywood with the announced purpose of raising money for the people of the Soviet Union through the Russian-American Society for Medical Aid to Russia. Included among the Communists who have supported this organization is Frank Tuttle who has been identified in Section I as a Communist. In addition, Lewis Milestone, previously identified in this section of the memorandum, together with others who have supported the Communist front movement, supported this organization.

IV. COMMUNIST INFLUENCE IN MOTION PICTURES

As a preface to this section, it should be pointed out that it has not been a function of this Bureau to review motion picture productions for political content for it was not believed that the Bureau's representatives are experts in this field nor was it believed that censorship of motion pictures was within the purview of the activities of the Bureau. Our investigation of Communism in Hollywood has for the most part been directed toward the investigation of the individual Communists, Communist front organizations, Communist infiltration of the labor groups and the general activities of the Communist Party in the Los Angeles area. However, in conjunction with our investigations, reports have been received from Confidential Informants and other sources concerning the tactics used by the Communists in their attempt to influence motion pictures and actual examples of Communist propaganda in motion picture films. This data will be set out in this section.

Background and Tactics Used by the Communists to Inject Communist Propaganda in the Motion Pictures

As has been pointed out in Section I of this memorandum, an article in the Daily Worker for August 15, 1925, was written by Willy Muenzenberg, the German Communist propagandist, in which he quotes Vladimir Ilitch Lenin as stating with regard to the motion picture:

> "You must powerfully develop film production, taking especially the proletarian kino (motion picture theatres) to the city masses, in still a much greater extent to the village. You must always consider that of all the arts the motion picture is for us the most important."

Likewise Muenzenberg quoted Gregory E. Zinoviev, the Chairman of the Executive Committee of the Communist International in 1925, as stating:

> "The motion picture in the possession of the bourgeoise is the strongest means for the portrayal and befuddling of the masses. In our hands, it can and must become a mighty weapon of Communist propaganda and further enlightenment of the widest working masses."

With the preceding quotations set out to show the importance placed upon the motion picture by leaders of the Communist International, it is readily understandable how in 1935 the top structure of the Communist Party, USA, according to Confidential Informant [redacted] of the Los Angeles Office, set down instructions to the Communist Party in the Los Angeles area to concentrate their activities on the motion picture industry, specifically requesting that they concentrate on the so-called intellectual groups which are composed of directors, writers, actors and high-paid technicians.

According to [redacted] the Communist Party has continued its program of concentrating on the writers and directors in the motion picture industry for the purpose of injecting propaganda into the motion pictures. These writers and directors are in a position in the creative field to determine the content of the picture. The writer who creates a dialogue and the director who interprets the same are in a position to influence political feeling contained in any given picture. For this reason, [redacted] has stated, the political views and background of the writer and director in the motion picture industry are utilized to the fullest extent by the Communist Party. This has resulted in the infiltration of known Communists and fellow travelers into the writers' and directors' groups.

[redacted] has related that World War II permitted those writers and directors who acted under Communist guidance to insert sequences and episodes into a picture in a most clever manner. For this reason, he related, the Communist apparatus in the motion picture industry has been most successful, having placed in the majority of war pictures those writers and directors who were in sympathy with the cause of Communism. [redacted] stated that the crowning achievement in this respect was the picture "Mission to Moscow".

[redacted] has related that this picture raised such a controversy throughout the United States it was necessary that the Communist technique be changed. He related that the Communists then decided that the Communist writers and directors must become more subtle. He stated they are now content to insert a line, a sentence or a situation carrying the Communist Party line into an otherwise non-political picture, having found that this method is more effective by reason of the fact that it does not appear to be purposeful but just incidental. He related that this subtle method of getting propaganda into the pictures was not restricted to war-type pictures or serious drama. He stated that the Communist message was also conveyed in the so-called "musicals".

He also related the Communists, in influencing the production of these pictures, do not only direct their efforts at injecting propaganda into the pictures, but also prevent all material that the Party might consider objectionable to its current program from appearing in pictures. It has been reported that on several instances the Communist element has actually prevented the making of certain pictures.

Among the pictures of this type, according to [redacted] was "Uncle Tom's Cabin", written from the book by Harriet Beecher Stowe. Production of this picture was particularly attacked by elements of the Communist Party due to the fact that it was felt that the picture did not reflect a proper attitude on the part of the negroes. As a result of this pressure, this

picture was withdrawn. Another picture, "The Life of Eddie Rickenbacker" met similar pressure. The Communist Party objected to him because of his expressed political opinions regarding labor. He was labeled as a Fascist, a Nazi sympathizer, a reactionary and an isolationist. Pressure was said to have been put on a number of film stars to refuse leading roles in the picture. It was also said that a number of writers were threatened causing some of them to refuse to do the script. This again resulted in the picture being withdrawn from production.

[redacted] has related that a group of motion picture writers, producers and directors who are aware of the Communist activity within the motion picture industry, had assembled considerable information setting forth the purposes and aims of the Communists in connection with the production of motion pictures. Among those who had done this were: James McGuinness, and Ayn Rand, screen writers; Robert Arthur, producer; Mrs. Robert Arthur and Morris Ryskind, free-lance screen writers as well as Lela Rogers, screen writer and producer. There is set out hereinafter the purpose of the Communists in Hollywood according to the information assembled by this group:

> "The purpose of the Communists in Hollywood is not the production of political movies openly advocating Communism. Their purpose is to corrupt non-political movies by introducing small casual bits of propaganda into innocent stories and to make people absorb the basic premises of Collectivism by indirection and implication. Few people would take Communism straight, but a constant stream of hints, lines, touches, and suggestions battering the public from the screen will act like drops of water that split a rock if continued long enough. The rock that they are trying to split is Americanism".

This group has also prepared a list of some of the more common devices used by the Communists to disseminate their propaganda. They include the smearing of the free enterprise system, the smearing of industrialists, presenting of wealth as evil, presenting of success as evil, glorification of failure, glorifying depravity, glorifying collectivism, smearing the independent man and belittling of American political institutions.

In addition to the above, this group has pointed out that it is the Communist aim never to show the Soviet form of government or Soviet policies in an unfavorable light. According to [redacted] only 25% of a screen story has to be written by a particular screen writer to obtain the screen credits for writing the screen play. Consequently other writers, according to these sources, particularly Communists, can work on a motion picture script and their identity would not become publicly known.

As an additional indication of the influence to which members of the Screen Writers Guild were subjected, the following quotation is being set out. This quotation was taken from the Hollywood Reporter dated August 20, 1946, and is a statement made by John Howard Lawson at a "Party Line Indoctrination Center" to a young group of student actors.

> "Unless you portray any role given you in a manner to further the Revolution and the Class War, you have no right to call yourself an artist or an actor...You must do this regardless of what the script says or of what the director tells you. Even if you are nothing more than an extra, you can portray a society woman in a manner to make her appear a villainess and a snob. And you can portray a working girl in such a way so as to make her seem a sympathetic victim of the capitalist system. It is your duty to do this at whatever studio you may find yourself employed."

In addition to the foregoing data, it must also be pointed out that the Communists' strategy and tactics included the use of the Aesopian language to disseminate and propagate their Communist ideologies. In other words, the Communists will use such words as Fascism or Democracy not in the same fashion as a true American. We understand as the meaning of Fascism, the type of government under Hitler and Mussolini, whereas the Communists in using the term Fascism mean any political action or word which is contrary to the Soviet Union. When we refer to a democratic government, we mean a true democracy as we have in the United States today, whereas the Communists in using the term democracy as applied to a form of government mean a government under the control of the State, free from capitalism and free enterprise which can only be possible in the Union of Soviet Socialist Republics. The use of this type of veiled propaganda utilized by the Communists may also be injected into motion picture films by the Communists and Communist sympathizers active in the writing and production of motion picture films.

Analysis of Motion Pictures Disclosing Communist Propaganda Therein

"KEEPER OF THE FLAME"

Released by Metro-Goldwyn-Mayer on February 5, 1943
Producer -- Victor Saville
Associate Producer -- Leon Gordon
Director -- George Cukor
Screen Play -- Donald Ogden Stewart
(Based upon a novel by I.A.R. Wylie)
Cast -- Starring Spencer Tracy and Katharine Hepburn

The author of the screen play, Donald Ogden Stewart, has been identified by Confidential Informant [redacted] national functionaries of the Communist Party, as a Communist. In addition, Howard DeSilva, the actor, is a member of the supporting case of this film and he has been identified as a Communist in Section I.

Katharine Hepburn, according to [redacted] has been associated with Communist inspired or directed activities in the Hollywood area. [redacted] made available a portion of the script of this picture which is taken from the opening scene. Christine is played by Katharine Hepburn and Steve by Spencer Tracy. Immediately preceding the scenes depicted in this script, Christine was married to a successful doctor but let him go to his death by driving into a washed-out bridge when she could have prevented his death. Christine is attempting to explain to Steve why she let her husband go to his death:

"Steve: I can believe in you so much that you can't help yourself. You'll have to be what I believe you are.

"Christine: (softly) I have been wanting to talk to you since that first night you came. I can fight you no longer. (after a moment) I married a legend—a legend about a hero. I didn't know that at first. I worshipped Robert. Perhaps to worship anyone is to destroy them. Everybody worshipped him——no, the image of him, the image that had been carefully built up in people's minds, deliberately built up I now believe, built up with a terrible purpose. When I found out what that purpose was I had to destroy the image. No, I had to destroy the man to save the image. Yes, that was it.

"Steve: What terrible purpose?

"Christine: I didn't know it was terrible once. You heard his mother this afternoon.

"Steve: His mother is insane.

"Christine: But Robert wasn't. He really believed in Hitler's new order.

"Steve: Robert Forrest!

"Christine: He had come to despise the people who worshipped him--all of us. (as Steve looks at her) Yes, me too. We were all beneath him. I didn't know what had happened. I suppose I was a bit like

that myself. I believed in a few. Leaders. Rulers. And then, as Robert began to change, I saw the face of Fascism in my own home. Hatred. Arrogance. Cruelty. I saw what German women were facing. I saw the enemy.

"Steve: Robert Forrest.

"Christine: On the morning of the accident, I stole his keys, came here and opened this. (she moves to an enormous, specially-built filing cabinet) This is what I found. (as she speaks, she throws open the doors of the cabinet and we see a well-ordered array of drawers, cubby-holes, etc., containing papers, long lists of alphabetically indicated documents) Here is the key to Robert Forrest's Fascist organiztion. (she presses a button and a secret drawer jumps out) Of course, they didn't call it Fascism—they painted it red, white and blue and called it Americanism. (she takes out an ominous bunch of stocks and bonds) These are the funds to see it through, (she hands a stack of unnegotiable bonds to Steve) a fantastic amount subscribed by a few men to whom money meant nothing any more, but who wanted political power and knew they could never get it by democratic means. (she takes a card from an index) Here are their names. (Steve takes the card, glances at it, puts it in his pocket. Christine turns back to the cabinet) But what really sickened me was the essence of their plan. Here are some articles -- (from a drawer she pulls out a stack of typed manuscripts) all ready for release, to stir up the little hatreds of the whole nation against each other. (she hands Steve the first article) This is the copy of an article to be used in an anti-Semitic paper attacking the Jews. (she hands Steve the second article) This was to be used in the Farmers Gazette to stir them up against the city dwellers. (handing him another article) Here is an article to stir up hatred against the Catholics..(she gives him still another article) This is anti-negro...(handing him another article) This is against trade unions..(she gives him still another page) This is a subtle appeal to the Klu Klux Klan.

Steve examines each of the papers as she gives them to him. She goes back to the cabinet and produces more evidence.

"Christine: This is an interesting list of newspaper editors who had either sought public office in vain or had sought to dictate who would occupy office, and because they didn't succeed believed that the people were a great, stupid beast.

(while Steve is glancing at this paper, she turns back and runs her finger over the card index in a long drawer as she speaks) These were men who served their country in the last war but who were failures in business, who again longed for the power of rank and the prestige of a uniform. (she presses a button, which opens a spring door in the cabinet. She lifts out a small book) This contains the names and addresses of the men who were designated to be America's first storm troopers. (Steve's face hardens as he takes the book and shoves it into his pocket grimly) But what shocked me the most was the complete cynicism of the plan! Each of these groups was merely to be used until its usefulness was exhausted. Hates were to be played against hates. When one group seemed to be getting too powerful, it would be killed off with another group. And in the end all these poor little dupes who never realized to what purpose they were lending themselves would be in the same chains, cowed and enslaved, with Robert Forrest and his handful of power-thirsty henchmen cracking the whip."

According to [redacted] this is a good example of the negative approach and the indirect tactics used by the Communist writers in getting across the Communist Party line. He stated that in this script the writer has, in a veiled manner, attempted to make the audience believe that Fascism and Americanism are synonymous.

"THE MASTER RACE"

Producer — Robert Golden
Writer and Director — Herbert Biberman
Collaborators with Biberman — Anne Froelich
Rowland Leigh
Cast included — Morris Carnovsky
Lloyd Bridges

The Director and script writer, Herbert Biberman, is identified in Section I, of this memorandum, as a Communist. Anne Froelich, who collaborated with Biberman, is also identified in Section I of this memorandum as a Communist. Actors Lloyd Bridges and Morris Carnovsky have also been identified by most reliable and very delicate sources as Communists and their Communist connections are set out in Section I.

This picture was reviewed on February 14, 1945, by three Agents of the Los Angeles Office who were well schooled in Communist investigations and Communist Party propaganda. After reviewing this picture, they independently wrote reviews setting forth their opinions as to the Communist propaganda set out in the picture. A summary of their opinions is set out below.

In the first instance, the character, Colonel Von Beck, the German underground leader, was created and depicted as possessing all of the detested qualities attributed to the German race. The Major Phillip Carson, the American Army officer in charge of the liberated town of Kolar was depicted as a man and officer of very mediocre abilities. The British officer, Captain Forsythe, was depicted as being far below Major Carson in abilities and radiated weakness in all of his activities, whereas Lt. Andrei Krestov of the Russian Army was depicted as a superman in physical appearance and ability. He was shown as possessing ability to perform any type of task assigned to him and as being a real leader. A second example which appeared to contain propaganda was a series of scenes intended to give the impression that religious freedom exists in Russia. One of the scenes reflected that the young German officer was surprised to learn that religion was permitted in Russia. He appeared to be haunted by the vision of having thrown a hand grenade upon the altar of a church in the Ukraine. The main theme of the story was to establish unity of the United Nations in war and peace, which, of course, was the Communist Political Association line at the time this picture was produced. This is a praiseworthy theme, but it has particular significance when it is realized that the writer, Biberman, is a former active leader of the American Peace Mobilization in Hollywood and later, with the change in Soviet policy, called for all out unity.

"NORTH STAR"

Released by RKO Pictures, Inc. on October 13, 1943
Producer -- Samuel Goldwyn
Associate Producer -- William Cameron Menzles
Director -- Lewis Milestone
Author -- Lillian Hellman
Screen play -- Lillian Hellman
Cast: Starring -- Anne Baxter, Dana Andrews, Walter Houston, Walter Brennan, Ann Harding, Jane Withers

The author and writer of the screen play for this production, Lillian Hellman, has been identified by [redacted] Confidential Informant of the New York Office, as a Communist. In addition, Confidential Informant [redacted] of the Los Angeles Office has reported that Hellman is a high ranking Communist who has associated exclusively with known Communists and Communist sympathizers for the past 20 years.

Lewis Milestone, the Director, according to [redacted] has associated with known Communists and Communist sympathizers.

Also, in the supporting cast is Ruth Nelson, actress, who is identified in Section I as a Communist.

In conjunction with this picture, it should be pointed out that Goldie Arthur, the ex-secretary of Samuel Goldwyn, well-known motion picture producer, and presently the wife of Robert Arthur, Universal Studios' producer, indicated that she was closely associated with the detail involved in the production of this picture. She related that Samuel Goldwyn had attempted to delete much of the obvious propaganda which was originally injected into this film. However, he was unable to take all of it out. This source reported that in addition to the giving of a fictitious picture of the situation in Russia, the film portrayed the idea that collective farming was the only successful way to farm.

"PRIDE OF THE MARINES"

Released by Warner Brothers on August 7, 1945
Producer -- Jerry Wald
Director -- Delmar Daves
Author -- Roger Butterfield
Screen play -- Albert Maltz
Adaptation -- Marvin Borowsky
Cast: Starring -- John Garfield
Eleanor Parker

Albert Maltz, writer of the screen play has been identified in Section I as a Communist. In addition, John Garfield, leading actor in the motion picture, has been identified as a Communist.

According to [redacted] Jack Moffitt, who wrote a review of this film in the Hollywood Review of September 10, 1945, is alert to the Communist tactics in the motion pictures and admitted this picture which was entertaining and well done, had Communist propaganda injected into it by the author. The following quotation is taken from Moffitt's article:

"Unfortunately, the soap box hasn't been completely eliminated. In one sequence Mr. Daves and Mr. Maltz have dragged the old Party Line into their love story about as gracefully as if they were

lugging a dead bear up a flight of stairs into a boudoir. They say everything they can think of to provoke doubts concerning representative government and the free enterprise system. Employers are accused of everything from racial prejudice to a conspiracy to scuttle the G.I. Bill of Rights. The screen should be used as a forum for public discussion. But there is a great deal of difference between honest argument and biased propaganda. There should be, as Justice Oliver Wendell Holmes once put it, 'A free trade in ideas' so that the public can choose what is best in 'the competition of the open market'. That is the theory behind the American constitution. In the scene I refer to, many accusations are hurled which the other side gets no chance to answer. It represents, not a discussion, but a monopoly of ideas."

"SONG TO REMEMBER"

Released by Columbia Pictures, Inc., January 8, 1945
Producer — Louis F. Edelman
Director -- Charles Vidor
Author -- Ernst Marischka
Screen Play — Sidney Buchman
Cast: Starring -- Paul Muni
Merle Oberon
Cornel Wilde

The author of the screen play, Sidney Buchman, a well-known screen writer, has been identified in Section I of this Memorandum as a Communist.

[redacted], made the following remarks with regard to Communist propaganda injected into this picture, "Song to Remember":

"This motion picture represents a subtle complete distortion of historical facts. It deals with the life of Chopin. Chopin escapes from Poland and works in the underground against Russia during the revolutionary period in 1917. He further flees to Paris where he becomes acquainted with a rich woman who feels sorry for him because he is poor and ill. She takes him in and encourages him to study and compose music so that he may make something of himself and gain material wealth. Chopin's friends from Poland contact him and ask him to stop his work of composing and go on a tour and collect money which is to be donated to the people for the people's causes. They accuse him of being selfish.

"The rich woman who befriended Chopin is pictured as very evil. The picture deals much with the individual rights as against the rights of the masses. Chopin is convinced he must go to work for the people so he gives up his desire to carry on his work from Paris and goes on a tour where he becomes more ill and finally dies.

"The chief propaganda in addition to the above is that the man has no rights for himself but should live for the people and particularly persons of prominence like Chopin should even give his life for the masses so as to lead inspiration for them instead of gaining fame or glory for himself."

According to [redacted] formerly associated with RKO Studios who is an independent writer and producer, Artur Rubinstein, the well-known pianist was known to have protested to Harry Cohen, head of Columbia Pictures due to the fact that the production distorted the fact. Cohen informed Rubinstein that very few of the American people would know the difference and he thought the picture would make money.

"THE BEST YEARS OF OUR LIVES"

Released by Samuel Goldwyn through RKO Pictures, Inc. On December 25, 1946

Producer -- Samuel Goldwyn
Director -- William Wyler
Screen play -- Robert Sherwood
(From the novel Glory for Me by Mackinlay Kantor)
Cast: Starring -- Myrna Loy
Frederic March
Dana Andrews

According to [redacted] the writer of this screen play, although not known to be definitely a Communist, was one who associated with them and frequently gave them aid and comfort. It was pointed out by these individuals that this was a good example of a picture in which the screen credits did not reflect any outstanding or well-known Communists as associated with the production of the picture but it was believed by these individuals that the script was "dressed" by Communist writers who did not receive screen credits. According to [redacted] Howard Koch had done some of the work as a writer on this script. Koch is believed by [redacted] to be a Communist.

[redacted]

[redacted]

Frederic March, one of the starring actors in this play, has been identified by Confidential Informant [redacted] as a Communist.

Roman Bohnen and Howland Chamberlain, both of whom are identified in Section I of this memorandum as Communists, were included in the supporting cast.

The publication "Plain Talk," in the April, 1947, issue, carried an article written by William Markham in which Markham pointed out that this picture contained Communist propaganda which was subtly injected into the film. It was referred to as a masterpiece of "subversive half-truth."

[redacted] in discussing the picture, "The Best Years of Our Lives," stated the picture portrayed the upper class in a bad light. He recalled that the banker was portrayed as a mean, avaricious individual. One scene which [redacted] discussed as illustrating his point occurred when Frederic March went to see his boss, the banker, to tell the latter that he, March, had made a loan to a GI. Once March turned away, the banker's face changed and he registered disapproval of the former's action. This tended to show the banker as a mean individual. In the picture, according to [redacted] March attacked the banker at a public meeting which tends to give the audience the impression that bankers as a class are evil. [redacted] related that other unnecessary "stuff" was also put in.

William Z. Foster, national leader of the Communist Party, USA, held a meeting on September 10, 1947, in a Los Angeles Hotel with California State Secretary William Schneiderman and Los Angeles County Communist Party Chairman Ned Sparks. Agents of the Los Angeles Office who were in an adjoining room overheard Foster, in speaking of current motion picture productions, state with regard to the motion picture "The Best Years of Our Lives," "That was real stuff." He referred to this picture as well as "The Farmer's Daughter" and "Crossfire," which are also discussed in this Section, by stating, "They are standing them on their ears." Foster indicated that all three of these pictures were very fine productions.

"IT'S A WONDERFUL LIFE"

Released by RKO Pictures, Inc. on December 19, 1946.
Producer -- Frank Capra
Director -- Frank Capra
Screen play -- Frances Goodrick, Albert Hackett, Frank Capra
Cast: Starring -- James Stewart
Donna Reed
Lionel Barrymore

According to Informants [redacted] in this picture the screen credits again fail to reflect the Communist support given to the screen writers. According to [redacted] the writers Frances Goodrick and Albert Hackett were very close to known Communists and on one occasion in the recent past while these two writers were doing a picture for Metro-Goldwyn-Mayer, Goodrick and Hackett practically lived with known Communists and were observed eating luncheon daily with such Communists as Lester Cole, screen writer, and Earl Robinson, screen writer. Both of these individuals are identified in Section I of this memorandum as Communists.

With regard to the picture, "It's A Wonderful Life", [redacted] stated in substance that the film represented a rather obvious attempt to discredit bankers by casting Lionel Barrymore as a "scrooge-type" so that he would be the most hated man in the picture. This, according to these sources, is a common trick used by Communists.

In addition, [redacted] stated that, in his opinion, this picture deliberately maligned the upper class, attempting to show the people who had money were mean and despicable characters. [redacted] related that if he had made this picture portraying the banker, he would have shown this individual to have been following the rules as laid down by the State Bank Examiners in connection with making loans. Further, [redacted] stated that the scene wouldn't have "suffered at all" in portraying the banker as a man who was protecting funds put in his care by private individuals and adhering to the rules governing the loan of that money rather than portraying the part as it was shown. In summary, [redacted] stated that it was not necessary to make the banker such a mean character and "I would never have done it that way".

[redacted] recalled that approximately 15 years ago, the picture entitled "The Letter" was made in Russia and was later shown in this country. He recalled that in this Russian picture, an individual who had lost his self-respect as well as that of his friends and neighbors because of drunkeness, was given one last chance to redeem himself by going to the bank to get some money to pay off a debt. The old man was a sympathetic character and was so pleased at his opportunity that he was extremely nervous, inferring he might lose the letter of credit or the money itself. In summary, the old man made the journey of several days duration to the bank and back with no mishap until he fell asleep on the homeward journey because of his determination to succeed. On this occasion the package of money dropped out of his pocket. Upon arriving home, the old man was so chagrined he hung himself. The next day someone returned the package of money to his wife saying it had been found. [redacted] draws a parallel of this scene and that of the picture previously discussed, showing that Thomas Mitchell who played the part of the man losing the money in the Capra picture suffered the same consequences as the man in the Russian picture in that Mitchell was too old a man to go out and make money to pay off his debt to the banker.

"THE FARMER'S DAUGHTER"

Released by RKO Pictures, Inc., on May 6, 1947
Starring: Loretta Young
Joseph Cotten
Ethel Barrymore

[redacted] an independent writer and producer, previously referred to in this section of the memorandum, related that the Communist propaganda in this picture was undoubtedly condoned by Dore Schary, producer, who [redacted] has had numerous arguments concerning the Communist form of government. Schary, according to [redacted] instructed at the People's Educational Center, a Communist influenced school previously discussed in this memorandum. According to Informant [redacted] Schary has been a close follower of the Communist Party line for a considerable number of years. In referring to the picture, [redacted] stated in substance that it was an obvious attempt to belittle present Congressional form of government in this country.

William Mooring, in an article entitled "From the Hollywood Sets" appearing in the National Catholic Monthly Magazine issue of August, 1947, stated with regard to the picture, "The Farmer's Daughter", the underlying effect of the film, viewed as one of the steady diets of such things, is to throw mud at the political factions known to oppose Communism, and furthermore, at the same time without naming the "Progressive" Party whose politics it upholds. It leaves with us the thought that only those who, like the farmer's daughter, believe in the naturalization of the banking system and other familiar tenets of Communism, are honest or humanitarian.

[redacted] in referring to this picture, advised that he did not believe it contained any direct Communist ideology. He stated it exposed the crooked dealings of the upper class in politics and that it showed the complete control by political methods of a wealthy family in a community. [redacted] stated that it was tempered, however, and that this family was not shown as a vicious one.

"CROSSFIRE"

Released by RKO Pictures, Inc., June, 1947
Producer -- Adrian Scott
Director -- Edward Dmytryk
Screen play -- John Paxton
(Adopted from novel "The Brick Foxhole")
Starring: Robert Young

The producer of this picture is Adrian Scott and the Director Edward Dmytryk, both of whom are identified in Section I of this memorandum as Communists.

According to Informants [redacted] this picture is a good example in which the racial angle has been unduly emphasized. In a report prepared by the Southern California Motion Picture Council, Inc., which is a known non-commercial, non-political, and non-sectarian group of organizations which furnish representatives to review motion pictures as they are released and make certain recommendations, the following information is disclosed concerning "Crossfire":

> "This picture is near treasonable in its implications and seeding efforts to arouse race and religious hatred, through mis-leading accusations; the use of a drunken, mal-adjusted soldier to typify our courageous service men and the use of minority groups to arouse suspicion and sympathy. This country was founded for religious freedom and has ever been the haven of security for the oppressed and persecuted of all nations. Here they have found peace, security and prosperity under just and equitable laws. Any effort to arouse class consciousness or antagonism is un-American; morally unsound; a perversion of facts and a sowing effort to create pernicious propaganda against unity and peace. It could have been a great picture, had the message of love instead of hate been consumated but it missed the mark, because one group was presented as intollerant, cruel and murderous, when all classes involved were to blame. The technical qualities are excellent. The photography is unusual. The opening scenes and music, which was impressive throughout, create an atmosphere of impending doom. The story, a complex murder mystery, involves four service men, Keeley, Montgomery, Mitchell, Floyd and Samuels, a Jew. The picture is socially and morally unsound and cannot be commended for any audience."

Mrs. William A. Turk, President of this organization, stated that in this picture one race is placed against another. [redacted] was advised with regard to this picture that certain of the speeches made by the actors were changed on the set and did not show up in the script. Specifically, he stated that a speech made by Robert Young in which he stated, "Jews have been killed, Catholics have been killed, that is the history of America", was altered on the set by the addition of the last phrase "that is the history of America".

It is of interest to point out that the Communist newspaper, the Daily Worker for August 31, 1947, in the column entitled "The Movies" by Harold J. Salemson, indicates that the Daily Worker has taken the stand that the picture "Crossfire" is "a fine document against intolerance....It seems to us that the unconscious and semi-conscious anti-semitics are reacting very violently. The film MUST be hitting its mark..."

"BRUTE FORCE"

Released by United Artists, July, 1947
Producer -- Mark Hellinger
Director -- Jules Dassin
Screen play -- Richard Brooks
Starring: Burt Lancaster
Hume Cronyn
Charles Bickford

The director of this production, Jules Dassin, has been identified as a Communist in Section I of this memorandum.

Life Magazine dated August 11, 1947, in reviewing this picture pointed out that it was a picture with some good acting in it but "less praiseworthy is a turn about moral code which portrays each representative of law and order almost as a case history of depravity, while all the law breakers seem like real nice fellows". A review made by the California Congress of Parents and Teachers of Los Angeles, California, in the publication "Unbiased Opinions" reflected the following information concerning the film.

> "The characters portraying the officers are as follows: the Captain of the guard is a Hitler type; the warden is a weakling holding on for retirement; the prison doctor is a humanitarian who can endure the suffering he sees only by using drink as a narcotic."

The review in this periodical by the California Federation of Business and Professional Clubs, states in part as follows:

> "Socially, it is insidious for sympathy, (it) is directed toward criminals while officers pledged to uphold the law are presented as cruel, vicious, and sadistic."

[redacted] a confidential source of the Los Angeles Office who [redacted] reported that during the making of "Brute Force", Jules Dassin, the director, attempted to insert a scene which in [redacted] opinion was Communist propaganda. Dassin intended showing negroes and whites occupying the same cells and intended depicting some sort of strife between the races. [redacted]

"MISSION TO MOSCOW"

Released by Warner Brothers, May, 1943
Producer — Robert H. Buckner
Dechnical Director: Jay Leyda
Screen Play — Erskine Caldwell
Author — Joseph E. Davies

"Mission to Moscow", a Warner Brothers release of May, 1943, was produced by Robert H. Buckner. Buckner was a former correspondent in Moscow of the "London Daily Mail". According to [redacted] he selected J. Leyda to act as technical director for the picture. Leyda had been in Moscow at the same time as Buckner where he had been connected with the Bureau of Revolutionary Writers of the Soviet Motion Picture Industry. Leyda is identified in Section I of this memorandum as a Communist. He was also active in the League of American Writers, a Communist front group.

[redacted] has related that the actual writer of the screen play "Mission to Moscow" was Erskine Caldwell. Caldwell has been a member of the League of American Writers for many years. He also made several trips to the Soviet Union. At one time, he was associate editor of "Soviet Russia Today", a Soviet propaganda publication. Prior to August, 193[illegible], he was in favor of a collective security. During the life of the Hitler-Stalin Non-Aggression Pact, he supported the program of the American Peace Mobilization and openly opposed Lend-Lease and Selective Service. After June 22, 1941, which was the date that the Soviet Union was invaded by the Nazis, he called for all-out aid to Britain, Soviet Russia and China.

The picture, "Mission to Moscow" is based upon the book, "Mission to Moscow" written by former United States Ambassador to Russia, Joseph E. Davies. The pro-Soviet propaganda disseminated through this picture was so obvious that it was criticized by numerous newspapers on these grounds. Informant [redacted] related the picture caused a controversy which resulted in the Communist Party's changing its tecnique of inserting Communist propaganda into motion pictures.

"CASS TIMBERLANE"
Written by — Donald Ogden Stewart

Donald Ogden Stewart has been identified by Confidential Informant [redacted] of the New York Office as a Communist. According to Informant [redacted] Stewart has been affiliated with the Communist element in the

motion picture industry for many years. [redacted] related that the captioned film is an example of distortion of facts. He related that the script deals with the "country club set" attempting to get government war contracts. Considerable effort on the behalf of this group was expended to maneuver Judge Timberlane out of town as he is represented as being an honest judge, the inference being that there are dishonest judges and this one was an exception. [redacted] related that furthermore this judge was pictured as a State judge when in reality a judge dealing with war contract cases should have been a Federal judge. Also this judge would have disqualified himself in connection with the trial in question.

According to [redacted] this picture, which has not as yet been released, is to be made available to the public in the immediate future.

"BUCK PRIVATES COME HOME"

Screen play -- Frederick Rinaldo
Starring -- Bud Abbott
Lou Costello

The screen writer, Frederick Rinaldo, has been identified in Section I of this memorandum as a current member of the Communist Party in the Los Angeles area.

According to [redacted] in the picture "Buck Privates Come Home", one scene portrays a party given for a General in the Army whereas intermingling scenes disclose an enlisted man on KP duty making the audience unnecessarily class conscious. In other scenes he depicts an enlisted soldier who remarks he is unable to go to the nurses quarters and makes the statement that enlisted man cannot go out with officers, the nurse in this case being an officer.

"TIME OF YOUR LIFE"
Screen play -- William Saroyan
Producer -- James Cagney

This picture is cited as an example of the rejection of anti-Communist propaganda, which was displayed at a session of the Arts, Sciences and Professions Conference of the Progressive Citizens of America held on thought control at the Beverley Hills Hotel on July 12, 1947. This meeting was attended by an Agent of the Los Angeles Office who related that the session was dominated by known Communists with the key-note address given by John Howard Lawson, Communist screen writer identified in Section I.

The last speaker at this meeting was Paul Draper, a well-known dancer, who discussed the captioned production. Draper stated that while reading the script he noted that it was to depict a play during the life of the Hitler regime and that his script required him to say a line which ridiculed Hitler and had the effect of calling Hitler the most serious menace of the day. Draper stated he realized that the comment concerning Hitler could have been written in Hitler's time and realized that the script should be revised. He related he asked the director, whose name he did not give, as to what line should be substituted for this line concerning Hitler. The director told Draper to substitute the name of Stalin for Hitler. Draper indicated that he realized the significance of such a statement and said he could not say such a line in the movie. He then commented to the audience that he had a great ambition to dance in the Soviet Union and the Balkans at some future date.

"BODY AND SOUL"

Released by Enterprise Productions

Producer -- R. B. Roberts
Director -- Robert Rossen
Screen Play -- Abraham Polonsky
Cast: Starring -- John Garfield
Lili Palmer
Anne Revere

The director, Robert Rossen, has been identified as a member of the Communist Party in Los Angeles. His Communist connections are set out in Section I of this memorandum. The screen writer, Abraham Polonsky, has also been identified as a Communist and his Communist connections are set out in Section I.

The cast includes John Garfield, who has been identified by Confidential Informant [redacted] as a Communist, and Anne Revere, who also has been identified as a Communist and her Communist connections are set out in Section I of this memorandum.

[redacted] who reviewed the picture "Body and Soul," stated that it deals with the prize fight racket and as far as Communist propaganda is concerned, he did not believe it was "as hot as others" he had seen. He related, "It portrays the rich and successful man in a bad light and the finest character of them all is a colored fighter." The colored fighter is managed by a dishonest promoter and is maneuvered into a position where he fights a bout with a clot on his brain and is killed. The manager, according to [redacted] "knows it will kill him and in the picture uses the line 'so what, it's business.'"

In bribing various fighters, [redacted] related, the white man takes the bribe and the negro refuses $60,000 to throw a fight, portraying the negro in a fine light, which, according to [redacted] is the principal form of propaganda in this picture. The negro fighting while injured knowing that he is injured and his manager knowing that it may be his death as well as the negro refusing a bribe while the white man accepts it shows the negro as a noble character and sympathetic character while the successful promoter is shown as an unscrupulous, dishonest, heartless individual.

"ANOTHER PART OF THE FOREST"

Presently in production at Universal-International Studios

Producer -- Jerry Bresler
Director -- William Gordon
Screen Play -- Lillian Hellman
Screen Adaptation -- Vladimir Pozner
Cast: Starring -- Frederic March
Florence Eldridge

The screen play of the above picture was written by Lillian Hellman, who [redacted] has described as a Communist. In addition, the cast stars Frederic March and Florence Eldridge, March's wife. [redacted] has also identified March and his wife as Communists.

With regard to Lillian Hellman, Confidential Informant [redacted] of the Los Angeles Office in 1944 stated that she was a high-ranking Communist who had associated exclusively with known Communists and Communist front organizations for at least twenty years. In this connection, it should be pointed out that Informant [redacted] is a former member of the Communist Party in Los Angeles.

According to [redacted] this story deals with "the most degenerate characters I know." He related that the story has to do with a Southern family living in a period immediately following the Civil War. The father has made considerable money by profiteering during the war which has resulted in continuous squabbles over money between him and his family. [redacted] related that the story deals with the reconstruction period and portrays the Southern aristocracy as a degenerate and ignorant class.

[redacted] writer at Warner Brothers Studio, reviewed the script for this picture and has made the following remarks:

"This script as a whole, in story, theme, intention, and implication, is most certainly propaganda for Communism - or, more specifically, it is vicious propaganda against the capitalist system.

"The story presents a family of monsters in a small Southern town in the year 1880. All the members of the family are unspeakably depraved (except the mother, who is insane) and indulge in every possible kind of villainy, including incest. They are shown in a manner which implies that they represent a rising new social class - the businessmen.

"The sole motive of the family is greed for money. The father got his start by alleged 'profiteering' during the Civil War and by betraying Confederate soldiers to the Union Army for a financial reward. (He led Union soldiers to a Confederate camp, with the result that 27 young Confederates were slaughtered in their sleep - not a very flattering incident for the Union Army, incidentally.)

"The father, the two sons and the daughter now spend all their time lying, cheating, double-crossing, blackmailing one another and everybody - in order to get money. The pursuit of money is made to appear evil and sickening - and the audience is left with the impression that money can be obtained only by such methods, that these are the only kind of people who can become rich. This is not said explicitly, but it is implied very forcefully - because there is not one line of dialogue, not a single reference to any honest method of acquiring wealth. The Hubbards are not presented as a freak family of scoundrels. They are presented, by implication, as the rich.

"All the other characters of the story, everybody in the town where the action takes place, are poor, ruined by the Civil War. The Hubbards are the only rich in the midst of general devastation. If there are any other kind of rich people in the town, the story never mentions them.

"There is not a single 'good' or actually sympathetic character in the whole story. As sole contrast to the Hubbards, there are only some ruined Southern aristocrats, who are futile, helpless and stupid - such as the stuffy John Bagtry and the half-witted Birdie. These are presented as the only honest people and are placed in the position of 'sympathetic' characters - yet here is what they stand for:

"Pages 101-102:

BIRDIE
'John wants to go to Brazil right now. The radical people down there are trying to abolish slavery, Mr. Hubbard, and ruin the

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"'country. The planters have been looking for Confederate officers so John will be able to fight again for his ideals.'

MARCUS
'Why don't you choose the other side? Every man needs to win once in his life.'

JOHN
'I don't like that way of saying it. I fight for a way of life.'

"Here it is clearly driven home that John is not just a character in a story, but the representative of a 'way of life.' The only representative of the other, new 'way of life' which has defeated him, the representative of the capitalistic North as against the feudal South, the accomplice of the Union Army - is Marcus Hubbard (and his vicious children). No, Marcus is not just a villain - he is the symbol of the new economic order. This is stressed explicitly on page 102, where Marcus says to John:

MARCUS
'Well, I disapprove of you. Your people deserved to lose their war and their world. It was a backward world, getting in the way of history. Appalling that you still don't realize it.'

"The political message of the picture is certainly appalling. It tells people, in effect, that the course of American history consisted of a slave system which was replaced by something still worse, by the rise of capitalism - as exemplified by Marcus Hubbard. America had nothing to offer - except a choice between the 'ideals' of John Bagtry and the modern world of the Hubbards.

"This is not left merely to implication. It is stressed in a conversation between the two subhuman Hubbard sons, when Ben, the oldest, takes over his father's fortune through blackmail and looks forward to a brilliant financial future for himself.

"Pages 155-156:

BEN
'Big things doing all over the country. Railroads going across, oil, coal.'

"OSCAR
(Eagerly)
'Think we got a chance to be big rich, Ben?'
Ben smiles.

"Here you have the filthy, contemptible implication that the magnificent progress of American industry in the last 19th century, the great spurt of productive energy unequalled in history, the 'railroads, oil and coal' were created by or for the profit of men such as Ben and Oscar!

"If the audience took this picture seriously, they would go out of the theater and murder the first person wearing a mink coat. The only thing to prevent this, will not be the authors' intention, but the lurid preposterousness of the story. The nondiscriminating, however, will leave the theater with a good charge of hatred and indignation against the rich, the businessmen and the American system as a whole.

"On page 119, Marcus Hubbard describes his past as follows:

MARCUS
'At nine years old I was carrying water for two bits a week. I took the first dollar I ever had and went to the paying library to buy a card. At fourteen I was driving mules all day and most of the night. But that was the year I learned my Greek, read my classics, taught myself --'

"This is a fairly subtle point, and the audience might safely miss it, but this passage is a parody on the life story of a self-made man. If Marcus Hubbard were intended to be taken as a plain criminal, he would have been shown spending his youth in reform schools or indulging in petty larcenies. But no, he is given the standard biographyof a hard-working, ambitious self-made man. Only Communists would sneer at and discredit the kind of effort Hubbard claims to have made in order to rise and educate himself.

"On page 44, Hubbard's wife explains how he made his money during the Civil War:

LAVINIA
'People were dying for salt, and I thought it would be a kindness to run the blockade and bring it to them....Only I didn't think he would be asking eight dollars a bag for it - a tiny little one pound bag. Making money out of other people's misery!'

"Most people are quite confused on what constitutes war profiteering - so it is a standard Communist practice to denounce legitimate capitalist

"methods in the guise of denouncing 'war profiteering.' By the proper definitions of a free economy, only dishonesty in obtaining or executing government contracts can be classified as 'war profiteering.' The activity denounced in the above dialogue - a man running a blockade and making a profit on a product which he alone is able to supply - is not profiteering, and is not reprehensible. People were not forced to buy his product, they needed it desperately, and there is no definable limit to how much profit a man may or may not make. The mere conception of limiting profit is a collectivist idea. In a free economy, profit is established by supply and demand - and nothing else whatever.

"Such a line as the suggestion that somebody should run a blockade out of 'kindness' is economic demagoguery of the worst kind. Neither 'kindness,' nor 'noble intentions,' nor altruistic motives can produce goods or pay for them. Somebody has to produce them and somebody has to pay. It is this mixture of 'kindness' with economics that is the sure sign of someone preaching a Communist economy.

"The line 'Making money out of other people's misery!' is practically a bromide of the Communist propaganda machine. If such a slogan is repeated often enough and people actually accept it, it would justify any hungry bum in looting any grocer, because the grocer, too, could be defined as making money out of the bum's misery. The implication here is that it is evil to make money on something which others need. Since nobody buys anything unless he needs it, the further implication is that all profitmaking business is evil.

"Page 111, More of the same disgusting tripe:

> LAURETTE
> ' -- you got rich, bringing in salt and making poor, dying people give up everything for it. Right in the middle of the war, men dying for you, and you making their kinfolk give you all their goods and money!'

"Page 110, Marcus Hubbard says about his son:

> MARCUS
> 'And he steals a little. Nothing much, not enough to be respectable.'

"This may be just a wisecrack - or it may imply that you have to steal a lot in order to become respectable in our society."

[redacted] also read the script and stated as follows:

"'The Children's Hour,' 'The Little Foxes' and now this. Three in a row dealing with the most degenerate characters I know. 'The Children's Hour' was a great picture, but made you sick at your stomach. 'The Little Foxes' - you wanted to go out and brush your teeth after you saw it. It was diseased; every character in it was diseased, and yet it was beautifully written. This script is beautifully written, and every character in it is diseased. There is no character here that has any virtue unless it be the mother who was sick-minded, with the exception of three negroes, the three servants in the house. When they appear they are bright and good.

"This picture deals with the South in 1880. It starts with a celebration of a kind of Memorial Day for 20 young Confederates who were murdered, massacred by the Union Army because someone led them to the place where the men were camping and it had never been known who led them. Well, the story develops that it was the rich man of the town today who led the Army to the hiding place. His name is Marcus; he is a money lender and owns the store and lends money at tremendous rates; he is either a Greek or he likes Greeks; he is always reading Aristotle. The mother is a weak, frightened woman, Lavinia, as we first see her, and she is nervous and jumpy and comes down to pray at this field and her husband has forbidden her to go to it. This fine young colored girl gets her in time to bring her back to the house because her husband is a martinet. There is a character of a fine decent Northern money lender who comes down to loan money at 7 per cent and not the 10 and 15 per cent that Marcus has been charging, and the Ku Klux Klan, of which the younger son of Marcus is a member, rides him down and beats him up. The suggestion here was that his father had ordered him to do it because he tried to get money from his father for the act.

"Regina, the younger sister, and daughter of Marcus, has been sleeping with one of the young Confederate men with whom she is in love who does not love her, and the elder brother plots against that situation in order to mix it up because he wants the sister to marry another young rich man. The Southern boy does not have any money. The brother wants his sister to marry a rich man instead of a poor one.

"It is a completely diseased group mentally and morally. The family attitudes and life are beyond belief when you read it, however, every character is believable because it is so finely done; that is to say, it is the same in all three plays. The characters are as believable in this play as they were in 'The Little Foxes' and 'The Children's Hour' because they are so magnificently drawn; because the woman is a magnificent writer."

The author, in portraying the characters, as has been stated above, showed them to be a completely degenerate lot. [redacted] said:

"They are the same people we met in 'The Little Foxes,' decayed gentry. Oscar, the second son of Marcus, is going to marry a little chippy that he calls one of the lower class, a little dance hall girl. The father answers: 'Some people are democrats by choice and some by necessity.' Ben, one of the brothers, tells his sister, in speaking of his father - 'Go up to him Regina, put your arms around him. Lie to him like you always do;' and in talking about his daughter's lover, Marcus epitomizes him as follows: 'A dead man, a foolish man from an idiot world, a man who wants nothing but war, any war, just a war; a man who believes in nothing and never will.'"

This line, according to [redacted] portrayed antiwar propaganda. [redacted] considered it significant that "all the children hate each other; the line occurred 'John wants to go to Brazil right now. The radical people down there are trying to abolish slavery and ruin the country. The planters have been looking for Confederate officers, so John will be able to fight again for his ideals.'" [redacted] stated that this gave him the opinion that this character wanted war anywhere at any time.

The speech on page 102 saying "Your people deserved to lose their war and their world. It was a backward world, getting in the way of history" was, according t[redacted] Communist propaganda. Other Communist propaganda lines, according to [redacted] was a speech on page 111 when a character named Lorette said: "How you got rich, bringing in salt and making poor, dying people give up everything for it; right in the middle of the war, men dying for you and making their kinfolk give you all their goods and money."

[redacted] considered the following line Communistic propaganda when Marcus, speaking of his son, said: "He steals a little. Nothing much, not enough to be respectable."

[redacted] further said, "The only characters there that are decent are the negroes and the insane mother." One incident was portrayed wherein none of the members of the family remembered the mother's birthday but the three negroes appeared in the scene in the midst of a family quarrel, carrying a cake which they had baked, showing that they were the only persons in the house who remembered the mother's birthday.

[redacted] considered significant the following incident in the script when the elder son returned home: He tells the negro to carry his suitcase upstairs, whereupon Marcus says: "Take your valise to your room. It is not seemly for a man to load his goods on other men, black or white."

[redacted]aw Communistic propaganda in the following line of the father: "Though ignorance becomes a Southern gentleman, cowardice does not." And in speaking of his sons, Marcus says: "My eldest, a penny-grubbing trickster; my second, a proud illiterate." The scene wherein Colonel Isham, who represents the best people in the town, accepts bribe from Marcus because the Ku Klux Klan rode down and injured a waiter, is propaganda because it portrays the entire community as rotten and penurious. [redacted] summarized this picture by saying: "It is as straight a piece of propaganda as you could have for poisoning the mind against successful people."

[redacted]With reference to the reviews and comments of [redacted] and [redacted]t should be pointed out that they have vehemently requested that the Bureau keep confidential their identities as well as other individuals who review scripts for the Bureau. It is significant to point out that the scripts were obtained by the Los Angeles Office from reliable contacts at Universal-International and Paramount Studios who would be greatly embarrassed if it became known that the scripts were read by anyone connected with another studio. These scripts are considered as sacred property to the individual studio, and it is very difficult to get them for review.

V. [redacted]

[redacted]

Lawson, Maltz, Trumbo, Bessie, Dmytryk, Wexley, Rosson and Cole are Communists and their Communist affiliations are set out in Section I of this memorandum. Edward G. Robinson has been identified as a Communist by Informant [redacted] Charles Chaplin, according to [redacted] may or may not be a member of the Communist Party. However, [redacted] has stated that Chaplin has always gone along with the Communist Party and has helped them financially. He stated that Chaplin has financed the West Coast Communist newspaper "Peoples World." John Garfield, according to Informant [redacted] has been affiliated with the Actors Laboratory, the Young Communist League, Hollywood Anti-Nazi League, Hollywood Democratic Committee and the Hollywood Independent Citizens Committee for the Arts, Sciences and Professions. All of the above organizations, with the exception of the Young Communist League, the former youth group of the Communist Party, USA, are discussed in Section III of this memorandum. Garfield has also been identified as a Communist by [redacted]

Mikhail Kalatozov, Soviet motion picture representative came to Hollywood in August of 1943, where he endeavored to purchase American films. Among the films he sought to purchase were "Little Foxes" and the " Earl of Chicago." The first of these films depicts a degenerate Southern family, the latter is a story of a Chicago gangster in England. It may well be a part of Kalatozov's plan or propaganda technique to obtain such pictures in order to exhibit American life at its worst to the Soviet people, much in the manner that Adolf Hitler, through his propaganda ministry, tried to convince the German people for several years before the war that the United States was nothing more than a nation of Chicago gangsters.

[redacted]

[redacted]

Following Kalatozov's return to the Soviet Union, his duties were turned over to the Vice Consul in Los Angeles. Since that time there have been limited contacts between Soviet diplomatic representatives and motion picture personalities.

In May of 1946, Gregory L. Irsky, formerly of the Amtorg Trading Corporation; Leonid Kozmatov, film camera man; and Boris Tolstogowsov, a film technician, came to the United States from the Soviet Union as a commission to study scientific technique on behalf of the Soviet Union, to arrange for cinematographic equipment and to negotiate for technical assistance in the motion picture field. Informant [redacted] motion picture manufacturing company, related that Irsky in his contacts [redacted] indicated that he was endeavoring to disseminate Russian propaganda type films on various phases of Soviet life, such as the Soviet military strength, under the guise of educational features, to American schools and colleges. This project, of course, did not materialize.

[redacted]

The Los Angeles papers carried numerous stories reflecting that Konstantin Simonov held a party aboard a Russian ship anchored in the harbor at Los Angeles. Among those who attended this party were Mr. and Mrs. John Garfield, Mr. and Mrs. Charles Chaplin and Lewis Milestone. The Los Angeles

Herald for May 28, 1946, reflected that the Jack Tenney (California State Legislature Un-American Activities Committee) group was going to conduct an investigation of thie party. It was reflected that the committee was interested in the elaborate banquet which was provided for the guests---- "While millions are starving in Europe----providing an ironic touch to the celebration honoring the proletariat."

With regard to Simonov's visit to this country, the June, 1946 issue of the "Screen Writer," which is the official publication of the Screen Writers Guild, carried a transcript of an informal discussion held under the auspices of the Hollywood Writers Mobilization between Simonov and members of the Screen Writers Guild. The informal discussion was presided over by Dalton Trumbo, a Communist, whose Communist affiliations are set out in Section I and who is employed as a screen writer in the motion picture industry.

This article contained a question propounded to Simonov concerning the rights of a writer of his material. Simonov replied that Soviet writers do not sell their work outright to the film industry but rather only sell the right for screening, indicating that the right for publishing the material remains in the hands of the author. It should be pointed out that the Screen Writers Guild is the organization supporting the American Authors Authority, which program, conceived under Communist guidance, calls for the copyrighting and subsequent leasing of screen plays rather than the selling of screen plays to producers.



[redacted]

Artkino Pictures, Incorporated

Artkino Pictures, Incorporated, was chartered in New York on July 22, 1940. It was registered, listing as its foreign principal, Soyuzintorgkino, Moscow, USSR.

The organization claims that it is engaged in the importation of motion picture films from Soviet Russia and the distribution of these films in the Western Hemisphere. Although there is no apparent direct connection between Artkino Pictures, Incorporated, and the Communist Party, USA, several

of the people associated with the organization have been identified either as members of the Communist Party, Communist Political Association or closely associated with the Communist movement through front organizations.

Rose Madell, who was listed as Vice President in January of 1947 of Artkino Pictures, Incorporated, is married to Sam Madell, alias Sam Muldofsky. Sam Madell has been reported by several reliable sources, including [redacted] and reliable informant [redacted] as being actively affiliated with the Waterfront Section of the Communist Party in New York.

Ginger Canor, switchboard operator at Artkino, is believed to be identical with Gertrude Canor, who was born in New York City on February 2, 1925. Reliable informant [redacted] a former member of the Communist Party and former confidential informant of the New York Office, reported that Ginger Robeson, believed to be identical with Ginger Canor, was among those present at the Innwood Victory Club of the Communist Political Association on February 6, 1945, at New York City. He also reported that she was among those present at two other meetings of this same Club, one held on December 26, 1944, and the other on January 23, 1945. Nancy Markoff, listed as a telephone operator at Artkino, has been referred to by informant [redacted] as a member of the OGPU, presently known as the MGB. At the present time this allegation has not been proven or disproven. However, investigation is being made to determine the exact status of this individual.

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VI. INVESTIGATION OF COMMUNIST ACTIVITIES IN THE MOTION PICTURE INDUSTRY BY THE COMMITTEE ON UN-AMERICAN ACTIVITIES OF THE HOUSE OF REPRESENTATIVES

The House Committee on Un-American Activities publicly announced on June 20, 1945, that it had voted to investigate subversive activities in Hollywood to determine whether film stars and producers were involved in a plot to overthrow the Government.

It would appear that this decision on the part of the Committee was reached as a result of articles appearing in Los Angeles newspapers following a meeting in the City of Los Angeles on June 8, 1945, sponsored by the "New Masses," a Communist publication, and held in honor of William Gropper, cartoonist for the publication. Principal speakers included Richard Bransten, also known as Bruce Minton, former contributing editor of the "New Masses," and his wife, Ruth McKenney, also a former contributing editor of the "New Masses," as well as Joseph Foster, film editor of "New Masses." With regard to Richard Bransten and Ruth McKenney, it will be recalled that on September 19, 1946, these individuals were expelled from the Communist Party for an unauthorized release of a report on the National Plenum of the Communist Party held in July of 1946.

The Los Angeles papers reflected that the speakers indicated that Communist propaganda and activities in the future would be centered around Hollywood, that Communists were seeking to strengthen their ties with the White House, that pressure must be exerted to continue lend-lease to Russia and that "the thousands of pretty young girls in our Communist Youth Movement must volunteer as hostesses in USO's, canteens, churches, social groups—wherever the soldiers, sailors, and marines seek recreation and are prone to listen to persuasive voices." The latter quoted statement concerning young girls in the Communist movement appeared in the Los Angeles Examiner. However, the Agents of the Los Angeles Office who were in attendance at this meeting stated that this quotation was an inaccuracy on the part of the paper. The Agents attending the meeting also pointed out that the Examiner made the statement that the program presented had been "carefully blueprinted in New York City by Earl Browder and other American Soviets." No such statement in fact had been made at the meeting.

The Congressional investigation was held as a result, and following the investigation the Committee prepared three confidential reports. The first report contained many blanket statements and conclusions which did not appear to be supported by evidence.

The first section of this report was devoted to the naming of some of the prominent Communists in Hollywood. The second section dealt with the Actors Laboratory, a Communist-influenced group, the Hollywood Independent Citizens Committee of the Arts, Sciences and Professions (formerly known as the Hollywood Democratic Committee), the Emergency Committee on KFI, the Anti-Defamation League, the Peoples Educational Center and the Hollywood Writers Mobilization, all of which were referred to as Communist-inspired groups, with brief statements concerning the activities of known Communists connected with these groups.

The next section set forth a list of names of individuals "believed to be" members of the Party in the Hollywood area. Section Four dealt with Communist activities in the various guilds in Hollywood and contained for the most part general statements concerning these guilds.

Part Five entitled "Communists in Labor Unions," was devoted in the main to Herbert K. Sorrell, one of the principal figures in the motion picture industry strikes. Part Six entitled "Russian Government's Interest in Motion Pictures," discussed primarily the visit of Mikhail Kalotozov to Hollywood. Kalotozov, who was in Hollywood during 1943 was a representative of the Soviet Film Industry, Soyuzintorgkino. The motion picture, "Mission to Moscow" was also discussed in this section, particularly with regard to the newspaper comments made concerning it, indicating that the picture was nonfactual and untruthful. The conclusion of the report discussed the aforementioned Communist meeting held in honor of the "New Masses." A considerable portion was also devoted to the alleged trouble that Ivan Levedoff, actor and writer, had in obtaining employment because he was opposed to Communists and Communism.

The second report, which was called a supplemental report, was dated September 28, 1945, and reviewed the publications: "International Theater," said to be an official publication of the International Union of the Revolutionary Committee, published in Moscow, Russia; "The New Theater," an American publication, the organ of the Workers Committee, which was a section of the International Union of the Revolutionary Theater; "International Literature," said to be an organ of the International Union of Revolutionary Writers published in Moscow; and the "T.A.C. Magazine," an American publication sponsored by the Theater Arts Committee. The international and Communist connections of these publications from available copies were reviewed and set out in this report.

The third report, another supplemental report, issued early in

1946, limited its scope to the activities and affiliations of the Communist activities engaged in by the writers employed by Metro-Goldwyn Mayer Studios.

This same Congressional Committee on December 3, 1946, held a preliminary hearing in Los Angeles concerning the Communist activity in the film industry and, according to reports received, only three witnesses were called and the hearings were superficial. The Committee announced, however, that it would return in January of 1947 to conduct extensive hearings on all phases of this type of activity in Hollywood.

The next statement concerning Communist activity in the motion picture industry was made by you in your testimony before this group on March 26, 1947. On this occasion you pointed out that the Communists launched their attack in Hollywood during 1935, directing their activities at the infiltration of labor unions and so-called intellectual and creative fields. You stated that the Communist activity in Hollywood was effective and was furthered by Communists and Communist sympathizers who used the prestige of prominent individuals in the film colony to further their cause. You also stated that the Communists endeavored to insert into motion pictures Communist propaganda and to eliminate anti-Communist statements.

Following your testimony you will recall that Eric Johnston, of the motion picture industry, testified before this Committee. The Washington Post in reference to Johnston's appearance quoted him as stating, "As for there being Communist influence in the movies, such an accusation is absurd. If Hollywood were a Communist network, I should not be attacked every morning in the 'Daily Worker'! — as I can assure you I am ——."

As you will further recall, Father Cronin telephonically advised Mr. Tamm that Johnston had requested him to draw up a program for the elimination of Communists in the motion picture industry. You will also undoubtedly have noted that Mr. Johnston and his associates have retained former Secretary of State James F. Byrnes. Byrnes, however, is only to act in an advisory capacity concerning the pending Un-American Activities hearings on Communism in the motion picture industry. These actions on the part of Johnston do not show a consistency with his statements as quoted in the Washington Post and referred to above.

Confidential Informant [redacted] of the Los Angeles Office, advised that members of the Un-American Activities Committee arrived in Hollywood on May 8, 1947, amid a great fanfare of press releases and headlines, to conduct an inquiry concerning Communism in the motion picture industry

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and to ascertain specifically the activities of Hanns Eisler, the brother of Gerhardt Eisler, who is employed in the motion picture industry as a writer.

Novelist Rupert Hughes testified before the Committee on May 15, 1947, at which time he stated that Communists dominated Hollywood to a large degree and specifically mentioned Charles Chaplin and John Howard Lawson. Jack Warner, Vice President of Warner Brothers Studio, also is said to have testified and complimented the Committee on the work it was doing.

Chairman Thomas of the Committee complimented Adolf Menjou for his enlightening presentation before the Committee, stating that Menjou testified that Communists in the film industry were so powerful that many of the "little people" were afraid to move against them.

Mrs. Lela Rogers, mother of Ginger Rogers, who appeared before the Committee, referred to "The Little Red School House" as being the People's Educational Center in Hollywood and also testified concerning an alleged Communist statement that her daughter refused to say in the motion picture "Tender Comrade."

Robert Taylor also testified, relating that he was forced by Lowell Mellett, former Administrative Assistant to the late President Roosevelt, into playing in a motion picture which favored Russian ideologies over American. The Los Angeles Examiner of May 15, 1947, from which this information was obtained, reflected that Mellett was also affiliated with the Office of War Information as the Director of the Motion Picture Division. The article further reflected that Mellett specifically came to Hollywood for the express purpose of overruling Taylor's objection to appearing in the 1943 release "Song of Russia."

Other individuals prominent in the film world who appeared before the Committee included screen actor Richard Arlen and Henry Ginsberg, Vice President in Charge of Production at Paramount Studios. Viktor Kravchenko, estranged Soviet official, appeared before the Committee and was quoted by the Los Angeles Examiner for May 17, 1947, as having stated that Hollywood was a serious intellectual front in the United States and it was necessary to clear Hollywood of the Communists and Communist sympathizers.

The New York Times of May 17, 1947, quoted Chairman J. Parnell Thomas of the Un-American Activities Committee as asserting after a week of hearings on subversive activities in Hollywood that "ninety per cent of the Communist infiltration" was in the screen writing field, but that the Federal

Government had also abetted the work. He related that in the testimony of fourteen actors, writers, and producers, a very outstanding point that appeared many times was the influence of the "Government in aiding the Communist conspiracy."

The article also reflected that Mr. Thomas stated he reported testimony reflecting that even the White House exerted its influence on certain people in Hollywood to have certain pro-Russian motion pictures filmed during the regime of the late President Roosevelt.

He also indicated that he was not only referring to the incident which came out as a result of the testimony of Robert Taylor, but to other statements made by actors and producers who indicated how the Government persuaded them to put out Communist propaganda in their productions.

On July 21, 1947, it was ascertained that the Un-American Activities Committee had retained the services of former Special Agents H. Allen Smith and A. Bernard Leckie to investigate Communist infiltration of the motion picture industry in the Hollywood area. In connection with this assignment, Mr. Smith called at the Bureau and was interviewed by Mr. J. P. Mohr, at which time he advised that he had been retained by the Committee at the rate of $25 per day and that his legal associate, former Special Agent A. B. Leckie, would receive $22.50 per day. Smith related that he had been informed that the objective of his investigation was to line up friendly witnesses and those unfriendly witnesses which the Committee will desire to call. He said it was his purpose to line up approximately 25 or 30 good witnesses who can through proper questioning expose the entire Communist infiltration of the motion picture industry. According to Smith, he gathered the definite impression that he could anticipate considerable pressure to buy him off and to buy off his investigators. He anticipated this pressure would come from Eric Johnston and through sources employed by him. He related that he was informed that two of Johnston's representatives visited the Committee in an effort to find out what the Committee intended to do and how far they intended to go in their investigation of Communism in Hollywood. Smith related that he understood that Congressman Thomas told these representatives he wanted to have nothing to do with them and kicked them out of the office. Smith indicated that he would keep the Los Angeles Office of the Bureau fully informed of his activities and that he is desirous of letting the Bureau know of anything pertinent to our investigations which may come to his attention.

On July 23, 1947, SAC Hood had a lengthy interview with L. B. Mayer of MGM Studios concerning the hearings conducted last spring by the Un-American Activities Committee. According to Mayer, the Committee did itself a great deal of harm by publishing the testimony of Robert Taylor, inasmuch as it was

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understood by Taylor and other witnesses that their testimony was to be "off the record." Mayer stated that Robert Taylor was mistaken about the actual facts to which he referred, and Mayer attributed this to Taylor's antagonism toward Communism and related that if necessary he, Mayer, would have to state that Taylor was mistaken. Mayer related that at one time during the war he received a telephone call from Elmer Davis, the head of the Office of War Information, requesting that the film "Mrs. Miniver" be released nationwide as soon as possible in an effort to combat the strong anti-British feeling which was developing in this country. Instead, therefore, of playing large houses in the big cities, which is done with big pictures, it appeared almost simultaneously throughout the country. As a result, the studio's gross was approximately $5,000,000 less than it would have been had it been distributed in a normal way. He related that sometime later, Government officials were most anxious that some kind of a picture be made to put the Russians in a better light with the American people. Consequently, the film, "Song of Russia," starring Robert Taylor, was made by MGM. Mayer, according to Mr. Hood, could not or would not state exactly who had requested that this film be made. Mayer stated that there were many governmental agencies maintaining liaison with the studio and that he could not recall which one of them handled this particular picture. He stated that he recalled that there was some Communist propaganda in the script as it first appeared and he ordered that all references to collective bargaining and the like be stricken. Mr. Mayer related that he is certain that the film contains no Communist propaganda. Mayer told Lowell Mellett and the Secretary of the Navy, Frank Knox, that he did not care whether they made the picture or not, but if the Government wanted it made and wanted Taylor in it, then it would be necessary that his induction into the Navy Air Service be postponed until the picture could be completed. It was felt that if his Naval induction was held up, he might be inducted into the Army by his Draft Board and, therefore, it was necessary to make a deal with the Draft Board to defer his induction, resulting in Taylor being permitted to remain and the film being produced. Mayer stated positively that this was the real truth of the story, and that Taylor was not ordered by anyone to make the film and he feels that when hearings are held in Washington in September, Mellett's testimony and his, Mayer's, if he is called upon, will make the Committee look ridiculous for having jumped at the publicity on Taylor's erroneous statement.

It is of interest to point out that Mayer was frank to admit to Mr. Hood that he knew there were some Communists in his studio and related that he was willing to discharge all these Communists, but that if he did so his Communist writers would be grabbed up by other studios immediately and paid more money than he is paying them at the present time. This, apparently, was his excuse for having these people on his pay roll.

The Washington Evening Star on July 30, 1947, carried an Associated Press release reflecting the statement made by Representative Nixon, Republican of California, in which he said that the Un-American Activities Committee intends to name names and to produce witnesses who will testify that they have seen persons prominent in Hollywood at Communist meetings and who will report what they said. Nixon related that most of the big stars who may figure in the inquiry will be listed as "tinged with pink, rather than as bright red Communists." According to Nixon, whether any actual Communists or fellow travelers will testify at the hearings, even under subpoena, will develop later. He said that they may follow the Party line of refusing to testify on the grounds that they would incriminate themselves.

The Washington Times-Herald on August 27, 1947, carried a United Press release indicating that former Undersecretary of State Sumner Welles; George Messersmith, former Assistant Secretary of State and Ambassador to Mexico and Argentina; Joseph Saboretti, Assistant Immigration Commissioner; Clarence R. Porter, Chief Inspector of the Immigration Service in Calexico, California; and Mr. P. C. Hutton, Second Secretary and Consul of the United States Embassy at Guatemala City, were to be subpoenaed before the Un-American Activities Committee. Specifically, the Committee, according to the article, wants Welles "and presumably the other four," to explain how and why Hollywood writer Hanns Eisler, brother of Gerhardt Eisler, got official permission to enter and remain in the United States.

[redacted] Investigator for the House Committee on Un-American Activities confidentially furnished Special Agent in Charge R. B. Hood of the Los Angeles Office with a list of possible unfriendly witnesses whom the Committee intends to subpoena in connection with the pending hearings of the Committee in Washington, D. C., to be held in the latter part of this month:

Berman, Lionel
Bessie, Alvah
Cole, Lester
Collins, Richard J.
Cromwell, John
Dmytryk, Edward
Garfield, John
Kahn, Gordon
Kibre, Jeff
Koch, Howard
Lardner, Ring, Jr.
Lawson, John Howard
Maltz, Albert
McKenney, Ruth
Milestone, Lewis or Louis
Morley, Karen
Odets, Clifford
Ornitz, Samuel
Parks, Larry
Pomerance, William
Revere, Ann
Robinson, Edward G.
Salt, Waldo
Stapp, John
Stewart, Donald Ogden
Trumbo, Dalton
Tuttle, Frank

[redacted] also advised Mr. Hood that the following individuals are intended to be used as friendly witnesses:

Brewer, Roy E.	Moffitt, John Charles
Chase, Bordon	Montgomery, Robert
Cooper, Gary	Murphy, George
Disney, Walt	Rand, Ayn
Gibbons, Cedric	Reagan, Ronald
Hughes, Rupert	Rogers, Lela E.
McCarey, Thomas Leo	Ryskind, Morrie
McGuinness, James	Taylor, Robert
Menjou, Adolphe	Wood, Sam

In connection with this pending hearing, [redacted] has confidentially advised Mr. Hood of a recent telephonic conversation he had with Robert Stripling of the House Committee on Un-American Activities. According to [redacted] he was advised that a tremendous amount of pressure had been put on the Committee by all sources, including Congressional, to call off or otherwise influence the Committee's action on this pending hearing into Communism in the motion picture industry. [redacted] related that in his conversation with Stripling he proposed that the witnesses be called approximately as he has indicated in the schedule prepared by [redacted] for the hearing; however, Stripling was not in complete accord with [redacted] desire in this regard.

Investigator [redacted] has informed Mr. Hood that he is concerned over the procedure and method of operations to be utilized by the Committee in handling the pending hearing. [redacted] has related that he has definitely promised the witnesses from California that they are going to testify along the lines which he has discussed with them. [redacted] related that a great number of the witnesses are worried that the Committee in an effort to create publicity will go off on some tangent. He related that he has tried to point out to Stripling that he wants to give the impression that the inquiry is not one to attack the industry but rather to show that the motion picture industry is being attacked by the Communists. [redacted] related that it is his desire to show that the House Committee on Un-American Activities is endeavoring to expose this Communist activity and thus strengthen the position of the industry.

[redacted] has indicated that he intended to proceed by air to New York on September 15, 1947, and on the following day meet with Mr. J. Parnell Thomas, Chairman of the Committee, as well as other members of the Committee in order to make plans for the hearing. Prior to leaving California, [redacted] furnished Special Agent in Charge Hood of the Los Angeles Office with a copy of a schedule of witnesses which he hopes will be used at the hearing. This schedule is set out in its entirety hereinafter:

"After several discussions between [redacted] and [redacted] the following tentative schedule of witnesses has been arranged:

1. Jack L. Warner — Time allowed: ½ day
   Co-Owner, Warner Brothers

   Comment: From reading Warner's previous testimony, it appears that it is the best that we have, and he can lay a fine pattern of Communism in the industry. He can show the trouble that he had and what he did, and express his wonder as to why the others have not followed his actions. He will call them what they are, and state he threw them out.

   Let him say that he is an American and even if he has to suffer financially, he does not intend to have them in his studio, and will continue to suffer financially until such time as he has all Americans. Then, it is interesting to note that last year the Warner Brothers' statement was the best in its history, and it might be that we can bring this in to our benefit. We have not interviewed Warner, and he will not be back until around October 1st, but we are advised that he will not go back on his testimony.

2. Louis B. Mayer — Time allowed: ½ day
   Metro-Goldwyn-Mayer

   Comment: Mayer can testify regarding 'Song of Russia,' 'Tennessee Johnson,' and the fact that there is no law and until there is a law, he does not feel there is anything particular he can do to Communists. We believe he will say that if there is a law, or if the other studios would get together, he would dismiss them, but he does not want to fire somebody and have another studio get the benefit of it. We think that having Mayer follow Warner will have the psychological effect that Mayer will try to be a better American than Warner.

3. Leo Cherne — Time allowed: 1 hour

   Comment: This individual is in New York and his name has been forwarded to Stripling. It is stated that he is very reliable and can lay a general pattern of the development of Communism.

"4. Roy E. Brewer — Time allowed: 1 day
Internat'l Representative, IATSE

Comment: This individual can lay a general pattern of Communism in the labor industry.

** Two unfriendly Communist witnesses should be called at this point, their names to be selected later.

5. Robert Mongomery)
6. George Murphy) All Actors — Time allowed: 1 day
7. Ronald Reagan)

Comment: The first two of the above individuals are past presidents of the Screen Actors Guild. Reagan is now President. They can give the history of Communism in the Guild, and express their opinions otherwise.

** Two or three more Communists, to be selected later, should be called at this point.

8. Robert Taylor — Time allowed: 2 hours
Actor

9. Sam Wood — Time allowed: 2 hours
Director-Producer

** We should call Lowell Millett here.

** A couple more Communists, to be selected later, should be called here: Possibly Richard J. Collins, if we have sufficient information, as he was a writer on 'Song of Russia,' regarding which incidents Taylor and Wood will discuss from the Millett angle.

10. Adolphe Menjou — Time allowed: ½ day
Actor

Comment: He will discuss the general situation.

11. James K. McGuinness — Time allowed: ½ day
Vice President, MGM

Comment: He will discuss the general situation, the beginning of the fight in the Screen Writers Guild, the young writers' troubles, Authors Authority, and 'Tennessee Johnson.'

"12. Morrie Ryskind — Time allowed: 1½ hours
Writer

Comment: Will discuss the situation in the Screen Writers Guild

13. Borden Chase — Time allowed: 1½ hours

Comment: Will discuss comparison between Screen Writers Guild magazine and the Communist Party line.

** Call a couple more Communists, who should be writers, at this point.

14. John Charles Moffett — Time allowed: 3/4 day

Comment: Will give an analysis of the pictures, following the writers. He might qualify himself by stating that when Gilbert and Sullivan wrote criticisms, they did it as Englishmen, and the Communists criticize everybody on behalf of Communists, and in analyzing the pictures he is keeping in mind Communist Party policies and politics.

15. Rupert Hughes — Time allowed: 2 hrs.
Author

Comment: Can give a general analysis from the writer's standpoint.

16. Lela E. Rogers — Time allowed: 1 hour

Comment: General observations.

17. Cedric Gibbons — Time allowed: 1 hour

Comment: General observations.

** Call a couple of Communist directors and actors at this point.

18. Gary Cooper — Time allowed: 1 hour
Actor

19. Walt Disney — Time allowed: 1 hour

Comment: In summary, he can state that he believes in Americanism, is against all other 'isms,' and against Communism; Communists will not be allowed in his studio if possible to keep them out, etc.

"20. Leo McCarey Time allowed: 1 hour

Comment: Concluding witness, from his statements regarding Americanism, that he will not permit Communists in his pictures, etc. Would not make a picture with Hepburn, etc.

Note:

If we call Lewis Milestone as an unfriendly witness, he probably should be subpoenaed just before Cooper, and if we locate Louis D. Lighton and he can testify, we should probably substitute him in place of someone else, possibly Lela Rogers; or let him testify along with Cooper.

One reason for calling Cooper and McCarey the last day is that they are both engaged in a picture, and if we can bring them back together we will save them thousands of dollars.

From the above schedule, we have first the studio heads, followed by the labor and technical experts, followed by actors from the Screen Actors Guild standpoint; then the special incidents of Robert Taylor, 'Song of Russia,' Wood, and Lowell Millett; followed by general witnesses; then the Screen Writers Guild, the picture analysis, and closing with three witnesses who are very pro-American."

VII. ASSOCIATION OF MOTION PICTURE PRODUCERS, INCORPORATED
5504 HOLLYWOOD BOULEVARD, LOS ANGELES, CALIFORNIA

James Howie of 5504 Hollywood Boulevard, who is the counsel for the Association of Motion Picture Producers, Incorporated, on July 24, 1947, advised that the captioned group was incorporated in the State of California in January of 1924. He stated that this organization is affiliated with the Motion Picture Producers and Distributors of America, formerly known as the Hayes Office, which was organized and incorporated in New York in 1922.

The Hollywood Studio Blue Book Directory, Spring Edition, 1947, lists the following officers and members of the Association of Motion Picture Producers, Incorporated:

Eric Johnston	President
(Temporarily vacant)	Executive Vice President and Chairman of the Board
James S. Howie	Secretary and Treasurer

Board of Directors

John Beck, Jr.	B. B. Kahane
Warren Doane	Edgar J. Mannix
Marvin Ezzell	N. Peter Rathvon
Y. Frank Freeman	Joseph M. Schenck
Herbert Freston	Allen Wilson

Members

Columbia Pictures Corporation	Samuel Goldwyn Productions
Loew's Incorporated	Paramount Pictures, Incorporated
RKO Radio Pictures, Inc.	Republic Productions
20th Century Fox Film Corporation	Hal Roach Studios
Universal Pictures Company	Warner Brothers Pictures

The Los Angeles Office has advised that the data contained in their files, together with a check of all other sources and informants on Communist activities, fails to reflect any Communist activities or associations on the part of the above-named individuals.

In connection with the officers set out above, it should be pointed out that the Los Angeles Times newspaper for June 3, 1947, disclosed

that Eric Johnston had announced the election of Y. Frank Freeman, a Vice President of Paramount Pictures, Incorporated, to the Chairmanship of the Board of the Association of Motion Picture Producers, Incorporated, and that James F. Byrnes, former Secretary of State, would serve as counsel for the Association. In this same article Johnston is quoted as saying, "We are determined that subversive propaganda, government pressure or political censorship will never undermine the freedom of the screen, which, like the freedom of the press and radio, is indispensable to a free America."

According to Mr. Howie, the Association of Motion Picture Producers, Incorporated, was originally organized to invest a moral code on the motion picture industry and that the Association had never had any legal or other provision to keep out or to investigate Communist propaganda and activities in the preparation of motion pictures by member studios. Howie related that there is at present considerable controversy among the members of the Association as to the setting up of a committee to investigate Communist activity in the motion picture industry and to eliminate those individuals responsible for it, or to merely restrict its scope to the making of recommendations to the industry.

According to Mr. Howie, Eric Johnston, President of the Association, during the week of July 14, 1947, held a conference of the officers of the Association, at which time he made the following statement:

> "We must have legal proof that a person is a Communist or otherwise subversive before this office will recommend that he be fired, because most persons in the industry are working under contract, which would result in legal suits for damages. We will cooperate with responsible agencies of the government to unearth subversive activities, but we are not in agreement with some of their methods."

According to Mr. Howie, Johnston indicated that he did not like the publicity seeking committees who were injecting political angles into their investigations and, in particular, mentioned Dies, Rankin and Thomas as being in this category.

Eric Johnston's present personal assistant is Edward T. Cheyfitz, who, according to Mr. Howie, spends a considerable part of his time in Washington and New York City making frequent trips to the Hollywood area on major assignments given him by Eric Johnston. He related that some weeks ago Cheyfitz came to the West Coast to collaborate in the making of particular labor propaganda pictures for the Motion Picture Association at Metro-Goldwyn-Mayer Studios. Cheyfitz's one-time affiliation with the

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Communist Party is admitted by him.

On October 13, 1942, at his own request, Cheyfitz was interviewed by Speical Agents in Toledo, Ohio, at which time he volunteered certain information concerning his past activities in the Party. He admitted having been a Communist member at large in the State of Ohio and active as an organizer in the CIO Die Casters Union throughout the United States with other Communist leaders who had been appointed by him at the recommendation of John Williamson of the Communist Party National Committee. Cheyfitz claims he was expelled from the Communist Party shortly after the Soviet-Nazi non-aggression pact due to an article he wrote in opposition to the pact.

The Los Angeles Office has at the present time no record or other evidence indicating that Cheyfitz is currently a member of the Communist Party. [redacted] of the International Alliance of Theatrical and Stage Employees in Hollywood, California, related that in his dealings with Cheyfitz he has been led to believe that Cheyfitz is sincerely anti-Communist at the present time.

As a possible indication of the current estimate of Cheyfitz by the local Communist element in the Hollywood area, the Los Angeles Office has advised it is in possession of the original of a letter dated July 26, 1946, on the letterhead of the Los Angeles CIO Council. This letter, which was made available by [redacted] who is at present [redacted] at the University of California at Los Angeles, on May 10, 1947, is signed by Philip M. (Slim) Connelly, Secretary of the CIO Council, and is addressed to Pauline Lauber of the Hollywood Writers Mobilization, both of whom have been identified in this memorandum as Communists. The letter reads as follows:

> "You may remember the jerk who signs the attached letter (Edward T. Cheyfitz). He was once National Secretary of one of our unions and was as phoney as hell. I'm sending this to you simply for information, however, if the boys feel that any time they can benefit by contact with Cheyfitz they should feel free to do so."

[redacted] who is an extremely reliable confidential source of the Los Angeles Office, advised that Paul McNutt had agreed to represent the Policy Committee of the Motion Picture Industry in the pending hearings before the Un-American Activities Committee and that former Secretary of State James F. Byrnes would act in the capacity of an advisor. [redacted] related that he believed it was not proper for a former Justice of the Supreme Court and a former Secretary of State to become involved in the political end of these hearings. It is anticipated, according to this source, that McNutt will be in constant attendance during the sessions of the pending hearings and will attempt to formulate questions and handle the people who are appearing from the motion picture industry in order to prevent a smear of the Hollywood motion picture industry. According to [redacted] the Policy Committee of the motion picture industry is made up of the following individuals: Nate Spingold; Austin Keough; Robert Rubin and Joe Hazen of New York; Mendel Silberberg; Maurice Benjamin; Al Wright and this source of Hollywood. [redacted] identified these individuals by stating that they are for the most part attorneys.

The 1947-48 International Motion Picture Almanac contained the following identification with regard to the above individuals:

Spingold, Nate. First Vice President, Columbia Pictures Corporation.

Keough, Austin. General Counsel, Vice President and Director Paramount Pictures.

Rubin, Robert. Vice President, General Counsel, MGM.

Hazen, Joseph H. With the law firm of Thomas and Friedman. In 1944 resigned as Vice President and Director of Warner Brothers to join Hal Wallis Productions as President.

Silberberg, Mendel. Attorney, General Counsel for Columbia Pictures in Los Angeles

Benjamin, Maurice. Attorney, West Coast Counsel for MGM.

This source, [redacted] related that Byrnes was thinking of asking the FBI in Washington to give him the names of persons prominent in the motion picture industry who are Communists so that they can really be exposed at the forthcoming hearings.

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FREEDOM OF INFORMATION AND PRIVACY ACTS

SUBJECT: COMMUNIST INFILTRATION-MOTION PICTURE INDUSTRY(COMPIC) (EXCERPTS)

FILE NUMBER: 100-138754

SERIAL:251x1

PART: 7 OF 15



FEDERAL BUREAU OF INVESTIGATION

CC-247

Mr. Tolson
Mr. E. A. Tamm
Mr. Clegg
Mr. Glavin
Mr. Ladd
Mr. Nichols
Mr. Rosen
Mr. Tracy
Mr. Carson
Mr. Egan
Mr. Gurnea
Mr. Harbo
Mr. Mohr
Mr. Pennington
Mr. Quinn Tamm
Mr. Nease
Miss Gandy

October 11, 1947

MEMORANDUM FOR THE DIRECTOR

RE: COMMUNIST INFILTRATION INTO THE MOTION PICTURE INDUSTRY

It will be noted that frequently in the attached memorandum references are made to "most reliable but very delicate sources" or to "most confidential and most delicate sources." In each instance these references refer to the obtaining of information [redacted] by Special Agents of the specific office involved, which office is usually the Los Angeles Office of the Bureau.

Respectfully,

D. M. Ladd

Attachment

JPC:EW

-25 1X1

THIS MEMORANDUM IS FOR ADMINISTRATIVE PURPOSES
TO BE DESTROYED AFTER ACTION IS TAKEN AND NOT SENT TO FILES

SUMMARY ON

THE COMMUNIST INFILTRATION INTO THE MOTION PICTURE INDUSTRY

October 2, 1947

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October 2, 1947

SUMMARY ON COMMUNIST INFILTRATION INTO THE MOTION PICTURE INDUSTRY

I. HISTORY AND DEVELOPMENT OF THE COMMUNIST PARTY IN HOLLYWOOD

A. Communist International and National Declarations of Interests in Motion Picture Industry

Willi Muenzenberg, in an article entitled "Capture the Film!" with the sub-title "Hints on the Use of, Out of the Use of, Proletarian Film Propaganda" which appeared in the Daily Worker on July 23, 1925, stated as follows:

> "We must develop the tremendous cultural possibilities of the motion picture in the revolutionary sense....One of the most pressing tasks confronting Communist Parties on the field of agitation and propaganda is the conquest of this supremely important propaganda weapon, until now the monopoly of the ruling class, we must wrest it from them and turn it against them."

In stressing the importance of the motion picture, Muenzenberg calls attention to the fact that "the total attendance in the movie theatres of England, France and the United States is perhaps even today (1925) greater than the total of newspaper readers in those countries". Muenzenberg also states in this article "Not the destruction of tools and technical equipment, but their conquest and their turning to the use of the labor movement, for the idea--World of Communism".

In a second article by Muenzenberg found in the Daily Worker of Saturday, August 15, 1925, entitled "The Picture and the Film in the Revolutionary Movement", he quotes internationally famous Communists concerning the importance of motion pictures to the world Communist movement. He quotes Vladimir Ilitch Lenin in a conversation with Comrade A. V. Lunacharski, the former Soviet Commissar for Public Education, as stating:

> "You must powerfully develop film production, taking especially the proletarian kino (motion picture theatres) to the city masses and in still a much greater extent to the village. You must always consider that of all the arts, the motion picture is for us the most important."

Muenzenberg also quotes the Chairman of the Executive Committee of the Communist International, Gregory E. Zinoviev, concerning the motion picture as follows:

> "The motion picture in the possession of the bourgeoisie is the strongest means for the betrayal and befuddling of the masses. In our hands it can and must become a mighty weapon of Communist propaganda for the enlightening of the widest working masses."

Muenzenberg also quoted K. Woroschilow, who at that time was the Commander of the Red Army in the Moscow Military District, as stating:

> "The motion picture, as a cultural plane (the carpenter's tool), has won itself a place of honor in the U.S.S.R. It is no less popular in the Red Army than among the worker and peasant masses."

He quotes Clara Zetkin who has been referred to as the oldest revolutionary woman and an intimate friend of Lenin as stating concerning the significance of the film in the Communist propaganda:

> "On no account can the Communist movement ignore the propaganda power of the motion picture."

In addition to these quotations cited by Muenzenberg, he also wrote in his article as follows:

> "....In the factories or after working hours we could show the workers by means of trick film the constant lowering of their living conditions, of the actual lowering of their wages in comparison to the rising prices, and thus demonstrate the actual working out of bourgeoisie control of politics and industry.
>
> "There are hundreds of motives and objectives that can be utilized in film propaganda. We are not oblivious to the colossal censorship difficulties, technical and organizational obstacles, that stand in the way of all these suggested plans. Much groundwork would already be won if we could put every Communist Party and organization into a position to show a monthly film chronicle of the most important happenings in Soviet Russia, and thus to bring the development of this strongest prop of the international proletarian and revolutionary movement into the clear vision of the masses."

Muenzenberg also relates,

> "But next to nothing has been done to put the film into the arsenal of agitation and propaganda weapons of the Communist Party. Quite

properly the enlarged Executive Committee of the Comintern in March, 1925, called attention to this shortcoming, and instructed all affiliated Parties to concern themselves much more than formerly in turning this weapon to this service. Leading Comrades of the International have repeatedly and emphatically pointed out the tremendous significance of the film propaganda."

Muenzenberg concludes this article with the following statement:

"There must no longer be any country in which the Communist Party and its groups do not make extensive propagandist use of the motion picture film."

With regard to the aforegoing quotations, it should be pointed out that they were taken from the Daily Worker, which is the Communist daily paper for the eastern part of the United States published in New York City. The author of this article, Willi Muenzenberg, was for many years a Party functionary of the Communist Party of Germany in Charge of Publications and Propaganda. He was generally considered to be the "Czar of Propaganda and Publications of the German Kommunitische Partie Deutschland." Confidential Informant, Harvey Gilbert Wolf, a former member of the Communist Party and a reliable paid informant of the Los Angeles Office, has stated that Muenzenberg who is now deceased, was at one time a member of the Executive Committee of the Communist International. He related that Muenzenberg was not in the United States at the time this article was incorporated into the Daily Worker but that it was incorporated into the Daily Worker and the fact that it was reprinted would be considered by the Communists as a directive to be followed. He related that he has noted in the international correspondence in the past years that Willi Muenzenberg has attended Plenums of the Communist International in Moscow, Russia.

B. Communist Tactics, Strategy and Methods of Operation

In order to more clearly point out the motivating forces which cause Communists to carry out the teachings of Marx, Lenin and Joseph Stalin and to indicate the aim and objective of the Communist movement, quotations from various Communist periodicals and other authoritative sources are being set out in this section. In addition, reliable sources have indicated various methods of operation and tactical procedures used by the Communists, in some instances with regard to the motion picture industry, and these are also being set out in this section.

The Communist ethics must be considered in order to visualize the true significance and content of the tactics and statements of Communists and their fellow travelers. Lenin summarized this morality when he said:

> "Our morality is entirely subordinate to the interests of the class struggle of the proletariat....For the Communists, morality consists entirely of compact, united discipline and conscious mass struggle against the exploiters. We do not believe in eternal morality, and we expose all the fables about morality."

It is clear from Lenin's statement that the individual Communist's ethical judgment is subservient to the will of the Communist Party. According to Lenin, the Communist code of ethics must reflect that the truth should give way to the class advantage. In other words, the Communists' word only has as much value as their conception of the interests of the class struggle may dictate.

The aim of the Communist Party in the United States is clearly indicated in "A Manual on Organization" of the Communist Party by J. Peters published in 1935. According to this manual, the Communist Party's aim is as follows:

> "The Communist Party of the USA leads the working class in the fight for the revolutionary overthrow of capitalism, for the establishment of a Socialist Soviet Republic in the United States,..."

William Z. Foster, present leader of the Communist Party in the United States, stated in the book entitled "Toward Soviet America":

> "The leader of the revolution in all its stages is the Communist Party....The establishment of an American Soviet Government will mark the birth of real democracy in the United States. For the first time the toilers will be free, with industry and the government in their own hands. Now they are enslaved: the industries and the government are the property of the ruling class."

To further show the allegiance of the American Communists, it should be noted that William Z. Foster, when testifying before the Fish Committee of the 71st Congress in 1930, stated:

> "The workers of this country (the United States) and the workers of every country have only one flag. That is the red flag. That is the flag of the proletarian democracy."

In addition, to show the true revolutionary movement of the Communists in the United States, an excerpt of a pledge given to 2,000 individuals who were being initiated into the Communist Party at New York City in 1935, Earl Browder, at that time head of the Communist Party, USA, stated in part:

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"I pledge myself to rally the masses to defend the Soviet Union, the land of victorious socialism. I pledge myself to remain at all times a vigilant and firm defender of the Leninist line of the Party, the only line that insures the triumph of Soviet power in the United States."

The deceptive principles employed by the Communist Party have been indicated by their use of trickery and subterfuge to employ a tactic or gain an objective. The following quotations of V. I. Lenin, regarded as the "great god" of the American Communists whose writings are their bible, are being set out as indicative of the above.

"The strictest loyalty to the ideals of Communism must be combined with the ability to make all necessary practical compromises, to maneuver, to make agreements, zig-zags, retreats, etc., so as to accelerate the coming to power..."

"It is necessary to be able to withstand all this, to agree to any and every sacrifice, and even--if need be--to resort to all sorts of devices, maneuvers, and illegal methods, to evasion and subterfuge, in order to penetrate into the trade unions, to remain in them, and to carry on Communist work in them at all costs."

In order that one can readily recognize the Communist propaganda disseminated in written or spoken words, the deceptiveness of the Aesopian language utilized by the Communists must be considered. Lenin, in referring to this brand of Communist double-talk, stated:

"....That cursed Aesopian language...which....compelled all revolutionaries to have recourse, whenever they took up their pens to write a 'legal' work."

Lenin used it for the purpose of avoiding "censorship". Communists today are using it to mislead the public.

Indicative of the method of procedure utilized by the Communist Party is the following quotation taken from the publication entitled "Program of the Communist International" which reflects that the Communist Party "extends its influence over the majority of members of its own class, including workingmen and the working youth. To achieve this, the Communist Party must secure proletariat influence in the broad mass proletarian organizations (Soviets, trade unions, factory committees, cooperative societies,

sport organizations, cultural organizations, etc.). It is particularly important for the purpose of winning over the majority of the proletariat, to gain control of the trade unions, which are genuine mass working class organizations closely bound up with the every day struggles of the working class. To work in reactionary trade unions and skillfully to gain control of them, to win the confidence of the broad masses of the industrially organized workers, to change and remove from their posts' the reformist leaders, represent important tasks in the preparatory period." The preceding quotation was found in this publication under the heading, "The Fundamental Tasks of Communist Strategy and Tactics".

Confidential Informant [redacted] of the Los Angeles Office who is a former member of the Communist Party in the Los Angeles area and has been closely affiliated with the motion picture industry for a considerable period of time, has stated that there has been a noticeable change in the general tactical lines and methods of operation in the Communist Party in the film industry. He stated that this is apparently due to the wave of exposals of individual Communists and Communist Party line followers in government and other circles as a part of the broad campaign of the attack now being waged on Communism. He related that there has resulted a change in its method of operation and tactics to meet these conditions. He stated that some of the former outspoken leaders of the Communists as well as Communist sympathizers have drawn back to less important positions and have less to say openly in Communist affairs, while those who have not been so active or so well-known have been forced to the front to carry on the program not as Communists but camouflaged as "liberals" and "progressives".

Informant [redacted] has related that these Communists are even boring within the anti-Communist movement with the objective in view of taking over the movement and directing it to less harmful channels, the result being that Communists are attacking themselves but not sufficiently vigorously enough to basically harm themselves or their movement. He related that these are all a part of the tactics which were laid down at the Leninist School of "strategy and tactics". It should be pointed out that this informant [redacted], being a former member of the Communist Party, has considerable knowledge of the Communist strategy and tactics.

[redacted] stated it is becoming more and more apparent that the Communists are using prominent sympathizers in the motion picture industry to further their policies. He stated that by using these persons of high standing and influence, the Communist Party hopes to cover up these individuals' real Communist connections. He continued by stating that the following top producers over a period of years not only employed Communists and Communist

sympathizers, some of whom were notoriously known, but have protected them whenever their names or reputations have been exposed to public notice:

David Selznick
Warner Brothers
Walter Wanger

Samuel Goldwyn
Charles Chaplin

[redacted] analyzed the situation in Hollywood by relating that producers in the motion picture industry could clean up the Communist movement if they saw fit. He stated that up until recently there was no recorded instance where the Hollywood motion picture industry or any of its top influential leaders had ever denounced Communism or Communists publicly. Basically, he said, they are "internationalists". Because of this, the activity of the Communists and their sympathizers who do not really work for the Communist cause increases day by day with added influence in all departments of the motion picture industry.

As an additional part of the general program for Communist penetration into the motion picture industry, Confidential Informant [redacted] of the Los Angeles Office stated that the Communist Party considered the importation of known pro-Communist individuals into the Hollywood area of great significance.

Confidential Informant [redacted] also related that a large percentage of this pro-Communist element was brought into Hollywood during the period from 1935 to 1944. Many of these individuals were European refugees who came to this country following the rise of Nazism in Europe and were employed in reliable positions in the field of writing and directing. The majority of these people, although not openly admitted members of the Communist Party, have shown a sympathy to the Communist cause or have moved in Communist circles in the motion picture industry. Among the exiled refugees prominent in pro-Soviet and Communist circles in Hollywood is Hanns Eisler. Hanns Eisler is the brother of Gerhardt Eisler who was recently convicted on contempt of Congress. Hanns Eisler has been the subject of an un-American Activities Committee inquiry into the motion picture industry. Hanns Eisler has an extensive record of Soviet and Communist affiliations both in the United States and Europe which had been brought to your attention in a separate memorandum dated July 11, 1947.

Confidential Informant [redacted] provided information indicating that the Communists have recently lost ground to some extent in the trade union field because of the failure of the strike of the Conference of Studio Unions. He indicated, however, that the Communists have more than made up for their failure by having many of their sympathizers placed in high executive positions such as directors and writers. He related that this latter

type of penetration is more insidious because of the reputations and influence gained by those elevated in this manner. An outstanding example was the appointment of Dore Schary to be Director of all production at RKO Studios. Mr. Schary has followed the Communist Party line for many years, has engaged in the activities of and supported a number of Communist influenced organizations. Informant [redacted] related that his important position affords him complete protection against any charge by an outsider that he has been involved in Communist activity. This pattern appears to be followed closely, according to Wolf, and extends throughout the industry, tending to make it somewhat sacred for any criticism of a definite or specific nature.

C. Early Communist Party History and Organization in Hollywood

Confidential Informant [redacted] of the Los Angeles Office related that the League of American Writers, at a convention held in New York City in April of 1935, decided to form a Pacific Coast Branch of the League of American Writers and related that at that time Waldo Frank was the National Secretary of the League of American Writers.

A complete record and report on the first American Writers Congress has been published by the International Publishers, edited by Henry Hart. This report contains all the addresses delivered at this Congress. It includes an article by John Howard Lawson entitled "Technique and the Drama".

Quoting from an introduction appearing in this book concerning the First American Writers Congress, it states:

> "We propose, therefore, that a Congress of American Revolutionary Writers be held in New York City April 26, 27, 28, 1935; that to this Congress there be invited all writers who have achieved some standing in their respective field and who have clearly indicated their sympathy with the Revolutionary cause; who do not need to be convinced of the decay of capitalism, of the inevitability of revolution....We believe such a congress should create the League of American Writers, affiliated with the International Union of Revolutionary Writers. In European countries the International Union of Revolutionary Writers is in the vanguard of literature and political action."

Prominent Hollywood writers listed as being on the call to attend the first and second American Writers Congresses included such individuals as: Guy Endore, John Howard Lawson and Samuel Ornitz. All three of these individuals are identified in this section of the memorandum as Communists.

With regard to the Congress of American Revolutionary Writers which created the League of American Writers, it should be pointed out that this is one of the organizations which was declared subversive by the Attorney General in that it came within the purview of Public Law 135 of the 77th Congress which was superseded by Public Law 644 of the 77th Congress.

The United Progressive News of September 21, 1936, reflects that some 25 writers attended the first local (Los Angeles and Hollywood) meeting of the League of American Writers on Sunday night and that included in this group was V. J. Jerome (true name Isaac Romaine), The United Progressive News is a defunct weekley paper, formerly distributed in Los Angeles. A known Communist, Ellenore Bogigian, aka, Ellenore Abowitz was one of seven members of the paper's staff in 1936. By the way of identification, it should be pointed out that V. J. Jerome is one of the leading theoreticians of the Communist Party now holding the position of Associate Editor of the monthly theoretical organ of the Communist Party, "Political Affairs".

The Daily Worker of September 23, 1933, contained an article by V. J. Jerome entitled "Marx, Lenin and Stalin on the Role of the Communist Party". Comments by Jerome in the conclusion of this article are as follows:

> "And on our own celebration day of the 14th anniversary of our Party's founding, we must bear in mind that our Party has as its guide to action the teaching of Marx, Lenin and Stalin embodied in the program of the Communist International. We must realize that our central task is to win over the majority of the working class."

[redacted] who has in his possession considerable information collected by the [redacted] concerning the Communist Party's activities in Los Angeles and Hollywood, stated that in 1934 there were actually only 35 or 40 Communist members in Hollywood connected with the motion picture industry. He stated they were attached to the Los Angeles Section of the Communist Party. However, he related that in 1935, V. J. Jerome, identified above, came to Hollywood from New York in an effort to organize Communist Party units in Hollywood among the writers, producers and actors.

In substantiating the information set out heretofore in this section, Confidential Informant [redacted] of the Los Angeles Office, who has amassed considerable data concerning Communist activities in the Los Angeles area and who is at present an [redacted] Company, related that the Communist Party in the motion picture industry gained impetus through such organizations as the League of American Writers, the American Writers Congress and the League Against War and Fascism, all of which were Communist front groups. He also related that V. J. Jerome, the Communist theoretician, came to Hollywood in 1935.

Former Confidential Informant [redacted] of the Los Angeles Office, who is a retired Los Angeles police officer and former [redacted] related that V. J. Jerome, in 1935, came to Hollywood and set up, in the motion picture industry, Communist branches.

John L. Leech, who in 1934 was the organizational Secretary of the Communist Party in Los Angeles County, testified before a Los Angeles County Grand Jury on August 14, 1940, at which time he stated that V. J. Jerome (Victor Jerome, true name Isaac Romaine) was sent to Hollywood in the latter part of 1935 by the Communist Party Central Committee, New York, to improve cultural work, taking over these duties from Stanley Lawrence. Leech stated that V. J. Jerome helped organize study clubs and coordinated Party work between Hollywood and downtown Communist sections. Leech related that Jerome brought John Howard Lawson (Communist screen writer) to Hollywood. In Leech's testimony, he also made the remark that Jerome had the aid of Jeff Kibre, labor leader whom he identified as a Communist. Leech stated that in the latter part of 1935 Jerome formulated plans to establish an underground Communist unit among the film elite. All dues and contributions as well as reports were to go directly to National Communist Party Headquarters in New York City. Informant [redacted] of the Los Angeles Office, previously identified in this section, related that Jerome secured the aid of Nora and George Hellgren in Hollywood. Nora and George Hellgren are identified in this section as Communists. He stated that Jerome utilized Nora Hellgren in connection with the Communist plan to set up branches in the motion picture industry in the Hollywood area. This information was also substantiated by Informant [redacted] who related that Hellgren did most of the "leg work" including the running of errands and collecting of dues for Jerome. He also related that Jeff Kibre was at that time closely associated with V. J. Jerome.

Informant [redacted] of the Los Angeles Office related that in the Spring of 1935 while he was a member of the Communist Party, direct orders came down from the top structure of the Communist Party, U.S.A. to all units in the Los Angeles Area ihstructing them to intensify and concentrate their activities in Hollywood and the motion picture industry. The directive emphasized the fact that Communists must try to capture the labor unions and pointed out if this were done, the unions could be of tremendous service in influencing the type of picture produced. The directive also contained a specific call to the Communists requesting them to concentrate on the so-called intellectual groups in Hollywood which are composed of directors, writers, artists, actors and actresses and the highly paid technicians.

[redacted] and functionary of the Communist Party who is at present acting as an informant of the New York Office, has related that one of the objectives of the Communist Party during the period of his membership (1935 to 1945) was to infiltrate the motion picture industry. He related that from the time of his assignment [redacted] in 1935, there was a very definite emphasis placed on the discussions and activities of the Party leaders on the program of establishing and strengthening Communist influence in Hollywood and penetrating the motion picture industry ideologically. He stated that the national officers of the Communist Party looked upon this program as being very important and considered it as an excellent means of molding and influencing public opinion. [redacted] stated that the Communists' interests in the motion picture industry were not entirely divorced from other interests on the West Coast. He stated, for example, that there was a sort of link between the activities of Harry Bridges and West Coast shipping and the Communist infiltration program in Hollywood. [redacted] stated Bridges was well acquainted with the Hollywood producers and with many of the "Hollywood crowd". He stated that they helped each other to their mutual advantage. He also recalls that the Communist infiltration of the motion picture industry was definitely on the agenda when former Communist Party leaders and the current national leader, William Z. Foster, visited the West Coast and particularly the Los Angeles area.

In September, 1939, the Los Angeles County Communist Party published a pamphlet portraying the 20 year history of the Communist Party in Los Angeles County. The pamphlet is known under the title "Two Decades of Progress". Its reference to Hollywood and cultural groups reflects that members had in early years penetrated cultural groups and various theater groups. In 1939, the geographical organization of the Communist Party in Hollywood was based on street units and not industrial units. Members belonged to the units in their respective neighborhood and not units pertaining to industry. The publication listed 2 studio units in 1939, namely the Culver City Studios Branch with Frank Oats as President, and the Hollywood Studios Branch with Milton Henry as President, both attached to the 15th Congressional District Section of the Communist Party. In 1939, the Los Angeles County Communist Party was organized by branches and sections under a geographical division similar to the political assembly and congressional district respectively. "2 Decades of Progress" in 1939 quotes Emil Freed, President of the East Branch of the Communist Party as stating:

> "Our Party has either initiated or assisted in struggles, for better housing, progressive election victories, and the unionization of Hollywood."

The East Branch, according to this history, was then a unit of the 15th Congressional District Communist Party Section, an area covering Hollywood Boulevard between Fairfax and Hoover Streets.

Confidential Informant [redacted] stated that sometime following the period during which the actor James Cagney was the subject of much publicity as being mixed up in Communist activity (1940), V. J. Jerome made a trip to the West Coast at which time he spent approximately six weeks in Hollywood for the purpose of straightening out the situation there. Jerome reorganized the Hollywood Branch of the Communist Party separating top ranking stars and big name personalities. [redacted] specifically recalled Jerome's having told him of a change that had been made in the handling of money coming in from the Communist Party of Hollywood whereby the "center" (Communist Party National Headquarters) took over the collection of funds from that area. This step was taken because it was felt that the West Coast was receiving too large a share of money coming in from Hollywood.

According to [redacted] included in the general plans of infiltration of the motion picture industry were various schemes to capture labor unions, influence management, make friends among the company executives and to penetrate the so-called intellectual groups. He stated by mobilizing the Communist Party back of a particular picture which was to the liking of the Communists, management was put on notice that it could expect tremendous support from the Communist Party in an effort to make the picture a success.

[redacted] referred to the motion picture actor, Lionel Stander, as having been a most active Communist leader in the Hollywood professional set and to the fact that Stander was very difficult to handle because he was too Leftist. In referring to Jerome's visit to Hollywood he stated that Jerome conferred with leaders among the professional set including Stander, Edward G. Robinson and Frederic March.

[redacted] related that the first real impetus to the infiltration of the motion picture industry was the sending of John Howard Lawson to Hollywood in 1941 or earlier. He stated that Lawson, who was already a fairly successful playwright, was sent for the specific purpose of doing Party work. He related that at the time Lawson left New York he was a member of the Communist Party. He stated that he was sure Lawson was one of the keys to the whole situation and was sent to Hollywood by Communist Party officials in New York for the specific purpose of getting things organized there and promoting the Communist Party's influence in the motion picture industry. [redacted] recalled that following Lawson's arrival in Hollywood almost any Communist who could write would be sent by the national office to be put under Lawson's wing. In this connection, it should be pointed out

that Lawson was the first President of the Screen Writers Guild which is discussed in greater detail in another section of this memorandum. related that Lawson had the Party send him authors "just so long as they had at least written a book", because he could take care of them and thereby would be helping the Party. He related that Lawson's efforts were most successful. Among the writers who were sent out to Hollywood under this program were Albert Maltz, Alvah Bessie, Dalton Trumbo, Michael Blankfort and others whose names he could not recall.

[redacted] It should be noted in this connection that at the present time Hanns Eisler is in Hollywood and has been one of the subjects of the Un-American Activities Committee's investigation into Communist activity in the motion picture industry.

[redacted] its membership included Alexander Trachtenberg, Joseph Fields, Lionel Berman and Robert Reed.

[redacted] advised that Berman was the head of the Cultural Committee and that he was in constant contact with Hollywood and played an important part in the program.

On November 15, 1941, former Confidential Informant [redacted] of the Chicago Office advised that the Communist Party was in the process of realigning its districts throught the United States as well as reorganizing its structural set up. He stated that District 13 was to include all of the States of California and of Nevada. According to [redacted] it was to have centralized offices in San Francisco and in Los Angeles. The San Francisco Office was to be headed by Steve Nelson. Further Betty Garnett was to be the Organizational Secretary of District 13 with John Howard Lawson and Herbert Biberman in control of organizational work in the Hollywood area.

Confidential Informant [redacted] of the Los Angeles Office as well as Informant [redacted] Informant [redacted] and former Communist Party member [redacted] who was dismissed from the Communist Party in 1944, advised that the Los Angeles County Communist Party penetration into the motion picture industry prior to the formation of the Northwest Section in 1942 was important only as pertained to nominal employees within the studios. They related that between the years 1935 and 1942 the jurisdiction over film luminaries and writers was under the jurisdiction of the New York Communist Party headquarters or the District 13 Communist Party headquarters at San Francisco. Consequently the

proof of Communist Party membership of important Hollywood personages was not available or known to the Los Angeles County Communist Party functionaries.

D. Structural Development of the Communist Party in Hollywood

Following the rearrangement effected by V. J. Jerome and the appointment of Herbert Biberman and John Howard Lawson to executive positions in the Communist Party, Hollywood Section, the Communist Party was again reorganized in about 1942. According to Informant [redacted] who has heretofore been identified as [redacted] who has amassed considerable information concerning the Communist Party's activities in Hollywood, this reorganization was effected through the establishment of the Northwest Section of the Communist Party in Los Angeles. It wasn't until this time, according to [redacted] that the Los Angeles County Communist Party had jurisdiction over important Communists in Hollywood. According to [redacted] this new section was to encompass all Communist Party members in Hollywood including the Communists in the motion picture and radio industries.

Through a most highly reliable but very delicate source, it was ascertained that the Northwest Section was under the leadership of the following individuals known as the Section Executive Committee:

John Howard Lawson	Elizabeth Leach, also known as Elizabeth Benson and Elizabeth Glenn
Waldo Salt	Mischa Altman
Margaret Bennett Wills	M. W. (Bill) Pomerance
Louis Harris	

With the exception of Elizabeth Leach, all of the individuals listed above are identified in this section as Communists. On February 26, 1943, Elizabeth Leach told former Confidential Informant of the Los Angeles Office, [redacted] that she was Organizer for the Northwest Section, receiving a salary of $125 per month. According to the [redacted] on John Howard Lawson, she received this salary from Lawson, Communist screen writer. This information was verified by Informant [redacted] of the [redacted] Los Angeles.

Through this same extremely confidential but most delicate source, it was ascertained during 1943 and 1944 that the Northwest Section was broken down into industrial branches including a writers' branch, community, radio, cartoonists, actors, readers, screen office employees guild branch and numerous other branches. However, in December, 1944, John Williamson, at that time National Secretary of the Communist Political Association, visited Los Angeles and conferred with local Communist leaders. [redacted]

[redacted] it was ascertained that one of the subjects discussed was the reorganization of the Communist Political Association along the community lines in place of the previous industrial branch setup. During the discussion, Williamson was asked what should be done with people such as union leaders, professional people and motion picture industry people since they could not afford to become active in community clubs and probably would refuse to do so. Williamson ruled that exceptions had to be made in cases of this type and that for their bookkeeping purposes, they should be attached to an Assembly District Community Club but permitted to meet separately and have their own club.

In January, 1945, it was ascertained through [redacted] Elizabeth Leach that she was in the process of contacting the functionaries of the Party and through them the membership of the Northwest Section, advising them that the section setup was to be disbanded and new cultural groups were to be formed. During this reorganization, according to information received from a most reliable but very delicate source, [redacted] approximately 300 of the 600 members of the Northwest Section of the Communist Party were transferred to community groups and the remaining 300 were assigned to cultural clubs. Through a most reliable but very delicate source, it was ascertained that at the time the new cultural groups were formed in January, 1945, the old Section Executive Committee was replaced by the Motion Picture and Radio Commission. The names for this new commission, according to this source, were submitted to Carl Winter, Chairman of the Communist Political Association in that area, for approval. Although the full name of each of these individuals was not set out, an identification was effected by Agents of the Los Angeles Office who were familiar with the Communist Party setup in the Hollywood area at that time.

The following names are believed to have been selected and submitted for approval to Carl Winter:

John Howard Lawson
Bill Pomerance
Pauline Lauber
Madeleine Ruthven
George Willner
Georgia Backus
Bernie Lusher
Waldo Salt
George Pepper
Norval Crutcher
Mischa Altman
Rex Ingram
Sam Moore
Margaret Bennett
Ed Smith

All of the above listed individuals with the exception of Madeleine Ruthven are identified in this section of the memorandum as Communists. With regard to Ruthven, it should be pointed out she was a former Organizer of the Communist Party and close associate of Communist Party functionaries in the Los Angeles area.

[redacted] December, 1945, it was ascertained that she no longer intended to keep her position as the Organizer of the Hollywood Section of the Communist Party, whereupon information was received through this source that John Stapp was made the Organizer.

Following the appointment of Stapp, Confidential Informant [redacted] who is a paid informant of the Los Angeles Office and [redacted] related that the Hollywood Section was again reorganized. It was divided into three sub-sections, namely:

Community Sub-Section
Industrial Sub-Section
Cultural Sub-Section

Information as to this reorganization was also furnished by paid Confidential Informant of the Los Angeles Office, [redacted] who is [redacted] of the Communist Party. [redacted] stated that these three sub-sections were broken down as follows:

The Community Sub-Section contained people living in the Hollywood area not employed in the motion picture or radio industries.

The Industrial Sub-Section included individuals employed in the motion picture and radio industries on a labor or craft basis, holding positions from that of Assistant Director down.

The Cultural Sub-Section was to include the cultural people employed in the motion picture and radio industries, holding positions comparable to that of Director on up, such as writers, producers, and actors.

According to this source, each sub-section had an Organizer as follows:

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Community Sub-Section	Sid Share
Industrial Sub-Section	Paul Perlin
Cultural Sub-Section	Waldo Salt

Informants [redacted] and [redacted] related that John Stapp, the Section Organizer, works full time as a Party functionary and is not employed in the motion picture industry.

Sid Share, Organizer of the Community Sub-Section is unemployed according to these sources because of poor eyesight. With regard to this Sub-Section, Informant [redacted] related that plans were under way to disband it and consolidate it with the Industrial Sub-Section.

Paul Perlin, Organizer of the Industrial Sub-Section, was employed for several years as a grip at the Universal Pictures Corporation until he went out on strike.

Waldo Salt, Organizer of the Cultural Sub-Section, is a Screen writer under contract to RKO Studios.

Informant [redacted] related in June, 1946, that the controlling body for the Hollywood Section was known as the Section Executive Committee and was made up of the Sub-Section officers, the Chairman of each of the 20 clubs in the Sub-Section and 1 additional delegate from each club.

According to Confidential Informant [redacted] of the Los Angeles Office who holds the position [redacted] of the Communist Party, shop units of the Communist Party have been established at the Universal-International Studios, RKO Studios and Metro-Goldwyn-Mayer Studios. He stated that in addition, Paul Perlin, who is the Organizer of the Industrial Sub-Section of the Communist Party in Hollywood, had advised him that an industrial branch had been established at the Paramount Studios which has developed into one of the largest branches of the Industrial Sub-Section. [redacted] also related that he had learned from Dorothy Stein, who formerly was the Membership Director of the Community Sub-Section of the Hollywood Section of the Communist Party, that the Communist Party also had an industrial branch at Columbia Studios. This same source related that in an effort to revitalize the Industrial Sub-Section and to provide further for the closer cooperation between the Community and Industrial Sub-Sections, these 2 groups were consolidated in June, 1947.

According to [redacted] the new officers of the consolidated Sub-Section are as follows:

Paul Perlin	Organizer
Dorothy Forrest	Organizational Secretary
Dorothy Rivers	Membership Director
Helmer Bergman	Educational Director
Jack Flyer	Literature Director
Jack Sniffen	Press Director
Noum Light	Financial Director

According to these sources, as well as a most reliable and very delicate source [redacted] surveillances, John Howard Lawson, Elizabeth Leach Glenn, and John Stapp, in carrying on the work of the Northwest Section and, as it is known today, the Hollywood Section of the Los Angeles County Communist Party, maintained contact with the Headquarters of the Los Angeles County Communist Party.

On June 13, 1947, Henry Winston, National Organizational Secretary of the Communist Party, USA, was in Los Angeles, California, and on that occasion, according to information obtained [redacted] he discussed the Hollywood Section of the Party stating that Hollywood was important to the entire country and that one person must be responsible for the Hollywood Section to the National Office. He indicated this person should be John Stapp, the Hollywood Section Organizer.

Informant [redacted] estimates the membership of the Hollywood Section at the present time at approximately 900 persons. Of this number, the Party records indicate approximately 600 are employed in the motion picture and radio industries. Of the 600, it has been verified that approximately 300 are actually employed in the motion picture industry today.

E. Communist Party Membership in Hollywood

The Communist Party in the Hollywood Motion Picture area has developed an organized body, particularly among the unions and cultural organizations. There are at the present time 520 individuals in Hollywood who are or have been identified as Communists. These individuals are either connected with the Hollywood motion picture industry or the Hollywood radio industry.

There is set out hereinafter a list of these individuals who are or have been identified as Communists in Hollywood. Los Angeles paid Informant [redacted] the Communist Party in Hollywood, stated that the Communist Party Cultural and Industrial Sub-Sections are composed of individuals

employed either in the motion picture industry or the radio industry. This list will contain the names of the individuals identified as communists, their occupation and whether or not this occupation has been verified. The first 6 columns will reflect the dates on which the individuals listed were identified by a most reliable but very confidential source as Communists in that they were members of the Communist Party or the Communist Political Association. A brief paragraph explaining each of these columns is being set out prior to the list in order to fully describe the information set out in the list of individuals identified as Communists.

I. Member Communist Political Association, August 31, 1944

An "X" will appear on the list under Roman Numeral I when the individual was identified as a member of the Communist Political Association on August 31, 1944. This information was obtained from a most reliable but very delicate source who related that the individuals listed were members of the Northwest Section (Cultural Section) of the Communist Political Association as of August 31, 1944. This source provided, in addition to the individuals named, the 1943 or 1944 Communist Party, USA, membership book number or the Communist Political Association, USA, membership book number issued to the individual.

II. Membership Communist Political Association, January 8, 1945

Under the column headed Roman Numeral II an "X" will appear when the individual was identified as a member of the Northwest Section of the Communist Political Association in Hollywood, California, as of January 8, 1945. This identification was effected through the same most reliable but very delicate source.

III. Membership Communist Political Association, January 16, 1945

In the column headed Roman Numeral III, an "X" will appear following the names of the individuals who were identified as members of the Communist Political Association in Hollywood, California, on January 16, 1945. This identification was also effected through the same most reliable but very delicate source.

On this occasion this source provided the final lists of assignments to the various cultural groups in the Hollywood area. In addition, this source provided the names of the functionaries and the club breakdown of the cultural people in the Communist Party in Hollywood. It also established membership in the Communist Political Association and set forth a lengthy list of new Communist Party recruits. This source, in addition, provided the 1944 Communist Political Association membership cards.

IV. Membership Communist Political Association, February 26, 1945

Under this column, captioned "IV", an "X" will appear following the names of individuals who have been identified as members of the Communist Political Association on February 26, 1945, in Hollywood, California. This identification was also effected through this same most reliable but very delicate source. This source provided the 1945 Communist Political Association membership card number. In addition, the source also provided the 1945 registration cards which reflected the background on the individuals including address, sex, occupation, district where employed, union affiliation, and whether the individual subscribed to the "Daily People's World", West Coast Communist publication.

V. Membership Communist Party, USA, November 19, 1945

As you will recall, the Communist Political Association was dissolved in the summer of 1945 and subsequently the Communist Party, USA, undertook the project of registering its members under the reconstituted Communist Party. Therefore, under the column captioned "V", an "X" will appear following the names of the individuals who were identified as members of the Communist Party in Los Angeles or Hollywood, California, as of November 19, 1945. This identification was again effected through this same most reliable but very delicate source of information.

This source indicated that on this occasion, due to the reconstituted Communist Party's security consciousness, the registration cards were less susceptible to identification. In some instances the club had actually cut out the section containing the member's name. Other clubs had indicated the person's name by a number and numbered them in sequence. Other clubs had also inserted initials which appeared to be false. However, according to this source, there were lists of names giving the first name and last initial accompanying each group of registration cards. As a result, it was possible to ascertain the probable identities of a substantial number of individuals registered at that time.

VI. Membership in the Communist Party, USA, May 25, 1947

An "X" will appear under the caption "VI" following the name of an individual who has been identified as a member of the Communist Party in Hollywood affiliated with the motion picture or radio industries as of May 25, 1947. This identification was effected by another most reliable but very delicate source of information.

VII. Occupation

Under column "VII", the occupation of most of the Communists identified in Columns I through VI is set out. It should be pointed out that this occupation

has been ascertained by Agents of the Los Angeles Office by contacting responsible officials in the film industry, reliable sources in the various studio unions and guilds, confidential informants and Hollywood periodicals and publications.

VIII. Occupation as verified by investigation -- July 21-August 6, 1947

Unless otherwise indicated in Column VIII, the occupation of the individual Communists has been verified by Agents of the Los Angeles Office through investigation between July 21 and August 6, 1947. In this connection, it should be pointed out that employment in the motion picture crafts, guilds and unions is of a floating nature. Workers are transferred among studios at the discretion of the unions in many instances. The average motion picture takes approximately 3 months to make and the unions attempt to keep their personnel active which requires a certain amount of transferring.

It should also be pointed out that the Conference of Studio Unions, comprising a number of the crafts and unions, is currently on strike and none of the members of these unions are actually presently employed in the industry. However, their names have been set out in this list and their occupations indicated as well as their employment verified at their former place of employment in view of the fact that they will resume work in the industry following the end of this strike. In specific instances, it will be noted that a certain date is set out instead of an "X" under this column. In those instances, the information was obtained from a Credit Bureau or other source and reflects the last date that the records indicated the individual was employed in the listed occupation in the motion picture industry. It should also be pointed out that if an individual carries a union or guild card and is in good standing with his union, he is considered as an active employee of the motion picture industry. In some instances, union records have indicated that these individuals have been suspended or are delinquent. Quite frequently a person in this classification will, by paying up his dues, become active in the entertainment field.

The Los Angeles Office is continuing its investigation to verify the employment of all individuals reported as Communists. However, due to the fact that a great number of the names are common names, difficulty has been encountered in determining exactly which ones are the Communists. Also, it must be considered that some of the names obtained through this most reliable but very delicate source may have been Party names which will cause the verification of employment to be a much more difficult job.

In specific instances, it will be noted that certain individuals whose names are set out on this list, have been identified as members of the Communist Party or Communists by reliable confidential informants such as [redacted] In this instance no "X" will appear under columns I through VI but rather, following the individual name, the name of the informant will appear and the year in which he identified the individual as a Communist will be set out.

	I 8/31/44	II 1/8/45	III 1/16/45	IV 2/26/45	V 11/19/45	VI 5/25/47	VII Occupation	VIII Verification of Occupation, 7/21-8/6/47
Adams, Alice						X		
Adams, Charlotte						X	Movie Painter	
Adams, John						X	Motion Picture Photographer	
Adler, Lulla, aka Lulla Rosenfield	X	X	X	X			Actress	
Albert, Doris	X		X	X	X		Musician	X
Albert, Sam	X	X	X	X	X		Musician	X
Alexander, Muriel	X	X	X	X			Actress	
Alland, Bill						X	Film Director	
Allen, Dede					X			
Altman, Mischa	X	X	X	X			Musician	X
Ames, Robert						X	Prop maker	
Anderson, Charles						X	Projectionist	
Atkins, Frances						X	Actress	
Atlas, Dorothy	X	X	X	X			Writer	X
Atlas, Leopold	X	X	X	X	X		Writer	X
Aubrey, Will	X	X	X	X			Actor	
Auerbach, Leonard						X	Actor	
Babb, Dorothy	X	X	X	X	X	X	Writer	
Babb, Sonora	X	X	X	X	X		Writer	

	I 8/31/44	II 1/8/45	III 1/16/45	IV 2/26/45	V 11/19/45	VI 5/25/47	VII Occupation	VIII Verification
Backus, Georgia, aka Mrs. Herman Alexander	X	X	X	X	X		Actress	X
Barzman, Ben	X	X	X	X	X		Writer	X
Barzman, Norma	X	X	X	X	X		Writer	X
Bass, Phil						X	Musician, AFL	X
Baumfeld, Frances	X		X			X	Analyst	X
Beard, Cecil	X		X			X	Artist	X
Beck, George	X	X	X	X			Writer	X
Bela, Nicholas	X	X	X	X			Writer	X
Benedict, Les (Len)						X	Secretary-Motion pictures	
Bengal, Ben	X	X	X	X			Writer	X
Benoff, Mac	X		X				Writer	X
Bercovici, Frances		X	X	X	X		Writer	X
Bercovici, Leonardo		X	X	X	X		Writer	X
Bergman, Helmar						X	Electrician	X
Berkeley, Martin	X	X	X	X			Writer	X
Berkman, Morris						X	Painter	
Bernardi, Harold						X	Actor	
Bernson, George			X	X	X		Actor	X
Berry, Gladys	X	X	X	X				
Berry, Jack	X	X	X	X			Director	X

	I 8/31/44	II 1/8/45	III 1/16/45	IV 2/26/45	V 11/19/45	VI 5/25/47	VII Occupation	VIII Verification
Bessie, Alvah	X	X	X	X	X		Writer	X
Bessie, Helen	X	X	X	X			Actress	
Beverly, Helen, aka Helen Cobb	X	X	X	X	X		Actress	X
Beyea, Franklyn						X	Machinist	X
Biberman, Edward	X		X		X		Artist	X
Biberman, Herbert	X	X	X	X	X		Writer, Director, Producer	X
Billings, Harry						X	Film Technician	X
Birnkrant, Arthur	X	X	X	X	X		Writer	
Birquist, Lillian	X	X	X	X	X		Writer	X
Blaine, George						X	Technicolor Studios	X
Blair, Mary						X	Actress	
Blake, Barbara						X		
Blake, Melissa						X		
Blake, William						X	Film technician	X
Blanchard, Robert	X		X				Screen Cartoonist	
Blanco, Leo						X	Technicolor	X
Blankfort, Henry	X	X	X	X	X	X	Writer	X
Blankfort, Michael	[redacted]-1947)						Writer	
Blobena, Louise						X		

	I 8/31/44	II 1/8/45	III 1/16/45	IV 2/26/45	V 11/19/45	VI 5/25/47	VII Occupation	VIII Verificatio
Block, Kalman		X	X	X			Musician	X
Blowitz, Bill (William F.)	X	X	X	X			Writer-Publicist	X
Bohnen, Roman	X	X	X	X			Actor	X
Bollory, Janna						X		
Bordages, Asa	X						Writer	X
Borotz, Allen	X	X	X	X			Writer-Producer	X
Boxer, Herman	X	X	X	X	X		Writer	X
Brackenrush, Louis						X		
Bran, Phoebe, aka Phoebe Carnovsky	X	X	X	X	X		Actress	X
Brandit, Janet						X		
Brandt, Louis						X	Ass't. Director	7-1-46
Braun, Irwin	X	X	X	X	X	X	Free lance Writer	7-2-45
Bridges, Dorothy	X	X	X	X	X		Actress	
Bridges, Lloyd	X	X	X	X	X		Actor	X
Brodine, Russell						X	Musician	X
Bromberg, Joseph	X	X	X	X	X		Actor	X
Bronson, Walter						X		
Browda, Maurice, aka Morris Browda		X	X	X			Musician	X
Brown, Virginia	X	X	X	X				

	I 8/31/44	II 1/8/45	III 1/16/45	IV 2/26/45	V 11/19/45	VI 5/25/47	VII Occupation	VIII Verification
Browner, Selma						X		
Buchman, Harold	X	X	X	X	X		Writer	X
Buchman, Sidney		X	X	X	X		Producer-Writer	X
Bunin, Lew						X	Producer	12-16-43
Burns, Jessie	X		X				Writer & Analyst	X
Burrows, Abraham	X	X	X	X	X	X	Writer	X
Burton, Frank					X		Writer	
Burton, Val		X	X	X	X		Writer	X
Butler, Hugo	X	X	X	X			Writer	X
Butler, Jean	X	X		X			Actress	
Byrd, Willie B.						X		
Cameron, Russell						X		
Carnovsky, Morris	X		X	X	X		Actor	X
Caro, Jacobina	X		X				Dance Instructor	
Carter, George				X				
Carufo, Mickey						X	Electrician	X
Casetta, Maria						X		
Casson, April						X		
Castellano, Edward						X	Bookkeeper	X
Chamberlain, Howard aka Howland Chamberlain						X	Actor	X

	I 8/31/44	II 1/8/45	III 1/16/45	IV 2/26/45	V 11/19/45	VI 5/25/47	VII Occupation	VIII Verification
Chandler, Jerry						X		
Chanin, Gerry, aka Gerry Schlein	X	X	X					
Chapman, Clarise	X		X		X			
Chapman, Thomas	X		X		X		Writer	
Chassan, Miriam						X	Musician	X
Child, Nellise						X		
Christlieb, Don	X	X	X	X			Musician	X
Clark, Angela						X	Actress	
Clark, Maurice	X	X	X	X	X		Writer	
Clarke, David G.						X	Actor-Student	X
Clayton, Roger						X		
Cobb, Lee J.	X				X		Actor	X
Cohen, Ralph						X	Electrician	X
Coke, Dalton T.						X		
Cole, Beatrice						X		
Cole, Boyd E.						X		
Cole, Lester	X	X	X	X	X		Writer	X
Coles, Nat			X	X				
Collins, Linda, aka Mrs. Richard Collins Stage name Dorothy Comingore	X	X	X	X			Actress	X

	I 8/31/44	II 1/8/45	III 1/16/45	IV 2/26/45	V 11/19/45	VI 5/25/47	VII Occupation	VIII Verification
Collins, Richard Joy	X	X	X	X			Writer	X
Collis, James	X	X	X	X	X		Musician	X
Colsen, Martha						X		
Compinsky, Dorothy					X		Musician	X
Compinsky, Manuel					X		Musician	X
Coodley, Ted						X	Make-up Artist	X
Corey, George		X	X	X	X		Writer	X
Crutcher, Norval D.	(See Page		of Summary Memorandum)				Union Official	
Dagget, Charles			X	X			Publicist	
Daigle, Alfred	X		X	X				
Danforth, Helen						X		
DaSilva, aka DeSilva, Howard	X	X		X			Actor	X
Dassin, Jules	X		X		X		Director	X
Davis, Florence						X		
Davis, Norma						X	Actress RKO Studio	X
Davis, Phil						X		
Davis, Sid						X	Actor	X
Decker, Bunnie						X		
Deesan, Paul						X	Film Composer	X
Deutsch, Helen						X	Writer	X
DeVincent, Micohel J.						X	Actor	X

	I 8/31/44	II 1/8/45	III 1/16/45	IV 2/26/45	V 11/19/45	VI 5/25/47	VII Occupation	VIII Verification
DiFiore, Lina	X	X	X		X		Musician	X
Dimondstein, Marion						X		
Dimondstein, Morton						X		
Dimsdale, Howard	X	X	X	X	X		Writer	X
Dix, Marian						X		
Dmytryk, Edward		X	X	X	X		Director	X
Drdlik, Frank						X	Goldwyn Studio	X
Duignan, Ruth						X	Composer	X
Eassan, Paul						X		
Eastes, Larry						X	Machinist	X
Eastman, Mary Lou						X		
Edgley, Leslie (Negro)						X		
Eldridge, Florence, aka Mrs. Frederic March		(C.I. [redacted] 1947)					Actress	X
Elfman, Sam						X		
Eliscu, Edward	X	X	X	X	X		Director & Writer	X
Elliot, Faith	X		X		X		Actress	
Ellis, Mary Jo	X	X	X	X			Actress	X
Ellis, Rayme						X	Actress	
Elwood, Matilda						X		
Endore, Guy	X	X	X	X	X		Writer	X
Enfield, Cyril	X	X	X	X	X		Publicist	

	I 8/31/44	II 1/8/45	III 1/16/45	IV 2/26/45	V 11/19/45	VI 5/25/47	VII Occupation	VIII Verification
Englander, Margaret	X	X	X	X	X	X	Writer	8-6-45
Erwin, LeRoy F. Jr.						X		
Evans, Charles						X		
Exley, Donald						X		
Exley, Ruth						X		
Faragoh, Elizabeth		X	X	X	X		Writer	X
Farmer, Virginia	X	X	X	X			Actress	X
Farmer, Dick						X		
Feher, Milton	X	X	X	X			Musician	X
Felther, Walter						X	Costumer studio	X
Fielding, Bruce						X		
Finn, Pauline Lauber, was. Mrs. Aubrey Finn, Pauline Lauber	X	X	X	X			Secretary	
Firedman, Frances						X		
Fleishman, Steve		X	X	X	X		Writer	X
Fletcher, Blair			X					
Foray, June	X	X	X	X	X		Actress	X
Frank, Anne May	X	X	X		X			
Freund, Burton						X	Unemployed Artist	X
Froelich, Anne, aka Mrs. Philip Taylor	X	X	X	X			Writer	X
Fuller, Lester	X	X	X	X	X		Director	
Garfield, John		(C. I. [redacted] 1947)					Actor	X

	I 8/31/44	II 1/8/45	III 1/16/45	IV 2/26/45	V 11/19/45	VI 5/25/47	VII Occupation	VIII Verification
Garrett, Betty						X	Screen Actors Guild	X
Gersh, Phillip						X	Motion picture Agent	X
Gibson, Julie	X	X	X	X	X		Actress	X
Gilbert, Ed						X	Designer	X
Gilbert, Frances						X		
Gilbert, Jody	X	X	X	X	X		Actress	X
Glass, Ned	X	X	X	X			Actor	X
Goff, Lloyd						X	Actor	X
Goldberg, Martha	X	X	X	X			Musician	
Goldblatt, Harriet	X		X	X			Musician	X
Golab, Nathan						X	Painter	6-6-48
Goodwin, Finley						X		
Gordon, Bernard	X		X		X		Writer	X
Gordon, Don	X		X		X		Analyst	X
Gordon, Julian						X	Technician	X
Gorney, Jay	X	X	X	X	X		Writer, composer, producer, lyricist	X
Gornsy, Sandra	X	X	X	X	X		Writer	X
Gottlieb, Endice Shapiro						X	Musician	X
Gough, Lloyd (L.A. Inft. [redacted] July, 1947)						X		

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	I 8/31/44	II 1/8/45	III 1/16/45	IV 2/26/45	V 11/19/45	VI 5/25/47	VII Occupation	VIII Verification
Graff, Freddy	X	X	X	X			Actor	X
Gralnick, Max						X	Musician	X
Granata, Edward P.						X		
Grant, David	(Pd. Inft. [redacted] Los Angeles, 1945)							
Grant, Morton	X	X	X	X	X		Writer	
Grau, Gilbert	X	X	X	X			Musician	X
Gray, William						X		
Green, Anna, aka Ann Koch	X	X	X	X	X		Writer	
Green, Eunice						X		
Greenberg, Lester						X		
Greenberg, Rosalie						X		
Greene, Sidney						X	Musician	X
Greenhalgh, Ernest M.						X	Sound Director MGM	X
Grennard, Elliot		X	X	X	X		Writer	X
Gross, Jennie						X	Film Technician	X
Grumes, Albert	(Former Pd. Inft., LA [redacted] 1944, Reliable)						Wardrobe Dept.	X
Guilford, Jack	X		X	X			Actor	X
Hammer, Alvin	X	X	X	X	X		Actor	X
Hammer, Bea	X	X	X	X	X		Actress	
Harper, Annette	X	X	X	X	X		Actress	
Harris, Louis	X	X	X	X	X		Producer & writer	

	I 8/31/44	II 1/8/45	III 1/16/45	IV 2/26/45	V 11/19/45	VI 5/25/47	VII Occupation	VIII Verification
Helford, Norris						X		
Hellgren, George						X	Executive of Movie Credit Union	X
Hellgren, Nora						X	Writer	
Herman, Muriel						X	Writer	X
Hertz, David			X				Writer	
Hilberman, Libbie						X		
Holland, Tom		X	X	X			Actor	X
Holmes, Ellen						X		
Holzer, Herbert M.						X		
Homtrose, D. C.						X		
Hood, Edward P.						X	Painter	5-10-46
Horne, Victoria		X	X	X	X		Actress	X
House, Mary						X		
Hovey, Constance		X	X	X	X			
Hovey, Serge		X	X	X	X		Musician	X
Hovey, Tamara		X	X	X	X		Musician	X
Hubley, Claudia	X		X				Screen cartoonist	
Huggins, Roy						X	Writer	X
Hughes, Merle						X		
Hughes, R.						X		

	I 8/31/44	II 1/8/45	III 1/16/45	IV 2/26/45	V 11/19/45	VI 5/25/47	VII Occupation	VIII Verification
Idriss, Ramiz	X		X	X		X	Musician	X
Inge, Joe						X	Music editor	X
Ingram, Rex	X	X	X	X		X	Director-Writer-actor	X
Irwin, Leslie						X		
Jackson, John			x	x				
James, Don	X		X		X		Writer	X
James, Lillith	X		X		X		Writer	X
Jampal, Miriam						X	Singer	X
Jarrico, Paul	X	X	X	X			Writer	X
Jarrico, Sylvia						X		
Jasper, Helen	X		X					
Jasper, Marjorie						X		
Jones, Keith						x		
Jones, M.						X		
Kadish, Ben	X	X	X	X	X		Writer	
Kahn, Gordon	X	X	X	X	X		Writer	X
Kast, George						X	Musician	X
Katz, Helen		X	X	X				
Kaufman, Oliver						X		
Kersan, Chuck						X		
Kerwin, Jeanne		X	X	X		X	Actress	
Killian, Victor	X	X	X	X	X		Actor	X

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	I 8/31/44	II 1/8/45	III 1/16/45	IV 2/26/45	V 11/19/45	VI 5/25/47	VII Occupation	VIII Verification
King, Don	X	X	X	X			Publicist	
Kraft, Hyman	X	X	X	X	X		Writer	X
Krasnow, Ben						X		
Lamar, Bill						X	Electrician	X
Lamar, Truman						X		
Landers, Harry						X	Actor	X
Lang, David			X		X		Writer	X
Lardner, Ring W., Jr.	X	X	X	X	X		Writer	X
Larkin, Kathrine						X		
Lauay, Phyliss						X		
Lawson, John Howard	X	X	X	X	X		Writer	X
Lawerence, Marc	X	X	X	X	X		Actor	X
Lee, Canada	X						Actor	X
Lee, Sandra						X	Film technician	X
Lees, Robert	X	X	X	X	X		Writer	X
Lehrman, Eugene B.						X	Am. Federation of Musicians	X
Lennart, Isobel	X	X	X	X	X		Writer	X
Lenzen, Miriam						X		
Lesaner, Herbert	X	X	X	X			Musician	X
Levy, Melvin	X	X	X	X	X		Writer	X
Lewis, Harvey						X		

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	I 8/31/44	II 1/8/45	III 1/16/45	IV 2/26/45	V 11/19/45	VI 5/25/47	VII Occupation	VIII Verification
Lewis, Herbert Clyde		X	X	X	X		Writer	X
Leyda, Jay	X						Director	
Lloyd, Norman		X	X	X	X		Actor	X
Logan, Humphrey						X		
London, Joe						X	Laborer	X
Lusher, Bernard	X						Union leader	
MacClelland, Ken						X		
Maes, Simone			X			X	Analyst	X
Mahler, Lillie	X	X	X	X			Musician	X
Maltz, Albert	X	X	X	X	X		Writer	X
Mann, Hack						X	Technician	
Mann, Winnie						X	Actress	X
Manoff, Arnold	X	X	X	X	X	X	Writer	X
March, Frederic	(Confidential Informant [redacted] 1947)						Actor	X
Marchionni, Charles						X	Lab Technician	X
Marlow, Brian	X	X	X	X	X		Writer-Actor	X
Mason, Esta		X	X	X			Actress	
Mattison, Mathew						X	Analyst	7-29-47
Mayer, Ray		X	X	X			Actor	X
Masuir, Phyllis						X	Secretary	X
McHugh, Kitty	X	X	X	X			Actress	X
McKenney, Ruth	[redacted] 1947)						Writer	X

	I 8/31/44	II 1/8/45	III 1/16/45	IV 2/26/45	V 11/19/45	VI 5/25/47	VII Occupation	VIII Verification
McNeil, Allan D.						X	Story Analyst	X
McVeigh, Paul (McVey)	X	X	X	X	X		Actor	X
Meadow, Leon					X		Writer	X
Meltzer, Saul Louis	(A very reliable but most delicate source reported Meltzer was a member of the Communist Party in Los Angeles in 1943)						Writer	X
Mendelssolm, Lafcadio						X		
Menkes, Gertrude						X	Attorney-film	x
Menken, Lawrence						X		
Mesches, Arnold						X		
Miller, John	X	X	X	X	X	X	Actor	X
Miller, Patricia	X	X	X	X	X	X	Actress	X
Miller, Virginia						X		
Millholland, Charles	X	X	X	X	X		Writer	X
Mischel, Florence	X	X	X	X	X		Analyst	X
Mischel, Joseph	X	X	X	X	X		Writer	X
Morgan, Joe	(Discontinued paid Informant [redacted] 1946)							
Morley, Hank (Henry)						X	Actor and film technician	X
Morley, Karen, aka Karen Victor		X	X	X	X		Actress	X
Moore, Irving		X	X	X	X	X	Writer	X
Moore, Sam			X					

	I 8/31/44	II 1/8/45	III 1/16/45	IV 2/26/45	V 11/19/45	VI 5/25/47	VII Occupation	VIII Verification
Myers, Henry	X	X	X	X			Writer	X
Moss, Jack	X	X	X	X	X		Producer-Actor	
Mullen, Virginia						X		
Murphy, Maurice						X	Actor	X
Myers, Al	X	X	X	X				
Myers, Barbara	X		X					
Nelson, Ruth	X	X	X	X			Actress	X
Nicholas, Geraldine	X	X	X	X	X			
O'Conner, Norman						X	Theatrical announcer	X
Offner, Herbert	X	X	X	X			Musician	X
O'Flaherty, E. B.						X		
Oranata, Edward S.						X		
Orme, Rosemary S. (Urme, Rosemary S.)						X		
Ornitz, Sam	X	X	X	X	X		Writer	X
Orszag, Jean, nee Jeanette Grossman						X	Secretary	X
Paige, Clinton						X	Electrician	X
Palastky, Alexander						X	Actor	4-2-47
Paley, Stanley		X	X	X			Writer	X
Parker, Lillian						X		
Parks, Larry	X	X	X	X	X		Actor	X

	I 8/31/44	II 1/8/45	III 1/16/45	IV 2/26/45	V 11/19/45	VI 5/25/47	VII Occupation	VIII Verification
Pathe, Paquerette						X		
Pederson, Peter						X		
Peel, Spencer						X	Screen Cartoonist	X
Pelleti, John Virgil						X	Actor	X
Pepper, George				X				
Perlin, Paul	X		X			X	Movie Laborer	X
Peters, John						X		
Philips, Peggy		X	X	X			Writer	X
Phillips, Webster C.						X	Free lance Make-up artist	11-19-45
Pini, Les				X	X		Writer	X
Pinney, Ted						X		
Place, Kermit						X		
Polonsky, Abraham					x		Writer	X
Pomerance, William			X				Former Union Official, SWG	
Powell, Homer						X		
Prager, Stanley	X	X	X	X	X		Actor	X
Pratt, Carolyn						x		
Preston, Lou						X	Painter	X
Privel, Lucien	X	X	X	X	X		Actor	X

	I 8/31/44	II 1/8/45	III 1/16/45	IV 2/26/45	V 11/19/45	VI 5/25/47	VII Occupation	VIII Verification
Ragsdale, Byron Young						X	Set Director	X
Ragsdale, Lacalla W.						X	Secretary	X
Rapf, Maurice	X	X	X	X	X		Writer	X
Ravetch, Irving		X	X	X			Writer	X
Reed, Valerie						X		
Reid, Arnold					X			
Revel, Elaine						X		
Revere, Anne	X	X	X	X	X		Actress	X
Reynolds, Jack	X		X			X	Technician	
Richards, Robert L.		X	X	X			Writer	
Richardson, Carolyn		X	X	X				
Richardson, Melonie		X	X	X			Actress	
Richardson, William L.		X	X	X				
Rinaldo, Frederic D.	X		X			X	Film Writer	X
Ripps, Harry	X		X			X	Technician	
River, Joerney		X	X	X				
River, W. L.	X				X		Writer	X
Robeson, Paul ([redacted]-1947)							Singer and Actor	
Roberts, Stanley						X	Actor's Agent Writer	X
Robinson, Earl	X	X	X	X			Composer-Musician	8-2-47

	I	II	III	IV	V	VI	VII	VIII
	8/31/44	1/8/45	1/16/45	2/26/45	11/19/45	5/25/47	Occupation	Verification
Robinson, Edward G.	(C. I[redacted]-1947)						Actor	X
Robinson, Jerry		X	X	X	X		Writer	
Robison, David	X		X	X			Script reader	
Robison, Naomi						X	Actress	X
Rofheart, Leonard Jay						X	Electrician	X
Rohl, Anita						X		
Rohl, Dave						X		
Rolfe, Edward	X	X	X	X	X			
Roma, Margaret (Margrit)						X	Actress-writer	X
Romano, Amelia	X	X	X	X	X		Actress	X
Romano, Mary						X	Secretary-Screen Readers Guild	X
Rossen, Robert	X		X		X		Writer	X
Roth, Esther	X	X	X	X	X		Musician	X
Roth, Henry	X	X	X	X	X		Musician	X
Roth, Richard						X		
Rotstein, Herman	X	X	X	X			Writer and director	
Rousseau, Louise						X	Writer	X
Rubane, B.						X		
Rudnick, Stella		X	X	X	X		Actress	
Ruskin, B.						X		
Ruskin, Shimen	X	X	X	X	X		Actor	X

	I 8/31/44	II 1/8/45	III 1/16/45	IV 2/26/45	V 11/19/45	VI 5/25/47	VII Occupation	VIII Verification
Ryan, Ralph						X		
Sak, Gus						X		
Salt, Waldo	X	X	X	X			Writer	X
Samuels, Murray	X	X	X	X			Writer	X
Sandell, Bea	X	X		X			Musician	X
Sandell, George		X	X	X			Musician	X
Sanford, John	X	X	X	X	X		Writer	X
Sanford, Marguerite	X	X	X	X			Writer	X
Saul, Oscar	X	X	X	X			Writer	X
Saylin, Marcella						X		
Schaftel, George			X	X			Writer	
Schneider, Paul						X		
Schoenfeld, Bernard					X		Writer	X
Schuelberg, Virginia aka Virginia Viertel	X		X	X			Writer	X
Schuler, Dorothy						X		
Schwartz, Zack						x	Screen Cartoonist	
Scott, Adrian	X	X	X	X	X		Producer	X
Seffinger, Ben						X		
Seigel, Sanford						X	Actor	X
Selic, Leonard	X	X	X				Musician	X
Sellers, Kay		X	X	X			Actress	

	I 8/31/44	II 1/8/45	III 1/16/45	IV 2/26/45	V 11/19/45	VI 5/25/47	VII Occupation	VIII Verification
Selvin, Min	X		X				Union official	
Shaw, Ben	X	X	X	X	X		Writer and Assistant Director	
Sherwood, Stanley						X		
Shore, Wilma	X	X	X	X	X		Writer	X
Short, Anita						X	Musician	
Short, Robin	X	X	X	X			Actor	X
Siegel, Sam		X	X	X	X		Musician	X
Simmons, Mike						X	Writer	X
Sklar, George	X	X	X	X			Writer	X
Smith, Art	X	X	X	X			Actor	X
Smith, Corinne						X	Analyst	X
Smith, Ed, was Israel Malensky	X	X	X			X	Film technician	X
Smith, Harold, aka Hal Smith	X	X	X	X	X	X	Writer	X
Smith, James						X		
Smith, Lita						X	Ceramic worker	X
Smith, Milton	X	X	X	X			Writer	
Smith, Ralph						X	Painter	
Smiffin, Jane						X	Secretary Movie AFL	X
Snyder, Mike						X	Literary Dept.	X

	I 8/31/44	II 1/8/45	III 1/16/45	IV 2/26/45	V 11/19/45	VI 5/25/47	VII Occupation	VIII Verification
Solomon, Jack						X		
Solomon, Louis	X	X	X	X	X		Writer	X
Sondergaard, Gale, aka Mrs. Herbert Biberman	X	X	X	X	X		Actress	X
Sorrell, Herbert K.	(Membership in Communist Party-1938; See Summary memorandum Page						Union Official	X
Spencer, Helen M.	X		X					
Spencer, Ray	X	X	X	X	X		Writer	X
Stapp, John	(C.I. [redacted] -1947)						Hollywood Section Organizer of C.P.	X
Steele, Dorothy					X		Writer	X
Stein, Philip						X		
Stevenson, Philip		X	X	X	X		Writer	X
Stewart, Gordon						X		
Stillman, Sam						X		
Stone, George						X		
Strauss, Theodore					X		Writer	X
Sullivan, Glenda	X		X				Writer	
Taffel, Bess	X	X	X	X	X		Writer	X
Tanner, Harry		X	X	X				
Tarcai, Mary	X	X	X	X	X		Actress	
Tarloff, Frank	X	X	X	X	X		Writer	X
Thery, Jacques						X	Writer	X

	I 8/31/44	II 1/8/45	III 1/16/45	IV 2/26/45	V 11/19/45	VI 5/25/47	VII Occupation	VIII Verification
Thomas, Elizabeth						X	Secretary	X
Thomas, George, Jr.	X	X	X	X		X	Publicist	
Tolins, Natalie						X		
Towbin, Cyril	X	X	X	X	X		Musician	X
Townsend, Leo	X	X	X	X	X		Writer	X
Trabin, Rosabelle						X		
Trabin, Marion			X					
Tree, Dorothy	X	X	X	X	X		Actress	X
Trivers, Paul	X	X	X	X	X		Writer	X
Trumbo, Dalton	X	X	X	X	X		Writer	X
Turner, Jeanne						X	Ass't. Film Editor	X
Tuttle, Frank	X	X	X	X	X		Director	X
Tuttle, Karen	X	X	X	X			Musician	X
Urban, Paul						X		
Uris, Michael	X	X	X	X	X		Writer	X
Valz (or Volz), Roddie						X		
Vandermenlen, Harry						X		
Van der Kar, Joseph						X		
Van Eyck, Peter	(A very reliable but most delicate source reported Actor he was a member of the CP in Los Angeles in 1944)							X
Van Sickle, Ruth						X		

	I 8/31/44	II 1/8/45	III 1/16/45	IV 2/26/45	V 11/19/45	VI 5/25/47	VII Occupation	VIII Verification
Villard, Paul	x	x	x	x			Musician	X
Vincent, Mark			X				Actor	X
Virgo, Jean	X	X	X	X	X			
Virgo, Peter	X	X	X	X	X		Actor	X
Wakestein, Hy						X		
Walden, Alexander	X	X	X	X	X		Musician	X
Walker, Thelma						X		
Walper, Norman		X	X	X	X			
Ware, Eugene		X	X	X				
Warren, Lucy						X		
Washington, Norma		X	X	X			Writer	
Watts, William	X	X	X	X				
Waxman, Leo						X	Electrician	X
Weber, John, Mrs.	X	X	X	X				
Webster, Sherman B.						X	20th Century Fox	X
Weil, Richard		X	X	X			Writer	X
Weiner, Herman			x	X		X	Writer	X
Weintraub, Al						X		
Watkins, Rose						X	Musician	X
Wexley, John	X		X		X		Writer	X
White, Isidore						X	Film Technician, AFL	X

	I 8/31/44	II 1/8/45	III 1/16/45	IV 2/26/45	V 11/19/45	VI 5/25/47	VII Occupation	VIII Verification
Whitman, Ernest		X	X	X			Actor	X
Whitney, Lynn	X	X	X	X	X		Actress	X
Wilcox, Pamela		X	X	X	X		Actress	
Williams, Bob						X	Writer	X
Williams, Frances						X	Adress	X
Wills, Margaret Bennett aka Margaret Bennett				X			Union-Front official	
Wilner, George						X	Writer's Agent	X
Wilner, Tiba Garlin						X	Writer	
Wilson, Alice						X		
Winchell, Prentiss		X	X	X	X			
Winters, Bea	X		X			X	Secretary Analyst	X
Wroblewski, Mary						X		
Yaris, Buddy, now acting as George Tyne	X	X	X	X	X		Actor	X
Yarrick, Maria						X	Dancer	X
Yubave, Corrine						X		
Yurden, Clay			X	X	X			
Zeller, David						X		

F. Analysis of Preceding List

As has been indicated, the preceding list reflects all the individuals in the motion picture industry or the radio industry in Hollywood, California, who are or have been members of the Communist Political Association or the Communist Party, USA, according to a most reliable but very delicate source. The occupational breakdown of the Communists listed who have been identified and their occupations ascertained, is as follows:

Actresses	45
Actors	47
Directors	15
Producers	3
Writers	127
Publicists	5
Musicians	42
Analysts	9
Technicians	12
Cameramen	3
Film Editors	1
Miscellaneous (Cartoonists, laborers, office employees, artists, etc.)	62

It should be noted that there are 159 individuals on this list whose occupations have not as yet been ascertained. A perusal of this list will reflect that many common names, which, in some instances, may be Communist Party names, are set out. Identification of these individuals has been made more difficult as the result of the small amount of identifying data available at the source. In addition, the constant rotation of places of employment by Hollywood personnel has caused additional hardships in effecting identifications.

Many of the writers, directors, producers and actors are employed in more than one capacity; that is, director and writer, writer and producer, etc. Consequently, in the occupational breakdown these individuals have been listed under each of the occupations in which they are engaged.

G. Prominent Motion Pictures with which some of the Leading Actresses, Actors, Producers, Directors and Writers identified as Communists have been connected, according to "1947-48 International Motion Picture Almanac"

Actors

Bohnen, Roman:	"Vogues of 1938"
	"Of Mice and Men"
	"So Ends Our Night"
	"Affairs of Jimmy Valentine"
	"Grand Central Murder"
	"The Hard Way"
	"Song of Bernadette"
	"The Hitler Gang"

Bridges, Lloyd:	"The Lone Wolf Takes a Chance"
	"The Royal Mounted Patrol"
	"Sun of Davy Crockett"
	"Sing for your Supper"
	"Shut My Big Mouth"
	"Blondie Goes to College"
	"I Was a Prisoner on Devil's Island"
	"Canal Zone"
	"Our Wife"
	"Two Latins from Manhattan"
	"Here Comes Mr. Jordan"
	"Three Girls About Town"
	"You Belong to Me"
	"Harmon of Michigan"
	"Cadets on Parade"
	"Harvard, Here I Come"
	"Hello Annapolis"
	"Alias Boston Blackie"
	"Tramp, Tramp, Tramp"
	"Meet the Stewarts"
	"Sweetheart of the Fleet"
	"Flight Lieutenant"
	"Atlantic Convoy"
	"Riders of the Northland"
	"The Spirit of Stanford"
	"A Man's World"
	"The Daring Young Man"
	"Sahara"
	"The Heat's On"
	"She's a Soldier Too"
	"Master Race"
	"Saddle Leather Law"
	"Strange Confession"
	"A Walk in the Sun"
	"Miss Susie Slagle's"
Carnovsky, Morris:	"The Life of Emile Zola"
	"Tovarich"
	"Address Unknown"
	"Rhapsody in Blue"
	"Edge of Darkness"
	"Our Vines Have Tender Grapes"
	"Cornered"
	"Miss Susie Slagle's"

DaSilva, Howard	"Abe Lincoln in Illinois"
	"The Sea Wolf"
	"Nine Lives Are Not Enough"
	"I'm Still Alive"
	"The Big Shot"
	"The Omaha Trail"
	"Tonight We Raid Calais"
	"The Lost Weekend"
	"Duffy's Tavern"
Garfield, John:	"Four Daughters"
	"They Made Me a Criminal"
	"Juarez"
	"Dust Be My Destiny"
	"Saturday's Children"
	"The Sea Wolf"
	"Tortilla Flat"
	"Air Force"
	"Between Two Worlds"
	"Destination Tokyo"
	"Thank Your Lucky Stars"
	"Hollywood Canteen"
	"Nobody Lives Forever"
	"Humoresque"
Hammer, Alvin:	"Greenwich Village"
	"A Walk in the Sun"
	"Doll Face"
	"The Fabulous Suzanne"
Lawrence, Marc:	"White Woman"
	"Little Big Shot"
	"Dr. Socrates..."
	"Road Gang"
	"San Quentin"
	"I Am the Law"
	"While New York Sleeps"
	"Johnny Apollo"
	"Brigham Young"
	"The Great Profile"
	"Shepherd of the Hills"
	"Lady Scarface"
	"Public Enemies"
	"This Gun for Hire"

Lawrence, Marc (cont'd.)	"Yokel Boy"
	"Call of the Canyon"
	"Neath Brooklyn Bridge"
	"Hit the Ice"
	"Calaboose"
	"Rainbow Island"
	"Dillinger"
	"Flame of Barbary Coast"
	"Club Havana"
	"Don't Fence Me In"
	"The Virginian"
	"Life with Elondie"
March, Frederic:	"The Dummy"
	"Jealousy"
	"Paris Bound"
	"Sarah and Son"
	"The Royal Family of Broadway"
	"Dr. Jekyll and Mr. Hyde"
	"Sign of the Cross"
	"Smiling Through"
	"Design for Living"
	"Death Takes a Holiday"
	"The Affairs of Celelini"
	"The Barretts of Wimpole Street"
	"Les Miserables"
	"The Dark Angel"
	"Anna Karenina"
	"Mary of Scotland"
	"Anthony Adverse"
	"Trade Winds"
	"Susan and God"
	"Best Years of Our Lives"
	"The Adventures of Mark Twain"
	"Tomorrow the World"
Murphy, Maurice:	"Beau Geste"
	"The Valiant"
	"All Quiet on the Western Front"
	"Private Worlds"
	"The Crusades"
	"Curly Top"
	"The Prisoner of Shark Island"
	"Gentle Julia"

Murphy, Maurice (cont'd.)	"Romeo and Juliet"
	"The Road Back"
	"Tovarich"
	"Forged Passport"
	"Career"
	"Abe Lincoln in Illinois"
	"Wolf of New York"
	"To Be or Not To Be"
	"Smith of Minnesota"
Parks, Larry:	"Mystery Ship"
	"Blondie Goes to College"
	"Canal Zone"
	"Harvard, Here I Come"
	"Harmon of Michigan"
	"Three Girls about Town"
	"You Belong to Me"
	"Sing for your Supper"
	"Flight Lieutenant"
	"Submarine Raider"
	"Atlantic Convoy"
	"Honolulu Lu"
	Hello Annapolis"
	"You Were Never Lovelier"
	"The Boogie Man Will Get You"
	"A Man's World"
	"Power of the Press"
	"Calling All Stars"
	"The Deerslayer"
	"The Racket Man"
	"Black Parachute"
	"Sergeant Mike"
	"She's a Sweetheart"
	"Counter-Attack"
	"The Jolson Story"
Prager, Stanley:	"Behind Green Lights"
	"Doll Face"
	"Gentleman Joe Palooka"
	"Do You Love Me?"
Robinson, Edward G:	"The Bright Shawl"
	"The Hole in the Wall"
	"The Widow from Chicago"
	"Little Caesar"
	"The Idol"

Robinson, E.G. (cont'd.)	"Five Star Final"
	"Smart Money"
	"The Hatchet Man"
	"Two Seconds"
	"Silver Dollar"
	"Tiger Shark"
	"The Little Giant"
	"I Loved A Woman"
	"Dark Hazard"
	"The Man with Two Faces"
	"The Whole Town's Talking"
	"Barbary Coast"
	"Bullets or Ballots"
	"Thunder in the City"
	"Kid Galahad"
	"The Last Gangster"
	"A Slight Case of Murder"
	"The Amazing Dr. Clitterhouse"
	"I Am the Law"
	"Confessions of a Nazi Spy"
	"Blackmail"
	"Dr. Ehrlich's Magic Bullet"
	"Brother Orchid"
	"A Dispatch from Reuter's"
	"The Sea Wolf"
	"Manpower"
	"Unholy Partners"
	"Flesh and Fantasy"
	"Destroyer"
	"Tampico"
	"Double Indemnity"
	"Mr. Winkle Goes to War"
	"The Woman in the Window"
	"Our Vines Have Tender Grapes"
	"Scarlet Street"
Van Eyck, Peter:	"The Moon is Down"
	"Five Graves to Cairo"
	"The Impostor"
	"Address Unknown"

Actresses

Collins, Linda, aka Mrs. Richard Collins, Stage name Dorothy Comingore:	"Citizen Kane" "Blondie Steps Out" "The Hairy Ape"
Gibson, Julie:	"The Feminine Touch" "Here We Go Again" "Let's Face It" "Ringside" "The Contender" "Hail the Conquering Hero" "Freddie Steps Out"
McHugh, Kitty:	"Hot Tip" "Women Are Trouble" "On Again--Off Again" "Blonde Trouble" "My Old Kentucky Home" "Broadway Serenade" "Grapes of Wrath" "Secret Evidence" "The Magnificent Dope"
Revere, Anne:	"Double Door" "The Howards of Virginia" "Men of Boys Town" "Remember the Day" "Star Spangled Rhythm" "The Song of Bernadette" "Standing Room Only" "Old Acquaintance" "National Velvet" "Rainbow Island" "Keys of the Kingdom" "Sunday Dinner for a Soldier" "Thin Man Goes Home" Don Juan Quilligan" "Fallen Angel" "Dragonwyck" "The Shocking Miss Pilgrim"

Sondergaard, Gale aka Mrs. Herbert Biberman:	"Anthony Adverse" "Maid of Salem" "Seventh Heaven" "The Life of Emile Zola" "Isle of Forgotten Sins" "The Strange Death of Adolph Hitler" "The Climax" "The Invisible Man's Revenge" "Gypsy Wildcat" "Christmas Holiday" "Enter Arsene Lupin" "Anna and the King of Siam"
Tree, Dorothy:	"Life Begins" "East of Fifth Avenue" "The Woman in Red" "Four Hours to Kill" "A Night at the Ritz" "The Great Garrick" "Having a Wonderful Time" "Trade Winds" "Confessions of a Nazi Spy" "City in Darkness" "Abe Lincoln in Illinois" "Little Orvie" "Sky Murder" "Singapore Woman" "Salute to Courage" "Hitler, Dead or Alive" "Edge of Darkness"

Producers

Buchman, Sidney:	"The Talk of the Town" "A Song to Remember" "Over 21"

Harris, Louis:	"Mardi Gras" "Caribbean Romance" "Lucky Cowboy"
Moss, Jack:	"The Shepherd of the Hills" "Journey Into Fear" "Mr. Winkle Goes to War" "Snafu"
Scott, Adrian:	"Keeping Company" "Parson of Panamint" "We Go Fast" "Mr. Lucky" "Farewell My Lovely" "My Pal, Wolf" "Miss Susie Slagle's" "Cornered"

Directors

Biberman, Herbert J:	"One Way Ticket "Meet Nero Wolfe" "King of Chinatown" "Road to Yesterday" "The Master Race" "Together Again"
Dassin, Jules:	"Reunion in France" "Young Ideas" "A Letter for Evie"
Dmytryk, Edward:	"Murder, My Sweet" "The Invisible Army" "Back to Bataan" "Cornered"
Fuller, Lester:	"You Can't Ration Love"

Writers

Barzman, Ben:	"True to Life" "Meet the People" "You're a Lucky Fellow, Mr. Smith" "Never Say Goodbye"

Bessie, Alvah:	"Dwell in the Wilderness"
	"Men in Battle"
	"Bread and a Stone"
	"Northern Pursuit"
	"Hotel Berlin"
	"The Very Thought of You"
	"Objective"
	"Burma"
Blankfort, Henry:	"Meet the People"
	"Youth on Parole"
	"Double Exposure"
	"I Killed That Man"
	"I Escaped from the Gestapo"
	"Tales of Manhattan"
	"She's for Me"
	"Harrigan's Kid"
	"Reckless Age"
	"Singing Sheriff"
	"Night Club Girl"
	"I'll Tell the World"
	"Swing Out, Sister"
	"Easy to Look At"
	"Crimson Canary"
Buchman, Harold:	"Our Daily Bread"
	"Don't Gamble with Love"
	"Blackmailer"
	"Shakedown"
	"Trapped by Television"
	"The Case of the Missing Man"
	"Come Closer, Folks"
	"Shall We Dance"
	"The Devil is Driving"
	"It Can't Last Forever"
	"Counsel for Crime"
	"Forgotten Woman"
	"On Their Own"
	"Double Alibi"
	"Manhattan Heartbeat"
	"Jennie"
	"Dixie Dugan"
	"Paris After Dark"
	"Take It or Leave It"
	"Doll Face"

Butler, Hugo	"Big City" "Society Lawyer" "Wyoming" "Edison the Boy" "Omaha Trail" "Edison the Man" "Christmas Carol" "Huckleberry Finn" "Lassie Come Home" "The Southerner" "Miss Susie Slagle's"
Cole, Lester:	"Love Technique" "If I Had a Million" "Sleepers East" "The Affairs of Cappy Ricks" "The Crime of Dr. Hallet" "The Invisible Man Returns" "The House of Seven Gables" "Pacific Blackout" "Footsteps in the Dark" "Night Plane for Chunking" "None Shall Escape" "Hostages" "Objective Burma" "Men in Her Diary" "Blood on the Sun"
Collins, Richard Joy:	"Private Miss Jones" "Thousands Cheer" "Song of Russia"
Endore, Guy:	"Lady from Louisiana" "Song of Russia" "Story of G. I. Joe
Gorney, Jay:	"The More the Merrier" "The Heat's On" "Meet the People" "Hey Rookie" "The Gay Senorita"

Kahn, Gordon:	"Gentleman's Fate"
	"The People's Enemy"
	"S.O.S.Tidal Wave"
	"Wolf of New York"
	"A Yank on the Burma Road"
	"Northwest Rangers"
	"The Cowboy and the Senorita"
	"Song of Nevada"
	"Two O'Clock Courage"
	"Her Kind of Man"
Lardner, Ring W. Jr.	"Meet Dr. Christian"
	"The Courageous Dr. Christian"
	"Arkansas Judge"
	"Woman of the Year"
	"The Cross of Lorraine"
	"Tomorrow the World"
Lawson, John Howard:	"Dynamite"
	"The Sea Bat"
	"Party Wire"
	"Blockade"
	"Algiers"
	"They Shall Have Music"
	"Four Sons"
	"Earthbound"
	"Sahara"
	"Counter-Attack"
Maltz, Albert:	"Moscow Strikes Back"
	"This Gun for Hire"
	"The Man in Half Moon Street"
	"Destination Tokyo"
	"Pride of the Marines"
Marlow, Brian:	"Bad Girl"
	"Hello Sister"
	"The Road to Reno"
	"Unmarried"
	"Beware Spooks"
	"Manhattan Heartbeat"
Rapf, Maurice H.:	"Divorce in the Family"
	"We Went to College"
	"They Gave Him a Gun"

Rapf, Maurice H. (cont'd.)	"Bad Man of Brimstone" "Sharpshooters" "Winter Carnival" "North of Shanghai" "Dancing on a Dime" "Jennie" "Call of the Canyon"
Rossen, Robert:	"Roaring Twenties" "Out of the Fog" "A Child is Born" "Dust Be My Destiny" "Sea Wolf" "Blues in the Night" "Edge of Darkness" "A Walk in the Sun"
Saul, Oscar:	"Once Upon a Time" "Strange Affair"
Sklar, George:	"Afraid to Talk" "First Comes Courage" "City Without Men"
Trumbo, Dalton:	"Road Gang" "The Remarkable Andrew" "A Guy Named Joe" "Thirty Seconds Over Tokyo" "Tender Comrade" "Jealousy" "Our Vines Have Tender Grapes"

II. COMMUNIST INFILTRATION OF LABOR GROUPS

Confidential Informant [redacted] of the Los Angeles Office, who was a member of the Communist Party from October, 1933, until September, 1935, and who has been active in the motion picture industry for a considerable period, reported that in 1934 the Communist Party realized the propaganda possibilities in the motion picture field and decided to move into the motion picture industry. He related that in the Spring of 1935 direct orders came down in mimeographed form from the top structure of the Communist Party, USA, to all units in the Los Angeles area instructing them to intensify and concentrate their activities on Hollywood and the motion picture industry. This directive emphasized the fact that Communists must try to capture the labor unions and pointed out that if this were done, the unions could be of tremendous service in influencing the type of pictures produced and thus serving the Communist cause. It should be pointed out that Informant [redacted] did not furnish this information to the Bureau until 1942, and, consequently, this mimeographed form referred to by him is not available.

John L. Leech who, in 1934, was the Organizational Secretary of the Los Angeles County Communist Party, gave testimony before the Los Angeles County Grand Jury on August 14, 1940. On this occasion he testified that Jeff Kibre was a member of the Communist Party in Hollywood in 1934. He further testified that V. J. Jerome, a prominent Marxian Communist who has been engaged in the Communist propaganda field, was sent in the latter part of 1935 by National Communist Party Headquarters to Hollywood at which time Jerome sought the aid of Jeff Kibre in setting up plans for capturing the Hollywood motion picture industry for the Communist Party.

Ezra F. Chase, identified in 1939 as having been a member of the Communist Party for a period of seven years or more, swore to an affidavit in Los Angeles on March 19, 1939, that Jeff Kibre was a member of the Communist Party. His affidavit further stated that Jeff Kibre was at that time assigned to "special" work in the studio unions, more specifically in the International Alliance of Theatrical Stage Employees, Local #37 to the organizing of special studio units of the Communist Party.

[redacted] of the International Alliance of Theatrical Stage Employees, who has been active in the trade union movement in Hollywood for a number of years and who is familiar with the activities of the Communist Party members in connection with labor groups in the motion picture industry, related that the Communist penetration of the motion picture unions began in 1934 or 1935 when a meeting was held in Carmel, California, at which the principal figure, one Mr. Michael Eistein, then attached to the Amtorg Trading Corporation and bearing the title of "Commissar of Heavy Industries of the U.S.S.R.", was present as well as a number of Hollywood personalities.

He stated arrangements were made at this meeting to finance the program of infiltration into the Hollywood studio enterprise and these arrangements later resulted in the establishment of Mr. Jeff Kibre as the individual chosen by the Communist organization to carry out its designs.

Confidential Informant [redacted] stated that in the early days of the motion picture industry there apparently was no consistency in the labor organizational set-up. The principal active labor organization was the International Alliance of Theatrical Stage Employees (IATSE).

International Alliance of Theatrical Stage Employees

Confidential Informant [redacted] reported that this was an autonomous group of local labor unions identified with the American Federation of Labor. The International Alliance of Theatrical Stage Employees' jurisdiction was recognized as the only union organization in Hollywood for a number of years. However, on two occasions, in 1921 and in 1933, strikes were called by this organization which were completely unsuccessful. In each case the strike was the result of a jurisdictional dispute and was broken by members of outside unions entering the field as strikebreakers. [redacted] related that these unsuccessful strikes brought about a very chaotic condition in the labor field in 1933 which caused many of the workers to lose confidence in the American Federation of Labor (AFL). As a result, the Communist Party had little difficulty in moving into the unorganized field with the Motion Picture Workers Industrial Union.

In 1937, after the International Alliance of Theatrical Stage Employees had reestablished themselves following the disastrous strike in 1933, one local union emerged covering what is known as the "backyard crafts" which crafts are normally identified with stage and theatrical workers such as electricians and grips. While this controversy in the trade union movement was continuing in the motion picture studios, a new attack was attempted on the established unions by an organization known as the United Studio Technicians Guild. This Guild was headed by Jeff Kibre who was attempting to set up an overall industrial union.

Before the establishment of the United Studio Technicians Guild, numerous smaller groups such as the Federation of Motion Picture Crafts and an organization which became known as the COMPAC (Committee of Motion Picture Arts and Crafts) as well as an unemployed conference all of which, according to Brewer, were obviously Communist front groups used to agitate in an effort to destroy the unions which were already organized under the AFL. According to Brewer, the struggle for domination within the labor movement in the motion picture studios did not develop into a major controversy until 1936 when the principal factor in establishing the importance of the United Studio Technicians

Guild fight was a decision of the National Labor Relations Board which challenged the validity of a contract which the International Alliance of Theatrical Stage Employees had entered into in 1936. Following this decision there was held an election which was promulgated by a petition filed by the United Studio Technicians Guild. This election resulted in the International Alliance of Theatrical Stage Employees' winning by a substantial majority. However, Local #644 of the International Alliance of Theatrical Stage Employees and Herbert K. Sorrell, who had only recently come into power in this Union, did not support the other AFL unions, actively campaigning on the side of the United Studio Technicians Guild. Sorrell's Communist connections will be taken up separately in this section of the memorandum. Following the defeat of the United Studio Technicians Guild, Kibre disappeared from the Hollywood motion picture studio labor field and his organization dissolved.

During the years of 1937 and 1938, the AFL and affiliated unions in the motion picture industry in Hollywood were greatly disturbed over the Communists' efforts to wreck or disturb the union and consequently at the union's 35th Convention held at Louisville, Kentucky, from June 3 to 6, 1940, a report was prepared which set out numerous exhibits in the form of letters written by either Jeff Kibre, aforementioned, or Roy Hudson, a national functionary of the Communist Party who is at present District Leader of the Party in the Pittsburgh area. This report, a photographic copy of which is maintained in the files of this Bureau, contains a lengthy report of Jeff Kibre dated April 23, 1928, in Hollywood, entitled "Report on Hollywood.... Review of Plan and Objectives for Past Several Months". One portion of it refers to a studio unemployment conference representing a group of unions and guilds banded together in a broad anti-International Alliance of Theatrical Stage Employees movement as a preliminary to the formation of an industrial union.

Exhibit #2 of this report is Jeff Kibre's letter to one Bob Reed of 136 West 13th Street, New York City, dated February 9, 1938. Reed is identified in the report by J. W. Buzzell, Secretary of the Los Angeles Central Labor Council, as a member of the Actors' Equity in New York and an active organizer for the Communist Party. In this regard Kibre writes, "Well, one thing about the Reds, they seldom write except on business". Kibre refers to himself in the letter as the "undercover field representative for CIO in Hollywood". Kibre states "In the meantime I wish you would discuss the matter of 'I.A.' (International Alliance of Theatrical Stage Employees) action with Jack Stachel (national functionary of the Communist Party) and the necessity of my getting in touch with contacts in the various cities. I have taken it up with Paul Cline (at that time Los Angeles Communist Party functionary) but he feels a personal appeal by you or V. J. (V. J. Jerome) rather than communicating through official channels would get quicker results."

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Exhibit #4 of this report is a letter from Roy Hudson, identified above, to Comrade Lambert at San Francisco, a copy of this letter being sent to Paul Cline in Los Angeles. This letter was dated June 21, 1938. Buzzell identified Lambert as Walter Lambert, a member of the Executive Committee of the California Communist Party. Roy Hudson, in the letter, states "On the basis of the above, it seems to me there should be a thorough reexamination of the methods of work of our people in Hollywood and especially the approach to the I.A.T.S.E.....Finally, I think that we should try and keep closer contact and have a more systematic change of information between our people in the I.A.T.S.E. in Hollywood and the people here in New York. Hereafter, when communications are sent they will be brought directly to the attention of our fraction here. Likewise we would like to have the names of people in Hollywood in this organization with whom our people here could correspond directly."

Motion Picture Workers Industrial Union

Informant [redacted] stated that this was an independent group completely under the control of Communist elements and taking orders directly from local Communist Party leaders. In the short time between the creation of this union in January of 1934 and April of 1935, it had obtained a large number of members and was well on its way to becoming the leading union in Hollywood. However, about that time instructions were sent out by the Central Committee of the Communist Party that the Party had changed its line from that of advocating the creation of separate unions under Communist control to that of affiliating with existing unions with the hope of taking over the control of these groups. In Hollywood the Communist activity was directed at affiliating with the AFL groups. These instructions called for the liquidation of all independent unions and their members sent in to the AFL unions. This policy was followed by the Motion Picture Workers Industrial Union which resulted in the gradual disintegration of this union. It was officially dissolved in February of 1936.

According to [redacted] during this same period the CIO was being organized by John L. Lewis and several attempts were made by the CIO to organize in the motion picture industry. There were at that time approximately 25 labor unions of various types in the motion picture industry. Some of these were affiliated with the AFL and the balance were independent unions [redacted] stated that in 1937 Herbert K. Sorrell became the President of the Studio Painters Local 644 of the International Brotherhood of Painters, Decorators, and Paperhangers of America, AFL. This union was a newly activated AFL group. Sorrell soon became the leader of the Communist factions among Hollywood labor

circles. After he had developed the leaders of a number of locals which had strong Communist factions in them, he moved to set up an organization which would tie all the locals into one body under his domination.

Conference of Studio Unions

[redacted] of the International Alliance of Theatrical Stage Employees who has previously been referred to herein, stated that the Conference of Studio Unions was formed by nearly the same group of unions that had formed the COMPAC (Committee of Motion Picture Arts and Crafts), the Unemployed Conference and several other labor groups which had sprung up in Hollywood during the late 1930s. One significant addition, he related, which had been made to this group was Local #683 of the International Alliance of Theatrical Stage Employees which is a union composed of studio technicians. He related that the Conference of Studio Unions took up the Communist fight where the United Studio Technicians Guild had left off only utilizing a different tactical approach. The Conference of Studio Unions was designed to form a wedge between the membership of the AFL and the International Unions of the AFL and at the same time to establish a solid front of those unions which the Communists had been able to bring into their orbit.

Confidential Informant [redacted] refers to this group as a small compact organization composed of delegates or representatives of a bloc of labor unions in the Hollywood motion picture industry which is under the control of the Communist Party operating through its members in those unions which have captured key positions. It has further been described as a Hollywood studio labor group to act as the control and steering committee which coordinates and directs Communist union activities, looking toward the taking over of all studio workers and their unions into the Communist Party orbit. The Conference of Studio Unions, according to [redacted] is the organization upon which the Communist Party relies for eventual complete domination of motion picture unions.

As the Conference of Studio Unions organization developed, [redacted] related, Herbert Sorrell began to emerge as the overall leader of the Communist fraction in the Hollywood motion picture studio unions. He stated that the Conference of Studio Unions was officially organized in 1941 at which time its activities were outlined as follows: to organize all unorganized groups in the studios into unions which the Communists could control and in the absence of any union to suit the particular craft, place workers in the Painters Union which was headed by Sorrell. [redacted] related

that the Conference of Studio Unions, following its organization in 1941, supported the Communist Party line completely, carrying on a program of agitation in which they cried for local autonomy and democratic unionism generally advocating contempt and disregard for the authority of officers within the union above the local level.

The unions, as of October, 1946, which composed the Conference of Studio Unions were as follows. It will be noted that of the eleven unions listed, ten are associated with the AFL:

Local	Parent Organization
Screen Set Designers Local 1421, AFL	Brotherhood of Painters, Decorators, and Paperhangers of America
Screen Publicists Guild Local 1489, AFL	Brotherhood of Painters, Decorators, and Paperhangers of America
Screen Story Analyst Guild Local 1488, AFL	Brotherhood of Painters, Decorators, and Paperhangers of America
Screen Cartoonists Guild Local 852, AFL	Brotherhood of Painters, Decorators, and Paperhangers of America
Moving Picture Painters and Scenic Artists, Local 644, AFL	Brotherhood of Painters, Decorators and Paperhangers of America
Special Officers and Guards Local 193, AFL	Building Service Employees International Union
Building Service Employees Local 278, AFL	Building Service Employees International Union
Studio Carpenters Local 946, AFL	United Brotherhood of Carpenters and Joiners of America
Studio Electrical Workers Local 40, AFL	International Brotherhood of Electrical Workers
Studio Sheet Metal Workers Local 108, AFL	Studio Metal Workers International Union
Studio Machinists Local Cinema Lodge 1185	International Association of Machinists

[redacted] related that since the origin of the Conference of Studio Unions, several strikes have developed in the motion picture industry which basically were the result of jurisdictional disputes between the Communist bloc or Conference of Studio Unions and the International Alliance of Theatrical Stage Employees under the leadership of Richard Walsh, International President.

Concerning these strikes participated in by the Conference of Studio Unions, Informant [redacted] has advised that they were not legitimate labor disputes but rather strikes by a group of Communist dominated local unions using the question of jurisdiction as an excuse to create a strike. [redacted] stated that these disputes have been attempts by the Communist element to disrupt the International Alliance of Theatrical Stage Employees, and that the Communist issue was usually the question around which the dispute revolved rather than the usual issue of wages, hours, or working conditions. He related that Herbert K. Sorrell, head of the Conference of Studio Unions, received the support of the Communist Party locals in these jurisdictional disputes.

[redacted] related that during the period of the Conference of Studio Unions' development, the Communist propaganda machine was making full use of the war and the period of cooperation with Russia in order to strengthen its position in Hollywood. The Communists during this period established several political fronts, according to [redacted] and made successful penetrations into several of the active crafts and guilds within the motion picture industry. This struggle for power within the Hollywood studio motion picture unions was climaxed by the 1945 jurisdictional dispute.

Informant [redacted] related that on March 12, 1945, a jurisdictional dispute between the Conference of Studio Unions and the International Alliance of Theatrical Stage Employees precipitated a strike which was purely political in character and was an attempt on the part of the Conference of Studio Unions to break the International Alliance of Theatrical Stage Employees unions in Hollywood. [redacted] continued that from March 12, 1945, until July 28, the Communist Party Line in the United States was one of collaboration which had been adopted at the time Russia was invaded by Germany in June of 1941. He stated that in view of this, the Communist Party did not take an active part in this strike. However, on July 28, 1945, the Communist Political Association reverted to the tenets of the Communist Party, USA, and elected William Z. Foster as the new National Chairman. [redacted] related that on this occasion the Party announced that it would relinquish its Browder revisionist policies and return to the basic Marxist-Leninist principles. Immediately after the change in the Party Line, the Communist

press began to support the strike and the Communist Party in Los Angeles began to issue leaflets through its various branches calling on the workers to man the picket lines in the strike.

As a further verification of the Communist Party's attitude toward this strike, it should be pointed out that on March 15, 1945, the West Coast Communist newspaper, the daily "People's World", carried an editorial captioned "End the Movie Strike at Once". This editorial pointed out that strikes in wartime were not under any circumstances permissible and further went on to discuss at length the fact that there is no excuse for any kind of a strike when the nation is at war. However, an editorial appearing in the July 24, 1945, issue of the People's World captioned "Support the Strike of the Film Unions" reflected that this motion picture strike was no longer a jurisdictional dispute as it had originally been represented to be by the producers but that it has now been revealed to be a strike of the union versus anti-union forces. The editorial concluded by stating that every effort should be made by all conscientious workers to support the strike in every way.

According to Informant [redacted] it was obvious that the Communist Party and its members were whipping the situation toward the violent stage. During October of 1945 numerous individuals were injured and violence reached such a pitch that the public and traffic were not permitted in the vicinity of Warner Brothers Studio. This strike was settled on October 29, 1945, when an agreement was reached between high AFL union officials and Eric Johnston of the Motion Picture Producers Association.

Confidential Informant [redacted] related that the real purpose of the Conference of Studio Unions was two-fold: first, the union desired to keep the general labor situation agitated in line with the Communist Party program of creating confusion in the United States; and, secondly, to maintain intact the leadership of Herbert K. Sorrell.

A strike was again called on September 26, 1946, by the Conference of Studio Unions. Informant [redacted] as well as [redacted] who was in charge of the [redacted] advised that this strike was again a purely jurisdictional matter between the International Alliance of Theatrical Stage Employees and the Conference of Studio Unions. They stated that this was merely a continuation of the previous strike in 1945 which lasted for some eight months. This strike resulted in numerous strikers and union leaders being arrested in Los Angeles.

[redacted] related that some 1189 defendants were arrested in connection with this strike.

According to the records of the [redacted] on October 11, 1946, 26 defendants were arrested at the Technicolor Studios, charged with violation of Section 23.10 of the Los Angeles Municipal Code which is parading without a permit. Following the arrests, however, this Section of the Municipal Code was declared unconstitutional by the Appellate Division of the Los Angeles Court which resulted in all 26 defendants' being dismissed.

[redacted] stated that on October 14, 1946, 208 defendants were arrested at Columbia Studios charged with violation of failure to abide by the Court's injunction which prohibited mass picketing at the studio unions. Of the original number arrested, 113 defendants pled guilty; 41 were dismissed for lack of evidence; 47 were found not guilty; 6 defendants are off the calendar pending other action while 1 defendant jumped bond and there is at present a bench warrant outstanding for him. The disposition of these cases involved fines being levied against those convicted ranging from $30 to $200 each.

The records also reflected that on October 26, 1946, 125 defendants were arrested at Columbia Studios for violation of Municipal Code 23.10 (parading without a permit). Of the 125 arrested, 3 defendants were dismissed for lack of evidence; 11 pled guilty, receiving fines up to $25 or sentences up to 5 days; 30 were convicted, in most cases fines being imposed of from $10 to $75, however some fines were as high as $150; and in the case of James Shelton, he was sentenced to 30 days in jail. All of the above have appealed their cases. The trial on the additional 81 defendants is slated for October 15 pending the appeal of the 30 persons convicted in this case.

On November 15, 1946, 696 defendants were arrested at Columbia Studios charged with violating Municipal Code 23.10 (parading without a permit). Of these 600 pled guilty to the charge and each one paid a fine of $25; 88 defendants were dismissed for various reasons, it being pointed out by the Los Angeles City Attorney Donald M. Redwine that many of the officers used to make these mass arrests were inexperienced and not in permanent status with the Police Department. Consequently they could not be used to testify which resulted in insufficient evidence in many cases. The records also reflected that two persons made bail and forfeiture was made later resulting in bench warrants being issued for these two individuals. 6 defendants were taken off the calendar because they are defendants in Superior Court on conspiracy counts and will be referred to hereinafter.

On November 16, 1946, at Columbia Studios, an additional 124 defendants were arrested for violation of the California Penal Code 166.4 which has reference to the disregarding of a Superior Court order which in this case was

an injunction prohibiting mass picketing. Of the 124 defendants, 70 were convicted. The minimum fine for each person was $300 and the maximum fine was $300 and one year in jail. 13 defendants were dismissed by the court because of insufficient evidence or the temporary status of the policemen making the arrests. 39 defendants were dismissed upon a motion of the City Attorney, and 2 defendants will be tried in October, 1947.

In addition to the above figures, [redacted] pointed out that there were 10 individual arrests made at various locations in the Hollywood area in connection with the motion picture strike.

Under date of November 22, 1946, the Los Angeles Daily News contained an article which reflected that felony indictments had been returned by the County Grand Jury on that date against 14 Hollywood film leaders for activity in the film strike. The article reflected that the 14 so indicted were arraigned before Judge William R. McKay and subsequently freed on $5,000 bail. Those charged were as follows:

Herbert K. Sorrell	Matthew Matison
Averill Berman	Carl Head
Ed Gilbert	Russell McKnight
Norval Crutcher	John Martin
James Skelton	Roy Tindall
Andrew Lawless	Frank Drdlik
Louis Whitman	Wilbur R. Highie

Specifically, Sorrell is accused of advising and encouraging the Conference of Studio Unions' members in their picketing of Columbia Studios. Berman is alleged to have incited pickets at Metro-Goldwyn-Mayer Studios during which demonstration several Deputy Sheriffs were injured. Gilbert, Matison and Frank Drdlik are charged with having incited pickets to disregard court orders at various union meetings. Lawless was accused of an attack upon Henry Siccardi, a non-striking film technician, on October 22, 1946. Sorrell, Matison and Gilbert are also named as having advised picketing of Columbia Studios on November 14, 1946. The other men are alleged to have directed picketing activities.

On July 19, 1947, Frank Barnes, Assistant District Attorney in Los Angeles, California, related that the indictments against Berman, Skelton, Tindall and Drdlik were dismissed because of insufficient evidence. He also stated that a challenge to the indictment had been presented which contended that the Grand Jury had not been selected in a manner provided by law. He stated that the Grand Jury did not represent a true cross section of society. Following is a brief background as well as the Communist affiliations of each of the individuals originally indicted:

Averill Joseph Berman

Berman is a Radio Commentator who resides at 1116-4/5 Tamarind, Hollywood, California. He was born on April 19, 1919, at Minneapolis, Minnesota. Berman was released on bond on November 19, 1946, after having been charged with violation of California Penal Code, Sections 182, 409, 166, 245 and 518. With regard to Berman's Communist connections, there exists to date no documentary evidence of his membership in the Los Angeles County Communist Party. However, he has been active on behalf of Communist front organizations in the Los Angeles area. A pamphlet was made available entitled "Campus Currents", which is a bulletin published by the Four Freedoms Club of the American Youth for Democracy, in Los Angeles. Page 1 of this bulletin for November 12, 1945, carried a heading, "Averill Berman, Addresses First AYD Meeting." The article stated that Berman, CIO reporter and Army orientation lecturer, highlighted the first meeting of the Four Freedoms Club on Friday, November 10, 1945. On January 9, 1946, Confidential Plant Informant, [redacted] of the Los Angeles Office, made available documentary evidence of an address made by Berman at the American Youth for Democracy Conference held on October 21, 1945, at Los Angeles City College.

[redacted] an active informant of the Los Angeles Office who furnishes [redacted] 6th C.D. Section of the Communist Party, provided a mimeographed announcement on July 29, 1946, distributed by the Executive Committee of this Section of the Communist Party urging members to attend a mass meeting scheduled for July 29, 1946, at the Gilmore Stadium Auto Parking Lot. Agents of the Los Angeles Office attending this meeting reported that Gordon Williams, candidate for the 59th Assembly District, State of California Legislature, was the Chairman of this meeting and that he introduced Averill Berman. Following Berman's talk, Williams introduced Emil Freed as Chairman of the 59th District Communist Club.

The East Side Journal, a local Los Angeles newspaper, on March 27, 1947, commented on the opinion expressed by Averill Berman in his news analysis over radio station KXLA. The newspaper specifically reflected that Berman pointed out the danger of Fascism in the proposed outlawing of the Communist Party and that he stated that the battle ground "has changed to the community where we must fight the corruption of our educational system, police force and local courts".

Norval Dixon Crutcher

Crutcher is Secretary-Treasurer of Local 683 of the Film Technicians Union, International Alliance of Theatrical and Stage Employees. He resides

at 2050 Hightower Street, Los Angeles, California. Crutcher was born in Louisville, Kentucky, on October 17, 1889. [redacted] Street, Los Angeles, stated that Crutcher joined the Communist Party in 1937 under the name of Norman Newman. [redacted] a discontinued paid informant of the Los Angeles Office who was formerly a member of the Los Angeles Police Department assigned to Communist and radical investigations, related that Crutcher joined the Communist Party on September 27, 1937, under the name of Norman Newman, having been recruited into the Party by Sidney Martin who was at that time one of the most active Communists in Hollywood.

Through [redacted] a functionary of the Communist Party in Los Angeles, it was ascertained that in 1944 Crutcher held 1944 Communist Political Association Card 47439. According to this source, the membership card was issued on December 6, 1944. Through this same source, it was also ascertained that Crutcher was also a member of the commission which governed the cultural and miscellaneous groups in the Hollywood area. Confidential Informant [redacted] related that in 1944, Crutcher was a member of the Hollywood Democratic Committee, an organization known to have been infiltrated by and under the influence of Communists.

Frank J. Drdlik

This individual, who is a member of the Set Designers Union #1421, resides at 5922 Carlton Way, Hollywood, California. Drdlik was born on August 19, 1901, in Yugoslavia. He was naturalized on February 20, 1922, in Douglas County, Nebraska, having Certificate #1659434. On May 17, 1947, an extremely reliable but highly delicate source advised that Drdlik was a member of the Communist Party. The record which this source made available was dated on December 11, 1945, and indicated he most probably had Communist Party membership card #49925.

Edward McCreary Gilbert

Gilbert, who is Business Agent of the Set Decorators Union #1421, resides at 1051 East Magnolia Avenue, Burbank, California. Gilbert, who is 43 years of age, has been affiliated with the Communist Party in Los Angeles for a considerable length of time. Through a highly confidential but thoroughly reliable source it was ascertained on February 11, 1947, that Gilbert had returned from special leave to the Whitman Branch of the Communist Party.

Confidential Informant [redacted] of the Los Angeles Office who is a member of the Communist Party, attended a homecoming party of the Walt Whitman Communist Party Club in Los Angeles on December 1, 1945, held at the home of Art and Evelyn Shapiro, both Communists, in honor of returned veterans. According to this reliable source, Gilbert was in attendance at this meeting.

This same source advised that on January 11, 1946, at a meeting of the Whitman Club of the Communist Party, Gilbert was nominated for the position of Chairman but declined after George Sandy, Los Angeles County Financial Director of the Communist Party, stated that Gilbert was "tied up in studio unions".

Carl C. Head, also known as Earl Clark Head

Head is chairman of the Conference of Studio Unions and Assistant Business Agent of the Painters Union Local #644. He resides at 143 North Mariposa, Los Angeles, California.

Head, who is 51 years of age, has not been identified as a member of the Communist Party in Los Angeles to date.

Wilbur R. Higbie, also known as Ray Higby

Higbie, who is a member of the Carpenters Union Local #946, resides at 909½ South Catalina Street, Los Angeles. Higbie, who is 47 years of age, has no previous Communist record according to the Los Angeles Office.

Herbert Knott Sorrell

Sorrell is the Business Agent of Local #644, Studio Painters Union, AFL, and is the President of the Conference of Studio Unions. Sorrell resides at 1153 Norton Avenue, Glendale, California. At the time of his arrest in November, 1946, Sorrell was 49 years of age.

The [redacted] records also show that Sorrell was arrested on November 8, 1930, on a gambling charge. As a result of this arrest, he was fined $10 and given 5 days in jail. In October, 1946, Tom Cavitt, Representative of the California Tenney Committee Investigating Un-American Activities, provided the Los Angeles Office with a photograph of a receipt for a Communist Party membership book #60622 on which appears the signature "Herb Stewart". The signature appears to have been started as "So" and then the "T" written over the "o". This receipt refers to book #74283 signed "Herbert Stewart".

[redacted] California, furnished the Los Angeles Office on June 6, 1941, with a 1938 Communist Party registration blank filled out in handprinting under the Party name: "Herbert Stewart". The Bureau's Laboratory, after a handwriting comparison, positively identified the document as having been prepared by Herbert K. Sorrell. The Los Angeles Office has no documentary evidence of membership on the part of Sorrell in the Communist Party or the Communist Political Association since 1938.

From [redacted] in Los Angeles, it was ascertained on October 31, 1945, that a discussion was had regarding the strike situation participated in by members of the Hollywood Section of the Los Angeles County Communist Party. During this discussion the probability of having Herbert Sorrell actually join the Communist Party was discussed. MacClelland, who at that time was a functionary of the Hollywood Section, terminated this discussion by stating she had discussed this possibility with Sorrell, who advised her he had considered it but decided not to because he would turn red in the face if someone were to ask him if he were a member and it was necessary for him to reply that he was not, knowing himself that he actually was. MacClelland stated that Sorrell had advised her he was conscious of the class struggle.

A 6-page information bulletin released by the International Alliance of Theatrical Stage Employees dated November 13, 1945, entitled "The Record of Herbert K. Sorrell, President of CSU (Conference of Studio Unions) and Strike Leader in the Hollywood Strike Commencing March 12, 1945" was obtained. The subheading for this bulletin was "Communist Activities from 1938 up to the Present Time". According to this bulletin, Sorrell was associated with the following organizations. The following quotations are taken directly from the bulletin:

"1. Motion Picture Democratic Committee. Herbert K. Sorrell was a member of this Executive Board and continued actively to support the new position of the organization, which was in strict conformance with the Communist Party line.

"2. Hollywood Democratic Committee. Herbert K. Sorrell now emerges as a member of the Executive Board of this organization, whose program is just the reverse of its predecessor where he was also a member of the Executive Board.

"3. Labor's Non-Partisan League. Herbert K. Sorrell was State President of this organization and opposed the third term for President Roosevelt, denouncing him for leading us into war.

"4. Patterson Slate. This organization opposed aid to England and was strictly isolationist. It followed the Communist Party line and was in sympathy with the aims of the Party.

"5. Workers Alliance. Herbert K. Sorrell was one of the speakers at a mass demonstration of this organization before the Hollywood District SRA headquarters, 245 South Western Avenue, March 7, 1940.

"6. National Federation for Constitutional Liberties. The Attorney General of the United States has pronounced this organization to be a Communist front. Herbert K. Sorrell in the official announcement of the meeting appears as one of the sponsors of this organization. This organization has followed every twist and turn of the Communist Party Line and is still in operation.

"7. Yanks Are Not Coming Committee. Herbert K. Sorrell was listed as one of the speakers at the Student Union, University of California at Los Angeles, on April 18, 1940. The purpose of the meeting was to induce the students of the college to stage a 'peace strike'.

"8. Schneiderman-Darcy Defense Committee. Herbert K. Sorrell was a member of the committee to protest the deportation of William Schneiderman and Samuel Darcy, two top officials of the Communist Party.

"9. Earl Browder. Sorrell sent a petition demanding the immediate release of Earl Browder, head of the Communist Party in the United States, during his incarceration in the Atlanta Penitentiary.

"10. Leo Gallagher Testimonial. Sorrell was one of the sponsors of a testimonial dinner given in honor of Leo Gallagher, Communist of the law firm of Katz, Gallagher and Margolis, given at the Wilshire Bowl in Los Angeles on June 2, 1941.

"11. Harry Bridges Committee to Defeat Deportation. Herbert Sorrell was one of the signers of an open letter addressed to the President of the United States protesting the deportation of Bridges.

"12. American Youth for Democracy. On December 1, 1944, the AYD in the Los Angeles area held a meeting for the celebration of the first anniversary of the change of the name Young Communist League to American Youth for Democracy. Herbert K. Sorrell was one of the sponsors of the meeting.

"13. People's World Press Conference. The People's World is a Communist publication on the West Coast. On August 4, 1943, a press conference was held for the benefit of this publication at 2936 West 8th Street, Los Angeles, California. Sorrell was one of the sponsors of the conference.

"14. Third Annual Convention, Los Angeles County Communist Party. This convention was held April 29 and 30 and May 1, 1938, at 121 West 18th Street, Los Angeles. Herbert K. Sorrell has denied that he has ever been a member of the Communist Party. A photostatic copy of the minutes of the above Communist convention shows the following names written on the back page: William Schneiderman, State Secretary of the Communist Party, District 13; Don Healy; High Wilkins; Herb Sorrell and Urchel Daniels."

Andrew Lawless

Lawless is a member of the Studio Painters Union #644 and resides at 10736 Lawler Street, Los Angeles, California. At the time of his arrest Lawless gave his age as 45.

On October 4, 1946, [redacted] Los Angeles, advised the Los Angeles Office by telephone that [redacted] Andrew Lawless, a carpenter, was taking a leading part in the studio strike in Hollywood. He described [redacted] Andrew as a "right-hand man of Herbert Sorrell". He stated [redacted] was a loyal American citizen who was not a member of the Communist Party. [redacted] readily admitted the fact that there were numerous Communists in the Conference of Studio Unions.

Confidential Informant [redacted] of the Los Angeles Office advised that Andrew Lawless was "one of the sluggers for Herbert Sorrell". [redacted] related that, although Lawless has "played along with the Communists", he did not believe him to be an actual member of the Communist Party.

Russell L. McKnight

McKnight is the President of Local #683 which is the Film Technicians Union affiliated with the International Alliance of Theatrical Stage Employees. McKnight resides at 4317 Bakman Street, North Hollywood, California, and at the time of his arrest in November, 1946, he gave his age as 38.

The masthead of the November, 1943, issue of the International Alliance of Theatrical Stage Employees, Local 683, publication called "Flashes" reflects that Russell L. McKnight was President of the organization. Norval D. Crutcher, previously identified as a Communist, was Secretary and Treasurer.

On July 21, 1947, [redacted] who is an investigator of the Los Angeles District Attorney's Office, exhibited a sworn statement which he

took from [redacted] in the office of the International Alliance of Theatrical Stage Employees on April 1, 1947. This statement was taken in connection with the Conference of Studio Unions' Strike. The following excerpts were taken from this statement reflecting McKnight's Communist tendencies. According to [redacted] in 1944 he was working as technical editor of the magazine "Flashes". He related that during this period he differed with the policies of McKnight who was the editor of the magazine. He stated he told McKnight that he was plugging Communism and that it was [redacted] desire that the magazine contain writings of a technical nature. [redacted] stated it was his wish to publish a magazine representative of the film technicians and not a magazine dealing in politics or Communism. Continuing his comments regarding his differences with McKnight in the publication of the magazine, he stated as follows:

> "Then when he went so far to the left that I couldn't take it any longer -- I couldn't ask people like Bell and Howell to advertise in a paper that showed a cartoon of Westbrook Pegler living in a sewer and called the President a Fascist. I couldn't go for that. Then he called me a Fascist and I resigned. I told him I won't go on with this stuff. He said, 'O.K., across your card at the union office which I have filed I have written "traitor"'. I said, 'All right then, and when your office is some day broken into by the FBI, I will be very happy to have them see that record, that I was not one of your party'. Those are my exact words to him."

Confidential Informant [redacted] of the Los Angeles Office, reported that Russell McKnight ran for the Los Angeles City Council from the Hollywood area in the 1947 Spring elections, but was defeated. He advised that the Communist Party supported McKnight and commented as follows regarding the Communist Party support given him. [redacted] stated he was present at a meeting of the Communist Club held on February 18, 1947, at which John Stapp, Hollywood functionary of the Communist Party, stated that the Party agreed to handle completely the 125 precincts in the second district for the McKnight campaign, working in the name of the campaign and not in the name of the Party. He stated that the progressive AFL had come out in favor of McKnight. He related that the Communist Party was only supporting and not endorsing McKnight, continuing that "We endorse only Communist candidates".

John R. Martin

Martin is the Business Representative of Local 683, Film Technicians Union, and resides at 2144 Midvale Avenue, West Los Angeles.

The Hollywood Reporter for March 2, 1945, (a trade paper) stated that John R. Martin was a member of the Board of Hollywood Guilds and Unions. Confidential Informant [redacted] related that an organization known as the "Motion Picture Labor Committee for Political Action" was set up on September 6, 1943, at a meeting held at 1627 Tujunga Boulevard. The purpose of this organization, according to [redacted] was ostensibly to take part in the forthcoming elections, nationally and locally and to elect candidates favorable to the cause of the Communist Party. John R. Martin attended this meeting representing his Local Union #683. The masthead of the November, 1943, issue of "Flashes", previously identified, reflected that Martin was the Business Agent with known Communist Norval D. Crutcher, previously referred to herein, as Secretary-Treasurer.

Matthew Irving Matison (frequently spelled Mattison)

Matison is the President of the Screen Story Analysts Guild. He resides at 8441 Ukon Trail, Court #2, Canoga Park, California. Matison was born in Boston, Massachusetts, on May 30, 1915. The records of the Registry Department in the City of Boston reflect that Matison's father and mother were born in Russia.

On March 25, 1945, Confidential Informant [redacted] a paid reliable informant of the Los Angeles Office, who has access [redacted] Communist Party headquarters in Los Angeles, produced a piece of paper with the following notation thereon:

> "(March 20, 1945). Matthew Matison, No. 75899 (1945) from East End Club, Pittsburgh, Pennsylvania. Has no transfer. Lives with George Maki of the East Los Angeles Club, 4306 East 5th Street, Los Angeles 22. Looking for work. From New England."

Through this same source, it was ascertained in March, 1945, that Matthew Matison, who was issued Communist Political Association membership card 75899 was transferred from the East End Club of Pittsburgh Communist Political Association to the Los Angeles County Communist Political Association. It was also ascertained through a highly confidential and delicate source that Matison was a member of the North Hollywood Section of the Los Angeles County Communist Party during 1946.

James N. Skelton

The Business Agent of Local 946 of the Studio Carpenters, AFL, Skelton resides at 3760 Dover Street, Los Angeles, California. According to Confidential Informant [redacted] Skelton is not a Communist and he is definitely anti-Communist. He stated that Skelton accepts the support of the Communists to try to win the strike for the Conference of Studio Unions.

Roy Tindall, with alias Roy Tyndall

Tindall is the Business Agent of the International Brotherhood of Electrical Workers, Local #40. He resides at 1225 North Highland, Los Angeles, California. There is no information available in the Los Angeles Field Division reflecting that Tindall has any connections with the Communist Party.

Louis Whitman

This individual is a member of the Studio Carpenters Union Local 946 and was a picket captain in the Conference of Studio Unions' strike. He resides at 935½ North Vendome Street, Los Angeles. At the time of Whitman's arrest, he gave his age as 50 and Social Security number as 067-16-0680. The Los Angeles Office has no information or evidence that Whitman is a member of the Communist Party.

The Los Angeles Daily News of July 7, 1947, carried an article reflecting that 11 major Hollywood Studios in the International Alliance of Theatrical Stage Employees were sued on July 7, 1947, for $43,000,000 by the striking Conference of Studio Unions. According to the article, former Attorney General for the State of California, Robert W. Kenny, and his law partner, Morris E. Cohn, filed suit in Federal Court. The suit was based on the provisions of the Sherman Anti-Trust Act charging the existence of a "back scratching" agreement between the producers and the International Alliance of Theatrical Stage Employees to kill off competition in their respective fields. If the International Alliance of Theatrical Stage Employees helped the major studios kill off independent competition, the suit said, the International Alliance of Theatrical Stage Employees would help the major producers crush the Conference of Studio Unions. The suit charged that Willie Bioff, former head of the International Alliance of Theatrical Stage Employees, who, according to the news article, was convicted of extorting bribes in the film industry still "formulates, directs and supervises the affairs of the defendant, the International Alliance of Theatrical Stage Employees". The article also reflected that this was the second million dollar suit filed in four days relating to the 10 month old Conference of Studio Unions strike. Sixteen members of the AFL Studio Carpenters Brotherhood asked for $28,000,000 in back pay in a suit filed against the major producers and the International Alliance of Theatrical Stage Employees.

Screen Writers Guild

The Motion Picture Almanac for 1942 and 1943 reflected that the Screen Writers Guild was an affiliate of the Authors League of America, Inc.

The Authors League of America does not have a local organization in Los Angeles. The representative of the Authors League of America in Los Angeles until recently was Ann Roth Morgan, who was secretary of the Screen Writers Guild. According to a highly confidential but most delicate source, Morgan was a member of the Communist Party, USA, assigned to Branch A-1 of the Northwest Section, and as of November 1?, 1945, was a member of the Communist Party, Northwest Section, Los Angeles, California.

The Hollywood Press Times, (a weekly "throw away" tabloid which according to informant [redacted] followed the Communist Party line) for November 10, 1944, reflected that the Screen Writers Guild was organized in 1933 in the Hollywood motion picture industry. Informant [redacted] has reported that this was one of the first unions in the cultural field to come under the influence of Communists in Hollywood. He related that among the original organizers were John Howard Lawson, Samuel Ornitz, and Guy Endore. These individuals who have been identified as Communists, are referred to in Section I of this memorandum where their Communist affiliations are set forth. According to [redacted] John Howard Lawson, Robert Rossen, Lester Cole, Hugo Butler, Waldo Salt, and Ring Lardner, Jr., are among the leading Communists in the Guild who have been most influential in the forming of its policies. All of these individuals have been identified as Communists and their Communist affiliations are set out in Section I of this memorandum.

[redacted]
California, in June, 1945,
Screen Writers Guild. He stated that between 1935 and 1939, he realized that Communists were gaining control of the Screen Writers Guild. He related that the Communists gained this control through their untiring efforts in seeking to project their ideals in the Guild. He stated that they called more meetings "than any human being but one interest in Communism could ever desire to attend". He recalled specifically that from 1935 to 1939 he spent almost all of his evenings attending meetings primarily directed at his personal effort to keep the Communists from controlling the Screen Writers Guild. He related that after years of fighting, he found it impossible to do anything about the Communist control of the Guild which resulted in his withdrawing his membership. He emphatically stated that there was no question in his mind but that the Communist element was in complete control despite the fact that the majority of the membership in the Screen Writers Guild, in his opinion, were neither Communist members nor Communist sympathizers. This source related that John Howard Lawson has a strong influence on the members of the Executive Board of the Screen Writers Guild. He related that in his opinion, John Howard Lawson, Gordon Kahn and Ring Lardner, Jr., are the three most dangerous Communists in Hollywood.

According to the organization's official publication in June of 1945 there were approximately 13,000 members of the Screen Writers Guild.

Of this number about 100 were identified as Communists at that time through information obtained by a very confidential but extremely delicate source. The names of these individuals who are still affiliated with the motion picture industry are set out in Section I of this memorandum. In addition, a great many others, according to [redacted] were associates of Communists, reported to be sympathetic to Communist ideologies and/or members of Communist front organizations.

However, in order to show the true significance of these figures, it is necessary to consider the reports of such confidential informants as [redacted] as well as [redacted] of the Motion Picture Alliance for the Preservation of American Ideals, the latter group having been formed to oppose Communist influence in the motion picture industry during February of 1944. These informants have stated that the Screen Writers Guild is actually controlled and operated by between 100 and 300 members who take an active interest in the work of the organization. As a further clarification of these figures, it was noted that in January of 1946, the "Screen Writer", the official publication of the Screen Writers Guild, contained a report reflecting that there were 1317 members of the Screen Writers Guild. The report classified 972 members as being active and 345 as associate members. The associate members were identified as writers who have been elevated to directorships or producerships in the motion picture industry. It also pointed out that of the 972 members of the Screen Writers Guild, only 366 were employed at that time in the eight major studios in the motion picture industry.

Informan[redacted] related that the majority of the members of the Screen Writers Guild belonged to the Guild as a bargaining agency and not for any "political reasons". However, Communists belong to the Guild for "political reasons". Hence the majority of the members of the Screen Writers Guild do not attend the regular meetings and take no active interest in the Guild. [redacted] of the Motion Picture Alliance, [redacted] Beverley Hills, California, reported that for 14 years he carried on an open fight with the leaders of the Screen Writers Guild due to the fact that it was completely dominated and controlled by Communists since its organization. He identified the following individuals as the principal figures in the Communist controlled group.

John Howard Lawson	Lester Cole
Sam Ornitz	Borris Ingster
Gordon Kahn	John Bright
Fred Rinaldo	Dorothy Parker
Dashiell Hammett	Marian Spitzer
Donald Ogden Stewart	Ring Lardner, Jr.

[redacted] stated that he is certain that these individuals are all Communists. He continued by relating that many years ago he thought a man could not be called a Communist unless he carried a card (Communist Party membership card) but that he has come to learn that the most dangerous Communists do not carry cards. He related that he could prove every one of these individuals was a Communist by his strict adherence to the Communist Party policy over the past 14 year period.

According to the Hollywood Reporter a Hollywood studio daily paper, dated August 21, 1946, the "second report on Un-American Activities in California, published by the Joint Fact-Finding Committee of the State Legislature, stated that the Committee members consider John Howard Lawson one of the most important Marxist strategists in Southern California. John Leech, former Secretary of the Communist Party for Los Angeles County, testified before the Los Angeles County Grand Jury that Lawson had been sent from New York to Hollywood by the Central Committee of the Communist Party and that he had immediately become active in Hollywood Study Clubs and in the Communist faction of studio unions, particularly in the organization of the Screen Writers Guild. Leech stated that Lawson became a dominant figure in Communist Party drama groups and attended Communist Party faction meetings in New York and Hollywood. Thus, Leech's testimony establishes that the Screen Writers Guild's founder, the first president, came directly to Hollywood from Communist Headquarters in New York and that the establishment of the Screen Writers Guild was the mission he was entrusted with by that headquarters. Lawson was the first commissar of thought planted by the Communist Party in the motion picture industry."

[redacted] of the International Alliance of Theatrical Stage Employees, on July 17, 1947, stated that the Screen Writers Guild is definitely under the control of the Communist Party, principally through three men, John Howard Lawson, its founder; Gordon Kahn and Emmet Lavery, the present President of the group. According to this source, all three of these individuals are Communists. He stated that they do not necessarily have membership cards in the Party so far as any documentary proof is concerned but their policies and dealings in the Screen Writers Guild which have always coincided with the current Communist Party Line, cause him to believe they are Communists. He related he thinks Lavery knows what "the score is" and "Party member or not, he is not being innocently taken in by the Communist Party".

The Communist connections of Kahn and Lawson are set out in Section I of this memorandum.

There is no evidence in the Los Angeles Office indicating Lavery is a member of the Communist Party. However, [redacted] former National Communist functionary [redacted] who is now acting as an

informant for the New York Office, related that Emmet Lavery is supposed to be a well-known Catholic. According to [redacted] it was felt by the Party that because of Lavery's being known as a Catholic, Lavery could be effective where a man better known for his Communist connections might have been at a disadvantage. Although supposedly a Catholic, [redacted] related Lavery was regarded by Communist Party leaders at the National Headquarters as a loyal and faithful follower of the Communist Party Line. [redacted] remarked that Lavery might not have been as much under the influence and control of the Communists at the outset of his affiliation with the Guild as he became later on. He may have eventually become an actual member of the Communist Party although [redacted] was not sure of this. In any case, Communist leaders were well aware of Lavery's weaknesses and made very good use of him in connection with their program in the Screen Writers Guild.

[redacted] related that, with regard to the Screen Writers Guild generally, the Communists were either organizers of or a big factor in the organization of the Screen Writers Guild. He stated that the Communists definitely have control of this organization and that the development of the Guild was part of the Communist program to infiltrate the movie industry and to dictate policies to the industry. He stated that he recalls hearing the Screen Writers Guild and its activities discussed by the Communist leaders and remembers discussions by the Cultural Committee of the Communist Party in which it was agreed that the control of the writers in Hollywood would provide the wedge for control of all Hollywood. The purpose of the Guild, he stated, was to obtain better conditions for its members and to further the Communist Party's position in influencing public opinion. After the Guild was fully organized, [redacted] related the Party used it in many ways including for the purpose of "pulling the leg of management". In accordance with Communist Party strategy of using the negative approach when the positive was found to be unsuccessful or unsuitable, the Guild was also utilized successfully for its "disintegrating effect". [redacted] explained that he meant by this that management and influential persons were forced into line to avoid criticism. So-called "experts" within the Guild have been, by belittling and harping along certain lines, effective in isolating persons who opposed the Party's line or at least were successful in destroying their effectiveness. [redacted] knows from reports seen by him at the Daily Worker Office and at Party Headquarters, that at the time he left the Party which was in the Fall of 1945, the Guild was as completely under the Party's control as such organizations as the International Workers Order.

The May, 1946, issue of "Screen Writer", listed the Screen Writers Guild's studio chairmen. This list included Melvin Levy for Columbia Studios, Isobel Lennart for Metro-Goldwyn-Mayer, Abe Polonsky for Paramount, and Henry Myers for RKO. All of these individuals have been identified as Communists and their Communist affiliations are set out in Section I.

According to the "Screen Writer," Volume No. III, No. 2, dated July, 1947, the present officers and executive board members of the Screen Writers Guild are as follows:

Emmet Lavery	President
Mary McCall, Jr.	First Vice President
Howard Estabrook	Second Vice President
Hugo Butler	Third Vice President
F. Hugh Herbert	Secretary
Harold Buchman	Treasurer

Executive Board

Melvill Baker	F. Hugh Herbert
Harold Buchman	Talbot Jennings
Hugo Butler	Ring Lardner, Jr.
James M. Cain	Ranald MacDougall
Lester Cole	Mary McCall, Jr.
Philip Dunne	George Seaton
Howard Estabrook	Leo Townsend

Alternate Executive Board Members

Maurice Rapf	Henry Myers
Gordon Kahn	David Hertz
Isobel Lennart	Morris E. Cohn, Counsel
Valentine Daview	Alice Penneman, Secretary

Of the above 28 officers and executives the following 10 are, or have been, members of the Communist Party.

Harold Buchman

Buchman has been identified through a highly confidential but most delicate technique on August 31, 1944, January 8 and 16, February 26 and November 19, 1945, as a member of the Northwest Section of the Los Angeles County Communist Party or Communist Political Association. Through this source it was also ascertained that he was a functionary of the Party and held 1945 Book #46802.

Hugo Butler

Through this same source it was ascertained on August 31, 1944, January 8 and 16, 1945, and February 26, 1945, that Butler was a member of Branch A-3 of the Northwest Section of the Los Angeles County Communist Party and that he had been a member of the Communist Political Association.

Lester Cole

The same source advised that on August 31, 1944, January 8 and 16, 1945, and February 26, 1945, Cole was a member of Branch A-3 of the Northwest Section of the Los Angeles County Communist Political Association and his 1945 Book Number was 46805.

David Hertz

The same confidential source also related that on January 16, 1945, Hertz was a member of the Northwest Section of the Los Angeles County Communist Political Association.

Gordon Kahn

The same source related that on August 31, 1944, January 8 and 16, February 26, and November 19, 1945, Kahn was a member of the Northwest Section of the Communist Political Association or the Communist Party. His 1945 Book was #46823.

Ring Lardner, Jr.

On August 31, 1944, January 8 and 16, February 26 and November 19, 1945, the same confidential source advised that Lardner was a member of Branch A-1 of the Los Angeles County Communist Political Association or Communist Party. He held 1945 Book #46806.

Isobel Lennart

The same source related that on August 31, 1944, January 8 and 16, February 26, and November 19, 1945, Lennart was a member of the Northwest Section of the Los Angeles County Communist Party or the Los Angeles Communist Political Association. She held 1945 book #46816.

Henry Myers, also known as Henry Meyers

On August 31, 1944, January 8 and 16, and February 26, 1945, the same source advised that Myers was a member of the Los Angeles County Communist Political Association and in 1945 held Book #41819.

Lawrence Rapf

On August 31, 1944, January 8 and 16, February 26 and November 19, 1945, Rapf was a member of Branch A-1 of the Northwest Section of the Los Angeles County Communist Political Association or Communist Party, according to the same source. In addition this source reported that he was a member of the Communist Party in 1943, at that time listed as a functionary of the Northwest Section.

Leo Townsend

On August 31, 1944, January 8 and 16, February 26 and November 19, 1945, Townsend was a member of Branch A-1 of the Northwest Section of the Los Angeles County Communist Party and held 1945 Book #41824. In addition, he was also a member of the Communist Political Association.

Former Special Agent [redacted] on December 11, 1946, ascertained that Ann Roth Morgan, 860 Westmont Drive, Los Angeles, and Ruth Birnkrant were employed as secretaries in the office of the Screen Writers Guild. This highly confidential but delicate source, referred to above, on January 16, 1945, identified both of these women as members of the Los Angeles County Communist Political Association.

The "Screen Writer", which is the official publication of the Screen Writers Guild, is a monthly publication. The following individuals are responsible for its publication, according to Volume 3, Number 2, dated July, 1947:

Editor:	Gordon Kahn	
Director of Publications:	Robert Shaw	
Editorial Committee:	Art Arthur	Herbert Clyde Lewis
	Martin Field	Harris Gable
	Richard Hubler	Lester Koenig
	Isobel Lennart	Ronald MacDougall
	Bernard Schoenfeld	Theodore Strauss

In addition to the above, a review of the December, 1946, and January, 1947, issues of the Screen Writer was made and it was noted that the following individuals have had responsibilities in connection with the publication of the magazine:

Editorial Committee:	Sidney Boehm
Director of Publications in 1946:	Harold J. Salemson
Editorial Committee:	Paul Trivers
Editor in 1946:	Dalton Trumbo
	Adele Buffington
	Philip Dunne
	Ring Lardner, Jr.
	Sonya Levien
	Stephen Morehouse Avery

Of the 21 individuals listed above, 8 are or have been members of the Communist Party or Communist Political Association. They includes

Herbert Clyde Lewis	Bernard Schoenfeld
Theodore Strauss	Paul Trivers
Dalton Trumbo	Gordon Kahn
Isobel Lennart	Ring Lardner, Jr.

The Communist connections of these individuals are set out in Section I of this memorandum.

Exemplar of the influence had by these Communists within the organization was the October, 1946, issue of the "Screen Writer". In this publication, an editorial appears concerning the Communist-inspired American Authors Authority; an article concerning the scope of the Screen Writers Guild; a third article by Communists Howard Dimsdale and Guy Endore; a fourth article on a technical phase of writing; the fifth on opinions and motion pictures; and the sixth by Communist screen writer Lester Cole on wage negotiations for screen writers. The Communist affiliations of Howard Dimsdale, Guy Endore and Lester Cole are set out in Section I.

In the back of the publication, there is a section entitled "News Notes". An analysis of these notes also clearly shows how the Communist cause is disseminated by this publication. For example, "News Notes" in this issue carried an announcement by the California Labor School, a Communist inspired group, of a series of courses, a production by the Communist influenced Actors Laboratory, an announcement of the Communist influenced People's Educational Center carrying details of the curriculum of this school as well as a report concerning the Hollywood Writers Mobilization, a Communist influenced group. The Communist connections of the Actors Laboratory, the People's Educational Center, and the Hollywood Writers Mobilization are set out in Section III of this memorandum.

The American Authors Authority, previously referred to, was said to have been established and conceived by the Screen Writers Guild. The inception of this plan, according to the "Screen Writer", resulted from a meeting of the Screen Writers Guild Original Material Committee of which Communist Ring Lardner is the head. Confidential Informant [redacted] advised on December 13, 1946, that the American Authors Authority is a proposed agency to be set up by the Authors League of America and its affiliated branches, the Authors Guild, the Dramatists Guild, the Radio Writers Guild and the Screen Writers Guild. The purpose of this agency is to protect the economic interests of all writers and authors of every kind who write for

the screen, for publishing houses, magazines, radio, etc., by making this agency in effect an over all "holding agency" of all the written material produced by the writers in the United States. The formation of this American Authors Authority is based on one central idea, that is, that no writer may sell outright to any film company or publisher of any kind his written material but that such written material shall be "leased" only and that the copyright of all such material is assigned by the writer to the American Authors Authority when it is offered for sale originally. Thus, while the writer is technically the owner of the story, article or screen play, the copyright on same would be held by the American Authors Authority under its control. The American Authors Authority maintains that there are only three issues involved in the plan and states them as follows:

1. Under the authority they (the film producer or publisher) will not through re-makes be able to make two or more profits out of one story purchased.

2. They will be restrained from accepting as a free gift from the writer his secondary rights in any piece of material such as television, radio, serial, etc.

3. They will be restrained from freezing a writer's material on their shelves for an indefinite period while he watches the chances for other sales pass by.

Confidential Informant [redacted] related that the formation of the American Authors Authority within the Screen Writers Guild of Hollywood "has a relation to the general activities of the Communist Party as shown by the individuals of the over all committee of that guild and who are given the task of putting it across." The names appearing in this committee as reported by [redacted] are as follows:

Emmet Lavery, Chairman	Ring Lardner, Jr., Vice President
Robert Ardrey	Arthur Edmund Beloin
Alvah Bessie	True Boardman
James M. Cain	Morris E. Cohn
Philip Dunne	Joseph Fields
Aubrey Finn	Everett Freeman
Frances Goodrich	Albert Hackett
T. Hugh Herbert	Boris Ingster
Albert Maltz	Mary McCall, Jr.
Sam Moore	Arch Oboler
William Pomerance	Allen Rivkin
Adele Rogers St. John	Louise Rousseau
Arthur Schwartz	

Ring Lardner, Jr., Alvah Bessie and Albert Maltz have been identified as Communists in Section 1 of this memorandum. In addition, through a highly confidential but very delicate source, Aubrey Finn was identified August 31, 1944, January 8 and 16, and February 26, 1945, as a member of the Communist Party on special leave since December, 1942, having entered that status in January, 1943, from Branch-D of the Northwest Section of the Los Angeles County Communist Party. In 1943 his Communist Party Book was #215153.

Through this same source on January 16, 1945, Sam Moore was identified as a member of Branch D of the Northwest Section of the Los Angeles County Communist Political Association. He was educational director of that Branch and was assigned Book #44635.

Through this same source, William Pomerance on January 16, 1945, was identified as a member of Branch A-3 of the Northwest Section of the Los Angeles County Communist Political Association and was assigned Communist Book #46294.

In this connection it is of interest to point out that it was ascertained [redacted] that Lawson on May 23, 1946, stated in a conversation with Bert Bargeman that the best method to fight "Fascism" was to Communize the writers and producers in Hollywood and, eventually, control every picture and fiction story produced in Hollywood. He continued that perhaps one day it would be possible to control every news article in the United States that the people read. By way of identification concerning Bert Bargeman, it should be pointed out that at that time she was employed as a secretary at the Hollywood Writers Mobilization.

It is through the Communists in this group, the Screen Writers Guild, that Communist ideology is disseminated to the fellow traveler, Communist sympathizer, and unsuspecting writers who are affiliated with the Guild in the motion picture industry. The Communists and Communist pressure in the Guild thus caused the injection into motion picture scripts of Communist propaganda and the elimination of anti-Communist statements and scenes from original motion picture scripts.

Screen Writers Guild Members Connected with the
Office of War Information Overseas Film Program

In July of 1945 over fifty writers, all members of the Screen Writers Guild, were working on scripts for pictures to be produced in conjunction with the Office of War Information Overseas Film Program. Among the editorial board members were the following members of the Screen Writers Guild:

John Howard Lawson	Robert Rossen
Marc Connelly	Howard Estabrook
Sidney Buchman	Howard Koch
Charles Brackett	Harry Tugend
John Houseman	Talbot Jennings

John Howard Lawson, Sidney Buchman and Robert Rossen have been identified as Communists, and their Communist Party affiliations are set out in Section I.

Marc Connelly has been reported by Informant [redacted] in 1944 as having been a member of the Communist Party. [redacted] has also stated that he was a member of the League of American Writers and the Hollywood Democratic Committee. The Communist connections of these two organizations are set out in Section III of this memorandum.

Charles Brackett has been identified by Informant [redacted] as having been a member of the Screen Writers Guild. The League of American Writers and the Hollywood Democratic Committee.

John Houseman has been identified by Informant [redacted] as having been a member of the League of American Writers. The People's World, a Communist publication for June 10, 1944, reflected that Houseman was a member of the Hollywood Writers Mobilization.

Howard Estabrook has been identified by Informant [redacted] as having been a member of the League of American Writers, an instructor at the Peoples Educational Center in Hollywood and a member of the Executive Council of Hollywood Democratic Committee.

Informant [redacted] has reported that Howard Koch has been a member of the League of American Writers, The Screen Writers Guild, and the Hollywood Independent Citizens Committee for the Arts, Sciences and Professions.

Informant [redacted] has related with regard to Harry Tugend that he was a member of the Screen Writers Guild and a member of the Hollywood Democratic Committee. The People's World for June 10, 1944, reflected that Tugend was a member of the Hollywood Writers Mobilization.

According to Informant [redacted] Talbot Jennings was a member of the League of American Writers and the Screen Writers Guild.

As has been previously indicated in this section the organizational affiliations of the above individuals have been set out to show that these individuals have been connected with organizations which have been infiltrated by Communists or are under the influence of Communists. The organizations with which these individuals are affiliated are discussed in Section III of this memorandum.

Screen Actors Guild

On April 10, 1947, Special Agents of the Los Angeles Office interviewed Ronald Reagan and his wife, Jane Wyman, at their request in order that they might furnish information to this Bureau regarding the activities of some members of the Guild who they suspected were carrying on Communist Party work. Reagan advised that the Screen Actors Guild had 12 officers and that the work of the Guild was carried on principally through the Executive Board composed of 12 officers plus past presidents.

Reagan and his wife advised that for the past several months they had observed during the Guild meetings there were two "cliques" of members, one headed by Anne Revere and the other by Karen Morley which on all questions of policy confronting the Guild, followed the Communist Party Line. Reagan related that Revere and Morley do not appear to be particularly close, but whenever an occasion arises necessitating the appointment of some member to a committee or to an office, the two cliques invariably either nominate or support the same individual. Reagan and his wife listed the following actors and actresses as supporting Revere and Morley:

Alexander Knox	Howard DeSilva
Hume Cronyn	Dorothy Tree
Howland Chamberlain	Senela Royale

Reagan also mentioned Larry Parks has also supported this group on several occasions. Of the individuals mentioned by Reagan and his wife, those known to the Los Angeles Office as being or having been members of the Communist Political Association or the Communist Party are as follows:

Anne Revere	Karen Morley
Howard DeSilva	Dorothy Tree
Howland Chamberlain	Larry Parks

Reagan advised that recently an actor by the name of Lloyd Gough appeared to be a particularly close friend of Karen Morley and had very vociferously supported Revere and Morley. He stated that Gough had recently been named Chairman of the clique within the Guild which calls itself the "Combined Actors Committee". He related that this Committee includes in its membership the element which he and his wife consider the radical element. He also related that this group apparently meets separately prior to the Guild meetings and agrees on the policy it will follow at the meetings. Lloyd Gough was identified as a member of the Communist Party through a highly confidential but very delicate source in May of this year. Through another very reliable but extremely delicate source, it was ascertained that the records of the Communist Party have reflected that 71 members are listed as actors or actresses. Of this number, 54 have been verified through the Guild as Guild members, 42 of which are in a current status. This verification was made on July 31, 1947.

The following 42 persons currently in good standing with the Screen Actors Guild are known to be members of the Hollywood Section of the Los Angeles County Communist Party and/or former members of the Los Angeles County Communist Political Association. The Communist affiliations of these actors and actresses are set out in Section I of this memorandum.

Georgia Backus	Helen Beverly
Roman Bohnen	Lloyd Bridges
Joseph Bromberg	Morris Carnovsky
Howland Chamberlin	Lee Cobb
Howard DeSilva	Mary Jo Ellis
Virginia Farmer	June Foray
Julie Gibson	Jody Gilbert
Lloyd Gough	Freddy Graff
Alvin Hammer	Tom Holland
Victoria Horne	Victor Killian
Mark Lawrence	Canada Lee
Norman Lloyd	Ray Mayer
John (Skins) Miller	Patricia Miller
Karen Morley	Ruth Nelson
Larry Parks	Stanley Prager
Lucien Privel	Anne Revere
Amelia Romano	Shimen Ruskin
Robin Short	Art Smith
Gale Sondergaard	Dorothy Tree
Peter Virgo	Ernest Whitman
Lynn Whitney	Buddy Yarus

Screen Cartoonists Guild

Confidential Informant [redacted] of the Los Angeles Office advised that the Screen Cartoonists Guild was organized and founded in the motion picture industry in Hollywood, California, during the Fall of 1939 as an independent union having jurisdiction over cartoonists, sketch artists and animators who were engaged in the motion picture industry.

He related that this union continued as an independent union until the Spring of 1941 at which time it secured a charter of affiliation with the AFL. [redacted] stated that after the charter was granted, a strike was called at the Walt Disney Studios which lasted for about 40 days. This strike according to [redacted] brought out conclusively that the Screen Cartoonists Guild was Communist infiltrated and was evidenced by the fact that the entire strength of the Communist machine in the Los Angeles and Hollywood areas was thrown into the strike, resulting in the anti-Communist unions in the studios entering the dispute to bring about a settlement. The strike was settled on July 9, 1941, with the Screen Cartoonists Guild gaining its objectives by being recognized as the sole bargaining agency for the cartoonists and the Communists in the Cartoonists Guild considered this a major victory.

[redacted] related that the persons chiefly responsible for the organization and founding of this guild included the following individuals:

Herbert K. Sorrell	David Hilberman
Ed M. Gilbert	Arthur Babbitt
Phyllis Lambertson	George E. Bodle
William Littlejohn	

It should be noted with regard to the above that Herbert K. Sorrell is a former Communist. His background is set out under the section devoted to the Conference of Studio Unions.

Concerning David Hilberman, whose Party name is said to be William Foldal, Confidential Informant [redacted] related on May 2, 1943, that Hilberman was present at the Annual Communist Party May Day Festival held at the Los Angeles Breakfast Club and was responsible for the cartoon which was posted in that hall demanding a second front. Through a highly confidential and very delicate source, it was ascertained that Hilberman, on October 5, 1943, purchased a $25 War Bond through the Communist Party in Los Angeles. Former paid informant [redacted] of the Los Angeles Office related in January, 1944, that Hilberman joined the Communist Party in 1935 under the name of William Foldal and that he held 1939 Communist Party Book #3171.

With regard to Ed M. Gilbert, a highly confidential and extremely delicate source in May, 1947, made available information indicating that Gilbert had been a member of the Communist Party for 12 years and was an active member of the Party at that time.

With regard to the policies propagated by this group, Confidential Informant [redacted] has related that the Screen Cartoonists Guild, prior to the time Germany invaded Russia, came out strongly against United States aid to Britain and against the United States entry into the war. However, when Russia was invaded by the Germans, the Screen Cartoonists Guild called for the United States to enter the war and the establishment of a second front.

[redacted] related that the leading functionary of the Screen Cartoonists Guild from 1943 to 1945 was Mortimer William Pomerance, who, during that period, was the Business Representative of the union and used his influence to direct and control union activities which would bring the union into the Communist orbit. The Communist connections of Pomerance are set out in Section I of this memorandum.

[redacted] related in February, 1944, that the Communist Party in Los Angeles was working through its members and fellow travelers in the Hollywood movie industry and had gained control or at least strong influence in 17 studio guild unions, one of which was the Screen Cartoonists Guild. This latter union was a member of the Conference of Studio Unions which was then under Communist influence. [redacted] related that the Screen Cartoonists Guild was one of the studio guilds which sponsored the Hollywood Writers Mobilization (a Communist front group discussed in Section III), which, from its inception, started clamoring for a second front and continued to follow the Communist Party line. From [redacted] a functionary of the Communist Party in Los Angeles, it was ascertained that on April 21, 1944, Mortimer William Pomerance, acting as the Business Representative of the Screen Cartoonists Guild, conferred with Elizabeth Glenn. On this occasion, Glenn was advised by Pomerance that the Guild had no objection to Communist Party meetings being held at the Screen Cartoonists Hall.

Through a highly confidential but delicate source it was ascertained on January 16, 1945, that Elizabeth Leach, Organizer of the Northwest Section of the Communist Political Association, Los Angeles County, had a report which dealt with the Screen Cartoonists Guild. This report stated:

> "The Screen Cartoonists Guild has done a great deal toward developing understanding of the possibilities of the cartoon film as a propagandist educational medium. Through the educational activities

of the Union it has been possible to achieve more consistent democratic content in the regular governmental films themselves. In addition, members of the Guild have undertaken to make films for labor and police organizations. The first of these was the United Auto Workers cartoon 'Hell Bent for Election' which was conceived and produced by members of the Guild."

[redacted] California, advised on June 16, 1947, that Mary Sherret, Cecil Beard and Norman McCabe, who are cartoonists and artists in the motion picture industry, were contacting numerous cartoonists who were then unemployed through the Screen Cartoonists Guild and were making plans to put out a series of cartoon books for children as well as adults in order to influence their thinking toward Communism. Mary Sherret told this informant, [redacted] that if children will follow these cartoon booklets, it will result, when they become adult, in their being masters of the machine rather than the machine mastering them. It should be pointed out that there is no information available in Los Angeles reflecting that any of the above three individuals are members of the Communist Party.

Confidential Informant [redacted] as well as informants [redacted] and [redacted] Walt Disney Studios, advised that the Screen Cartoonists Guild presently has its offices in Union Hall at 6272 Yucca Street, Hollywood, California. According to [redacted] there are approximately 800 members of the Screen Cartoonists Guild, 300 of whom are unemployed. According to all of the above mentioned informants, the Screen Cartoonists Guild held an election of officers on June 24, 1947, at which time the following individuals were elected who are members of the Communist Party or who have indicated Communist sympathies:

Robert Carlson

Carlson, who was elected Treasurer of the Screen Cartoonists Guild, was reported by Mr. [redacted] Texas, in June, 1947, as having received Communist literature at the YMCA where he resided during his visit to El Paso, Texas, in the latter part of 1946. [redacted] also stated that Carlson talked openly in favor of Communism.

Maurice Howard

Maurice Howard was elected the Business Agent of the Screen Cartoonists Guild. He was identified as a Communist in Hollywood on 2/26/45 through a most reliable and very delicate source. It is also known through an extremely reliable but very delicate source that his wife, Evelyn, was also a member of the Communist

Party. Through [redacted] it was ascertained that Howard was in frequent contact with Glenn during July, 1945, Glenn at that time being the organizer for the Communist Political Association in the Hollywood area.

Milton S. Tyre

Tyre is the Legal Advisor for the Screen Cartoonists Guild. Through [redacted] paid informant of the Los Angeles Office who furnishes information concerning the activities at the Los Angeles County Communist Party headquarters, supplied data during July, 1945, indicating that Tyre was a member of the Communist Political Association, having transferred from the 59th A.D. Branch to the Wilshire-Fairfax Branch. This report from this source was also verified on June 15, 1947, through a very reliable but highly delicate source which reflected that Tyre was still a member of the Communist Party and that he had held membership in the Party for a period of two years.

William "Bill" Higgins

Higgins, who was a member of the Board of Trustees of this Guild, was reported by [redacted] an informant of the Los Angeles Office, to have been very pro-Communist and pro-Russian in his speech while he was in the United States Army at Camp Roach. [redacted] also reported that Higgins had Communist Party literature in his possession.

Cecil Beard

Beard is also a member of the Board of Trustees and has the position of delegate in the Conference of Studio Unions. The Communist connections of Beard are set out in Section I of this memorandum which will reflect that Beard is a member of the Communist Party and a former member of the Communist Political Association.

Thomas Byrnes

Byrnes is a member of the Board of Trustees of the Guild. Confidential Informant [redacted] of the Los Angeles Office stated on July 30, 1947, that he was well acquainted with Byrnes who to his knowledge married a woman who is a member of the Communist Party. However, the informant was unable to furnish the name of Byrnes wife. He stated that Byrnes agrees with and is under the influence of Maurice Howard and Cecil Beard, identified above.

It is also of interest to note that [redacted] reported that Arthur Babbitt, the former President of this organization and one who has exercised a great deal of influence in the Guild, has now gone to France on a temporary mission to assist in the making of motion pictures. [redacted]

[redacted] reported with regard to Babbitt that on June 20, 1940, Babbitt was one of a number of cartoonists who spent several evenings each week making drawings and cartoons to be sent to Communist Party headquarters in New York and in turn published in Communist Party publications. According to Informant [redacted] California, Babbitt was discharged by the Walt Disney Studios on June 6, 1941, for endeavoring to influence other employees to become interested in Communist matters and also for the distribution of Communist literature.

Through a highly confidential but very delicate source, it was ascertained that the following individuals who are screen cartoonists, are members of the Communist Party. Their Communist Party affiliations are set out in Section I of this memorandum:

Cecil Beard	Morton Diamondstein
Mary Lou Eastman	Burton Freund
William Gray	Spencer Peel
Gordon Stewart	George Stone

Screen Office Employees Guild, AFL Local 1391

[redacted] of the Studio Drivers Transportation Union, AFL Local 399, and Chairman of the Motion Picture Alliance, reported that the Screen Office Employees Guild was originally affiliated with the Brotherhood of Painters, Decorators and Paperhangers of America, AFL Local 1391.

He related that in 1945 when the Conference of Studio Unions called a strike in the film industry, all of the members of the Screen Office Employees Guild were not in full accord with the provisions of the strike. Consequently, about half of the members in the union went back to work. He also related that in the interim between the 1945 strike and the current film strike, the National Labor Relations Board held an election within the Screen Office Employees Guild at which time the Screen Office Employees Guild voted to affiliate with the AFL "Office Employees Industrial Union". Accordingly, the Screen Office Employees Guild no longer exists.

On July 24, 1947, this same source related that at one time the Screen Office Employees Guild was strongly dominated by the Communist Party and contained many members within its organization who were members of the Communist Party. This source based his statement on the long experience and his observations of the tactics and policies followed by various individuals listed hereinafter who were members of the Screen Office Employees Guild as of July 30, 1944.

President:	Margaret Bennett (Wills)
Recording Secretary:	Blanche Cole
Financial Secretary:	Bernard Lusher (Luscher)
Treasurer:	Claire Horgan
Warden:	Jack Reed
Conductor:	Barbara Alexander (Barbara Myers)
Organizer:	Florence Contini
Special Organizer:	Min Selvin
Business Representative:	Glenn Pratt

This same source related that in addition to the above, Herta Uerkvitz who was a member of the Board of Directors of the Screen Office Employees Guild and a delegate to the Central Labour Council, was a Communist.

Margaret Bennett (Margaret Bennett Wills)

The Communist connections of this individual are set out in Section I of this memorandum. It should be pointed out that she is at the present time connected with the Council of Hollywood Guilds and Unions. She is not at the present time connected with the Office Employees Industrial Union which succeeded the Screen Office Employees Guild.

Blanche Cole

Blanche Cole on July 26, 1943, was Educational Director of Branch N of the Northwest Section of the Los Angeles County Communist Party, according to information received from a very reliable but extremely delicate source. According to informant [redacted] she is not associated with the Office Employees Industrial Union at the present time.

Bernard Lusher (Luscher)

He is identified in Section I of this memorandum as a Communist.

Barbara Alexander (Barbara Myers)

Barbara Alexander has also been identified in Section I as a Communist.

Min Selvin

According to a very reliable but extremely delicate source, in 1943 Selvin was a member of the Northwest Section of the Los Angeles County Communist Party. In addition, informant [redacted] has related that Selvin recently married Norval D. Crutcher, who has been identified in Section I as a former member of the Communist Party.

Herta Uerkvitz

She has also been identified as a member of the Communist Party through former paid Confidential Informant [redacted] who was a former member of the Communist Party.

Informant [redacted] related he believed that those individuals who had Communist connections and who were affiliated with the Screen Office Employees Guild had for the most part dropped out of the Office Employees Industrial Union and that there was no indication at the present time that this latter union, the Office Employees Industrial Union, was under the control of the Communist elements.

Screen Directors Guild, Inc.

The Hollywood Studio Blu-Book Directory, spring edition, 1947, lists 18 officers of the Screen Directors Guild, none of whom have been identified as Communists and therefore the names of the officers and directors are not being set out. Through a very highly confidential and most delicate source, it was ascertained that 9 directors presently connected with the motion picture industry are or have been members of the Communist Party. They are set forth as follows:

Jack Berry, Universal Studios
Louis Brandt, Assistant Director in charge of production at Audio Pictures, Inc.
Herbert Biberman, Freelance, unemployed at present
Jules Dassin, Offices of Mark Hellinger
Edward Dmytryk, RKO Studios
Cyril Enfield, Comet Pictures
Lester Fuller, Paramount Studios in 1945 (unemployed at present)
Benjamin Kadish, Early in 1947 Director for Massour Studios, at present making independent picture
Frank Wright Tuttle, at present unemployed.

In addition to the above, Confidential Informant [redacted] who is a member of the Board of Directors of the Screen Writers Guild, advised that the following directors are not members of the Screen Directors Guild. However, they have been identified through highly confidential but most delicate sources as members of the Communist Party or the Communist Political Association.

Herman Rotstein, In 1945 employed by Columbia Studios
Ben Shaw, an Assistant Director
William Edward Watts, Freelance Assistant Director

Musicians Mutual Protective Association
(Local 47, American Federation of Musicians, Affiliated with the American Federation of Labor)

[redacted] Los Angeles, [redacted] American Federation of Musicians, stated on July 23, 1947, that this union, Musicians Mutual Protective Association, included all professional white musicians in the Los Angeles area.

The April, 1947, edition of the Musicians Directory, an official publication of this union, listed approximately 13,000 members in good standing. The July, 1947, "Overture" which is the official journal of this union, listed the '47 officers. The only individual listed among the current officers who has been identified as a Communist is Don E. Wight, a member of the Trial Board and Delegate to the Pasadena Central Labor Council. Wight was identified as a member of the Communist Party in April, 1943, possessing Communist Party Book #36200 by a highly confidential and most delicate source.

Information concerning this group is set out in the report of the Joint Fact-Finding Committee of the California Legislature on Un-American Activities for 1947, which reflects that from 1937 to 1939, the President of this group was California State Senator, Jack B. Tenney, whose candidacy had originally been supported by a group of approximately 65 Communist Party members. According to the report, during Tenney's term of office, he conducted an investigation of Communism within the local which resulted in a number of expulsions. In 1939, Tenney was defeated for reelection and according to the report, since that time the activities of the Communists within the union have resulted in its withdrawal from affiliation with the Los Angeles Central Labor Council and from the State Federation of Labor. According to Informant [redacted] the President of the Local, J. K. (Spike) Wallace, succeeded Tenney as President due to the fact that he had received the Communist support in the union. He related that during the period from 1939 until 1947, Wallace cooperated with the Communist members of the union to such an extent that the Communists actually exercised control over the policies of the local. He related that the local's constitution provides that 150 members constitutes a quorum and that it was extremely difficult to secure an attendance as large as this at a union meeting. Consequently, there have only been four quorum meetings of the union during the past five years with the result that the general membership estimated at nearly 15,000 had no voice in the affairs of the local. According to this source, the Communists made numerous demands upon Wallace during the last National Convention of the group with which Wallace found it impossible to comply. As a result, Wallace was severely criticized by this faction but indicated to this source that from now on he was through with the Communists. Each of the following individuals are members in good standing of Local 47 of the American

Federation of Musicians. They have been identified through a highly confidential but very delicate source as members of the Communist Political Association as of January 16, 1945, or Communist Party as of May 17, 1947:

Doris Albert	Samuel Albert
Mischa Altman	Philip Bass
Kalman Bloch	Russell Brodine
Morris Browda	Miriam G. Chassan
Don Christlieb	Beatrice Dassin
Paul Dessau	Lina Di Fiore
Joe Eger	Milton Feher
Roy Frankson	Eunice Shapiro Gottlieb
Chas. Gould	Max Gralnick
Sidney Greene	Serge Hovey
Tamara Hovey	Ramez Idriss
George Kast	Eugene B. Lehrman
Herbert Lessner	Edgar Lustgarten
Lily Mahler	Herbert Offner
Joseph Pass	George Pepper
Paul Powell	Esther Roth
Henry Roth	George Sandell
Leonard Selic	Cyril Towbin
Alexander Walden	Fred Warren
Rose Watkins	Norman Granz
Gilbert Grau	

Council of Hollywood Guilds and Unions

This organization was formed originally as the "Emergency Committee of the Hollywood Guilds and Unions" to combat the so-called "Fascist Motion Picture Alliance for the Preservation of American Ideals" and held its first meeting on Wednesday, June 28, 1944, in Hollywood, California. The purpose of this original meeting was, according to an official announcement which appeared in the Hollywood Reporter, to get together representatives of 17 guilds and unions in the Motion Picture Industry to set up a constructive program during the war and after which would protect the industry and its workers from anti-labor and semi-Fascist attacks.

By way of identification, it should be pointed out that the Motion Picture Alliance for the Preservation of American Ideals, according to its statement of principles has been set up believing in the American way of life in an effort to combat Communism, Fascism and kindred beliefs that sought by subversive means to undermine our American Government. Confidential Informant [redacted] previously identified, has related that several meetings took

place in order to formulate plans for an organization set up to combat the Motion Picture Alliance. One of these meetings took place on February 7, 1944, two days after the publicity announcing the formation of the Motion Picture Alliance. [redacted] it was ascertained that Paul Cline, a Communist functionary in Los Angeles and publicly identified, according to the Voters' Registration in Los Angeles, as a member of the Communist Party, met with Carl Winter, the Executive Secretary of the Los Angeles County Communist Party, to consider ways and means to attack the Motion Picture Alliance.

A surveillance on March 2, 1944, by Agents of the Los Angeles Office reflected that the following Communists gathered at Sardi's Restaurant to formulate a program directed against the Motion Picture Alliance: Elizabeth Leach, William Pomerance and George Pepper. Likewise a conference was had between John Howard Lawson, leading Communist functionary in the Motion Picture Industry, and Robert Rossen, former President of the Screen Writers Guild, and Hollywood Writers Mobilization, identified in Section I of this memorandum as a Communist, with a similar purpose. [redacted] Through this same source on March 31, 1944, it was ascertained that Lawson told William Pomerance that the Screen Writers Guild should start the ball rolling in forming an attack on the Motion Picture Alliance. Lawson suggested that the attack be made against persons who were leading the Motion Picture Alliance and that the attack be worded in such a way to indicate that the persons responsible for the Motion Picture Alliance were against the war effort. Through this [redacted] source, it was also ascertained that a meeting was held during March, 1944, at the home of Albert Maltz, screen writer whose Communist affiliations are set out in Section I, to further formulate plans to fight the Motion Picture Alliance. At this meeting, Agents surveilling the residence of Maltz identified such active Communist functionaries as Lester Cole and Elizabeth Leach.

Through [redacted] it was ascertained that a conference was had between Lawson and Katz on May 2, 1944, relative to the "dirt the Communist Party was then attempting to uncover concerning the Motion Picture Alliance leaders". By way of identification concerning the Katz with whom Lawson held this conference, it should be pointed out that this individual is Charles Katz, a Los Angeles attorney whom John Leech, when testifying before a Los Angeles County Grand Jury, identified as a Communist Party member. John Leech himself is a former Communist Party Organizer in Los Angeles.

On May 9, 1944, an article appeared in the West Coast Communist newspaper, the People's World, listing 38 film unions and guilds which sent delegates to a meeting on May 2, 1944. This meeting was called according to former Confidential Informant, [redacted] of the Los Angeles Office, to formulate plans for the organization to be set up which would fight the Motion Picture Alliance.

On May 16, 1944, through [redacted] it was ascertained that Dalton Trumbo, Communist screen writer, conferred with Lawson concerning the Motion Picture Alliance. On this occasion, Trumbo indicated he had prepared a report which set out the long-range program being planned by the Communist Party in its attack against the Motion Picture Alliance. Trumbo stated that the opponents of the Motion Picture Alliance should be prepared to offer a constructive program in contrast to the Motion Picture Alliance's destructive one. Trumbo stated that it was necessary to hold a mass meeting and suggested the use of the Publicists Guild in obtaining the widest possible press space concerning the meeting. It was Trumbo's opinion that the primary aim of this meeting should be a complete exposure of the Motion Picture Alliance. Trumbo believed that it should be brought out at this meeting the inability of the Motion Picture Alliance to name one single picture containing their objective (Communist propaganda). Trumbo believed that this was a very vital point inasmuch as he did not feel that this organization could attack a specific motion picture without attacking specific picture producing organizations and at that moment the Motion Picture Alliance would be giving the opposition new allies. Trumbo indicated the guilds and unions should consider their economic interests in the postwar world as being one that directly coincides with the economic interests of the producers and of the industry as a whole. Trumbo also indicated that the economic interest of all was directly dependent upon the kind of pictures made.

He mentioned that the Motion Picture Alliance was against shaping the contents of a movie for any other purpose than that of making money. He also felt that they proposed to change the world of motion pictures, thereby doing exactly what the Motion Picture Alliance was fighting. Concerning Trumbo, it should be pointed out that he is a Communist screen writer and that his Communist connections are set out in Section I of this memorandum. In reporting on this meeting held on May 16, 1944, Confidential Informant [redacted] of the Los Angeles Office who was a former Communist Party member, stated that the idea was stressed to emphasize to the public the role the motion pictures played against Fascism as well as the role pictures will play in the postwar world. He stated that this proposed organization was Communist inspired and was created to fight "red baiting". He stated that if this proposed organization was successful it would help further Communist Propaganda in the motion picture industry.

He related that most of the individuals attending this meeting were either Communist Party members or active Communist Party supporters. [redacted] related that on June 6, 1944, at the Screen Cartoonists Hall, he attended a meeting which was called "an emergency meeting of the Hollywood Guilds and Unions". According to [redacted] approximately 18 persons were present, including Robert Rossen, who acted as Chairman; William Pomerance; Herbert K. Sorrell and Lester Cole, all of whom have been identified in Section I of this memorandum as being or having been members of the Communist Party or Communist Political Association.

The Council of Hollywood Guilds and Unions as previously pointed out, was actually formed on June 28, 1944. According to Informant [redacted] one of the purposes for which the Council was built was to "smack down any individual group who attempts to attack the Communist front organizations in motion pictures". According to [redacted] the Motion Picture Alliance was to be attacked from all angles and connected with everything subversive. It was to be accused of Fascism, anti-Democracy, anti-Semitism, anti-Catholicism, anti-Negro, anti-labor, anti-British, anti-Soviet, etc., so that the Motion Picture Alliance would have nothing left to throw back at the Communists without being a "copy cat".

Informant [redacted] related that 17 guilds and unions signed the announcement of the formation of the Emergency Committee of Hollywood Guilds and Unions.

On January 20, 1947, through a highly confidential but very delicate source, it was ascertained that there were 7 unions affiliated with the Conference of Studio Unions which belonged to the Council and that there were 2 International Alliance of Theatrical Stage Employees locals, 2 independent unions and one AFL union which comprised the membership of the Council at that time. These were as follows:

Screen Story Analyst Guild
Screen Cartoonist Guild
Screen Costumers Guild
Film Technicians
Film Electricians, Local 40
Machinists Guild
Musicians Local 767 (This is not the musicians union to which musicians in the studios belong.)
Painters Union
Screen Publicists Union
Screen Supervisors Union
Screen Set Decorators
Screen Writers Guild

This source related that the Council had lost, mainly because of the difficulties over the current film strike, the Screen Actors Guild, the Screen Office Employees Guild and Musicians Local #47. Informant [redacted] related the Council had supported all "left-wing, radical elements within the labor movement". This source, who is an official in the labor movement, stated on July 24, 1947, that a radical element packed the first meeting of the Council and took it over. He expressed the opinion the Council was strictly Communist dominated, and, although the Council was relatively dormant at the present time, it must still be regarded as a force in the radical labor wing and will probably spring out soon in support of the third party movement. With regard to the present officers, the latest report available concerning the officers of the Hollywood Guilds and Unions was found in the Hollywood Reporter for March 2, 1945. This publication reflected the following officers of the Council were elected:

Chairman:	Mary C. McCall, Jr.	(Screen Writers Guild)
Vice Chairman:	Paul Harvey	(Screen Actors Guild)
Secretary-Treasurer:	Ted Ellsworth	(Motion Picture Costumers)
Board of Directors:	John R. Martin	(Film Technicians)
	Bill Blowitz	(Screen Publicists Guild)
	Min Selvin	(Screen Office Employees Guild)
	Howard Estabrook	(Screen Writers Guild)
	Sig Nesselroth	(Moving Picture Painters, AFL, Local 644)

Of the above listed individuals, Min Selvin and Bill Blowitz are known Communists and their communistic connections are set out in Section I of this memorandum.

It should also be pointed out that Margaret Bennett Wills accepted the position of Executive Secretary of the Council according to Informant [redacted] in February, 1946. [redacted] related that she indicated she was formerly President of the Screen Office Employees Guild and a delegate to the Central Labor Council. Wills' Communist connections are set out under Section I of this memorandum.

III. COMMUNIST INFILTRATION OF INTELLECTUAL GROUPS

The Communist Party Directive of 1935, as reported by Confidential Informant [redacted] previously referred to herein which directed the Communists to penetrate the motion picture industry, included a specific call to the Communists requesting that they concentrate on the so-called intellectual groups composed of directors, writers, artists, actors, actresses, and highly paid technicians. In this field of intellectual groups, particularly among the writers and directors, the Communists have been most successful and their influence has been far reaching. According to [redacted] the Communist activity in this field has been to work through front organizations which were not openly identified as Communist Party groups but, nevertheless, were controlled or under the influence of the Party through its official membership.

To further substantiate the report of Informant [redacted] Confidential Informant [redacted] of the New York Office has related that a part of the Communist Party's general program to infiltrate the motion picture industry was to penetrate the so-called intellectual groups in Hollywood. According to [redacted] one of the key figures of the Communist Party in propagating this plan of infiltrating the intellectual groups is John Howard Lawson. Lawson has been identified as a Communist screen writer in Section I of this memorandum.

Informant [redacted] reported that in 1930, in the Soviet Union there was set up an organization known as the International Union of Revolutionary Theatre. This group was the parent of a multitude of sub-organizations which, in the United States, were known as Workers' Theatres, Theatre Groups, et cetera. The first group formed as an outgrowth of the International Union of Revolutionary Theatres was the League of Workers' Theatres, created in New York in approximately 1932. During 1934, its name was changed to the New Theatre League.

New Theatre League

Informant [redacted] has reported that this organization set up a National Executive Board in 1935, composed of representatives in the writing and directing field throughout the United States. Among the individuals who were associated with this group in an executive capacity and who have been active in Hollywood are John Howard Lawson, writer; Albert Maltz, writer; Clifford Odets, writer; Jay Leyda, director; Lester Cole, writer; Herbert Biberman, director; Frank Tuttle, director; J. Edgar Bromberg, actor; Lionel Stander, actor; and Donald Ogden Stewart, writer. Of the above mentioned individuals Lawson, Maltz, Leyda, Cole, Biberman, Tuttle, and Bromberg all have been identified as Communists and their Communist Party affiliations are set out in Section I. Clifford Odets, according to Informant [redacted] was one of the original organizers of the League of American Writers.

Lionel Stander has been reported by Informant [redacted] as having been a member of the American League for Peace and Democracy, as well as having been active

in the American League Against War and Fascism and the North American Committee To Aid Spanish Democracy. Informant [redacted] has advised that Stander was at one time one of the most active Communists of the Hollywood professional set. Donald Ogden Stewart, according to Informant [redacted] was a member of the League of American Writers, the American Peace Mobilization, International Workers Order, Screen Writers Guild, Hollywood Writers Mobilization and the American League for Peace and Democracy. Stewart has been identified by Informant [redacted] as a Communist.

The American League Against War and Fascism and the American League for Peace and Democracy both are subversive organizations and have been declared subversive within the purview of the Hatch Act. The North American Committee To Aid Spanish Democracy is a Communist influenced organization as is the International Workers Order, both of which have been referred to the Department for its consideration under Executive Order Number 9835, dated March 21, 1947. The Hollywood organizations with which these individuals are affiliated are discussed in this Section of the memorandum.

League of American Writers

According to [redacted] another mobilizing force in the cultural field which was active in the early 1930s in Hollywood, California, was the League of American Writers. The League of American Writers was said to be a part of an international organization of writers and intellectuals which had its origin at a World Congress of Writers held in Kharkov, Russia, during November of 1930.

Soon after this Congress, there appeared in the United States groups of writers in the larger cities who organized themselves under the direction of the Communist Party into what were called John Reed Clubs. According to Informant [redacted], a convention, in January 1935, was held in New York City of the John Reed Clubs. According to this source, the principal business transacted by this session was to call another Congress of writers which was to be held in New York City, April 1935. When this Congress convened, all John Reed Clubs were dissolved and in their place a much broader organization was formed known as the League of American Writers. Confidential Informant [redacted] related that at this first writers Congress, the Communist Party was openly represented and the Congress was under the direction of Earl Browder, at that time secretary of the Communist Party, USA. Soon after this meeting, the Hollywood motion pictures began to attract writers from all parts of the United States and in fact from all parts of the world. This resulted in the establishment of the Hollywood Chapter of the League of American Writers in the Fall of 1935. According to Informant [redacted] the purpose of this group was to bring the writers employed in the motion picture industry under the influence of the League of American Writers which at that time was the foremost Communist front organization operating in the so-called intellectual fields for the Communist Party in the United States. He related that the efforts of this group were extremely successful which resulted in this branch becoming, in a short time, the dominant unit of the League and one of its strongest propaganda instruments.

[redacted] related that up until the time of the signing of the Hitler-Stalin Pact on August 23, 1939, the League of American Writers, including the Hollywood Chapter, worked out in the open and was most successful in its Communist activities. However, following the signing of this Pact the League being completely under the control of the Communist Party changed its position from one of collective security to isolation which resulted in the League becoming very cautious and working practically in secret. This change in policy exposed the League to the public as a Communist front organization. On July 17, 1947, Informant [redacted] furnished a list of the last set of officers and executive board members of the League of American Writers, which was taken from the stationery of the organization. According to [redacted] these officers were elected at the Fourth Writers' Congress held in New York City, June 6-8, 1941, for a term of two years. According to [redacted] these officers remained in office until the organization went out of existance in 1943. The officers elected in June of 1941, were the following:

Theodore Dreiser	Honorary President	Novelist
Daschiell Hammett	President	Screen Writer
Donald Ogden Stewart	Vice President	Screen Writer
John Howard Lawson	Vice President	Screen Writer
Albert Maltz	Vice President	Screen Writer
Meridel Leseuer	Vice President	Writer for "New Masses"
George Seldes	Vice President	Editor of "In Fact"
Richard Wright	Vice President - Negro -	Writer
Franklin Folsom	Executive Secretary	

The executive board consisted of 36 members of which 9 have Communist Party records. In addition to these 9, the Honorary President Dreiser and the Vice President Maltz also have Communist records. These Communist records are as follows:

Theodore Dreiser

The "Daily Worker", Communist newspaper, on July 30, 1945, carried the following headlines: "Theodore Joins The Communist Party." It stated "Dreiser, an outstanding novelist of the world, applied for membership in the newly reconstituted Communist Party and was admitted by a unanimous vote of the delegates at the convention in New York City." Dreiser died on December 29, 1945.

John Howard Lawson

The Communist Party affiliations of John Howard Lawson are set out in Section I of this memorandum.

Albert Maltz

The Communist Party affiliations of Maltz are also set out in Section I of this memorandum.

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Georgia Backus also known as Mrs. Herman J. Alexander

The Communist Party affiliations of this individual will also be found set out in Section I of this memorandum. With regard to Backus, it should be pointed out that [redacted] a Confidential Informant of the Los Angeles Office, advised that in May of 1943, Backus was in the cast of the new radio play "The Life of Riley" at the National Broadcasting Company.

Alvah Cecil Bessie

The Communist affiliations of this individual are also set out in Section I of this memorandum. From [redacted] it was ascertained in March of 1940, that Bessie was dismissed from Warner Brothers because of his activities in the studio strike and due to the fact that following the strike, it became apparent that he was sympathetic with the Communist element. In 1938 Bessie fought in the ranks of the Abraham Lincoln Brigade and following the conflict, he wrote, "Men in Battle."

John Milton Bright

John Milton Bright, a screen writer, has been identified through a highly confidential but most delicate source on November 4, 1943, as a member of the Northwest Section of the Los Angeles County Communist Party. At this time through this source, it was ascertained that he held the position of educational director of Branch G. in the Party.

Lester Cole

Lester Cole, who is a screen writer by profession, has been identified as a member of the Communist Political Association and the Communist Party. His Communist connections are set out in Section I of this memorandum.

Ruth McKenney
Richard Branston also known as Bruce Minton

Ruth McKenney, writer and the wife of Richard Branston, admitted membership in the Communist Party before a victory rally held in Washington, D. C. on January 16, 1942, according to Sally Muchmore of the Washington, D.C. Press Bureau. Through a highly confidential but most delicate source, it was ascertained on May 6, 1944, that on March 1, 1944 Bruce Minton transferred from the Washington, D.C. Branch of the Communist Party to the Hollywood, California Branch and that his wife, Ruth McKenney likewise transferred from the White Collar Branch of the Communist Party in Washington, D. C., to the Communist Party in Hollywood, California.

The Los Angeles "Daily News" in the September 19, 1946, issue carried an article reflecting that Bruce Minton and his wife Ruth McKenney were ousted from the Communist Party.

W. L. River

River, who is employed as a screen writer, has been identified as a member of the Communist Political Association and the Communist Party. His Communist Party affiliations are set out in Section I of this memorandum.

Philip Edward Stevenson

Stevenson, a novelist, playwright and short story writer, has been identified as a member of the Communist Party and Communist Political Association. His Communist affiliations are set out in Section I of this memorandum.

Tess Slessinger, with alias Tess Shlesinger, also known as Mrs. Frank Davis

Tess Slessinger collaborated with Frank Davis on the screen play, "Claudia and David," for Twentieth Century Fox. She has been identified through a very reliable but extremely delicate source on August 31, 1944, as a member of the Northwest Section of the Los Angeles County Communist Political Association. The "Los Angeles Times", on February 23, 1945, reflected that Tess Slessinger died in Upland, California on February 22, 1945.

Hollywood School for Writers

The League of American Writers established in Hollywood, according to Informant [redacted] the Hollywood School for Writers which acted as a subsidiary of the League of American Writers and was said to be a transmission belt whereby budding writers were developed along political lines followed by the League of American Writers and conditioned for eventual membership in the League as well as the Communist Party. This School was established in October of 1939. An examination of its listed instructors and lecturers for 1942-1943 reflects that the majority of them have been identified with various Communist Front movements. Many of them actually were members of the Communist Party, such as John Howard Lawson, Guy Endore and Dalton Trumbo. The Communist Party affiliations of these individuals are set out in Section I of this memorandum.

Hollywood Writers Mobilization

According to Informant [redacted] of the Los Angeles Office, the Hollywood Writers Mobilization is another offshoot of the League of American Writers. [redacted] stated that when the Communist Party line changed with the invasion of Russia by Adolf Hitler on June 22, 1941, it became necessary to dissolve such organizations as the Hollywood Peace Forum, the Hollywood League for Democratic Action, the American Peace Mobilization and the Motion Picture Democratic Committee which had been opposing the entrance of the United States into war. By February of 1942, [redacted] stated these organizations had been "liquidated" and the Communist Party had declared itself for full participation in the war.

The first of these to emerge, according to [redacted] was the Hollywood Writers Mobilization. [redacted] related that this organization actually came into existence early in 1942. He stated that the personnel of the new organization included writers in the motion picture industry who had heretofore been affiliated with the League of American Writers. The Chairman of this new organization was Robert Rossen whose Communist Party affiliations are set out in Section I. Rossen has also been active in the Screen Writers Guild, a Communist influenced group.

Confidential Informant [redacted] of the Los Angeles Office related that the following eight guilds sponsored the Hollywood Writers Mobilization at the time it was set up, and that each of these guilds was under Communist influence:

1. Screen Writers' Guild
2. Radio Writers' Guild
3. Screen Publicists' Guild
4. Screen Readers' Guild
5. Screen Cartoonists' Guild
6. American Newspaper Guild
7. Independent Publicists' Guild
8. Song Writers' Protective Association

He related that while the total membership of these Guilds was approximately 7,500, the Hollywood Writers Mobilization was operated by representatives or delegates from these Guilds which number not more than twenty-five individuals as John Howard Lawson, Robert Rossen, Francis Faragoh and Herbert Biberman, all of whom he described as Communists. The Communist affiliations of all of these individuals with the exception of Francis Faragoh, are set out in Section I of this memorandum. He related that the organization was a paper-type group which "stooged" for the League of American Writers, through which the latter continued to operate as a propaganda agency for the Communist Party.

The announced purpose of the Hollywood Writers Mobilization was to mobilize the writers in the screen industry to assist in the war effort and particularly to assist the various Government and military agencies in the preparation of propaganda material for use either against the enemy or for general morale purposes at home. [redacted] described the organization's primary purpose as being the providing of material for military camp shows slanted to project the Communist line. He further described it as a clearing house for Communist propaganda in Hollywood.

Marc Connelly, one of the dominant figures in the creation of this organization, in testifying before the Joint Fact Finding Committee on Un-American Activities in California on July 13, 1944, stated that the Hollywood Writers Mobilization "has been supplying the Office of War Information, the Army, the Navy, the USO and the Red Cross" with publicity material.

According to Informant [redacted] this organization injected such phases of

Communist propaganda into its work as the demand for a second front, freedom for India, independence for Puerto Rico, racial equality and similar material which fostered the Communist Party program.

In May of 1942, the Los Angeles Office learned that the publication of t Hollywood Writers Mobilization known as the "Communique" was now captioned "Commun que, Hollywood Writers Mobilization for Defense in Cooperation with -- OEM". The publication was being mailed under the official Government frank which read "Execu tive Office of the President, Office of Emergency Management, Washington, D.C., Official Business. Penalty for Private Use to Avoid Payment of Postage, $300 GPO. The Los Angeles Office obtained two copies of this publication, one dated April 10 1942, and the other dated April 17, 1942. The April 17, 1942 issue is maintained in the files of the Bureau.

Confidential Informant [redacted] of the Los Angeles Office reported the following information concerning the background of this set up. He related that the head of the radio section of OEM at Washington was Bernard Schoenfeld, who was a close friend of Garson Kanin, the individual in charge of the film section of OEM. Michael Kanin, a brother of Garson and Fay Kanin, the wife of Michae are writers who were connected with the League of American Writers. Garson Kanin, according to this source, went to Schoenfeld in Washington and told him that he, Kanin, had a brother and sister-in-law who were in Hollywood. He stated that they were talented in writing and that they were very anxious and willing to be of assi tance in the OEM. As a result of these contacts, Fay Kanin was put to work on a radio project preparing information being put out by the OEM. After which, Michae Kanin appeared and suggested that they should get busy and contact the Hollywood League of American Writers and endeavor to have them prepare the information which was to be put out in the "Communique."

Mr. R. H. Washburne was contacted on October 13, 1942, at which time he advised that he was appointed by Bernard Schoenfeld of the Office of Emergency Management to be in charge of the Los Angeles Branch of the OEM, Information Division. He related that shortly thereafter he was contacted by Mrs. Fay Kanin, Michael Kanin, Ring Lardner, Jr. and others to discuss the means of obtaining the aid of certain film writers to publicize those things which the Office of Emergency Management, Information Division, wished to give publicity in order that correct information could be made known to the public by the best possible means. He stated that on this occasion the "Communique", an information letter, was decided upon as being the best method for this publicity.

Mr. Washburne related that he wrote a Mr. Robert Horton of the Office of Emergency Management, Washington, D.C., and obtained authority to publish the "Communique". The articles for the "Communique" were written by the committee which was composed of the aforementioned writers and others and were submitted to Mr. Washburne. Washburne related that he edited these articles which were then mimeographed, assembled and distributed by his staff to members of the Film Writer Guild. According to Washburne, the specific purpose of this information letter was to put information into the hands of the members of the Film Writers' Guild, with the idea that these persons would "spot it" in the production upon which they

were working so that this information would be made available to the public and would give proper publicity to those things which the Office of Emergency Management felt should be publicized. Shortly after this committee was formed, Washburne stated that he was contacted by the Hollywood Writers Mobilization who informed him that their organization had been set up for just such a purpose and that therefore there was a duplication by the organization and the committee. Consequently he related, that the committee became a part of the Hollywood Writers Mobilization. He stated that the first eight editions of the "Communique" were prepared on paper furnished by the Office of Emergency Management and were mimeographed by the Office of Emergency Management Staff. He also related that the first three editions of the "Communique" were mailed under the franking privilege.

In March of 1943 the publication "Variety" reported that the Coordinator of Inter-American Affairs would make transcripts of Office of War Information - Hollywood Writers Mobilization radio programs for broadcast in foreign languages. The air show referred to was a radio program entitled "Free World Theatre Air Show", which was instituted and produced jointly by the Office of War Information and the Hollywood Writers Mobilization. "Variety" also reflected that the Hollywood Writers Mobilization held a meeting of forty writers to supply ideas for this program under the Chairmanship of John Wexley, who has been identified as a Communist and whose Communist Party affiliations are set out in Section I of this memorandum. The Free World Theatre Program had such individuals connected with it as Jay Gorney, Edward Eliscu and Henry Myers, writers of the propaganda musical comedy "Meet the People." These individuals likewise have been identified as Communists and their Communist connections are set out in Section I of this memorandum.

[redacted] of the Los Angeles Office advised that the Hollywood Writers Mobilization also wrote and produced a series of short propaganda plays for the OWI for use in industrial plants and Army camps. Those assisting in this phase of activity included well-known members of the League of American Writers, a Communist front group. In addition, the Hollywood Writers Mobilization worked closely with Nelson Poynter who, until July of 1943, was coordinator for Government films for OWI. [redacted] related that the production of these films was under the direct control and supervision of Poynter and that Poynter before accepting these films demanded a pro-Russian slant as a prerequisite to acceptance. He reported that Poynter associated himself with the Hollywood Writers Mobilization and worked closely with Communists Robert Rossen, Waldo Salt and Frank Tuttle, all of whom have been identified as Communists in Section I of this memorandum. Poynter's office was discontinued in July of 1943.

In conjunction with the University of California at Los Angeles the Hollywood Writers Mobilization jointly sponsored the Writers' Congress. Actually, according to [redacted] this Writers' Congress was the Fifth Congress of the League of American Writers but was not termed as such due to the fact that the League of American Writers had become publicly branded as a Communist dominated group. This Congress was held as scheduled and attended by some fifteen hundred writers from all over the United States. Informan[redacted] related that the Holly-

wood Writers Mobilization was the medium whereby the Communist control of the entire proceedings was established and maintained. He stated that the leading Communist writers were said to have attended and dominated every session.

The "Peoples World", a west coast Communist newspaper for June 10, 1944, reflected that arrangements were made between Robert Riskin, Chief of the Overseas Film Bureau of the OWI and the Hollywood Writers Mobilization, whereby the screen writers would assume responsibility for the production and writing of all documentary films for overseas distribution. The program of films called for a "Projection of America" series and a new group of invasion films for distribution in Germany and the satellite countries.

The Hollywood Writers Mobilization, according to the article, had set up a working committee which was to consist of such well-known Communists as John Howard Lawson and Robert Rossen, identified in Section I of this memorandum. In addition, such prominent Communist sympathizers as Marc Connelly, Howard Estabrook, John Houseman, Talbot Jennings, Howard Koch and Harry Tugend, all of whom have been identified with Communist influenced or infiltrated groups previously in this memorandum were affiliated with this committee.

The August 7, 1944, issue of "Variety" reported that a program of eleven short subjects and five newsreel bulletins had been arranged for production by the Hollywood Writers Mobilization. The article reflected that the films would be produced in various Hollywood studios with players from the Screen Actors' Guild and writers from the Hollywood Writers Mobilization.

The pictures planned to be produced included the following: "It's Murder," "The Story With Two Endings," "When He Comes Home," "So Far So Good", "Air Transport Command," and "World Peace Through World Trade." "It's Murder" was written by Henry Blankfort, who has been identified as a Communist. "The Story With Two Endings" was to be written by Harold Buchman and Lou Solomon, both of whom were identified as Communists. "When He Comes Home" was to be written by Paul Trivers. Trivers has also been identified as a Communist. "So Far So Good" was being written by Oscar Saul, also identified as a Communist. "World Peace Through World Trade" was to be written by Edward Eliscu, also identified as a Communist. All of the above individuals referred to as Communists have their Communist affiliations set out in Section I of this memorandum.

According to Informan[redacted] during the month of January, 1945, information was received that the Hollywood Writers Mobilization, through its connection with the Office of War Information, had become a part of what was officially called the War Activities Committee, Hollywood Division. Other Organizations officially affiliated with the Committee were the Screen Writers' Guild, Screen Directors' Guild, Screen Actors' Guild, and other similar type groups.

According to Informant[redacted] in May of 1945, John Howard Lawson, one of the leading Communists in the motion picture industry, was appointed by the

Hollywood Writers Mobilization to act as its representative as an observer at the United Nations Conference.

Confidential Informant [redacted] of the Los Angeles Office stated that during the spring of 1945 the work of the Hollywood Writers Mobilization in connection with the Office of War Information, Overseas Bureau, went into high gear as a result of a series of conferences between Robert Riskin, Chief of the Bureau for OWI, and the Hollywood Writers Mobilization, Editorial Committee on Overseas Films. It should be pointed out that seven out of the fourteen members of the Editorial Committee were identified as Communists, including John Howard Lawson, Melvyn Levy, Richard Collins, Waldo Salt, Leonardo Bercovici, Arthur Birnkrant, and Sidney Buchman. The Communist affiliations of these individuals are set out in Section I of this memorandum.

Confidential Informant [redacted] related that beginning on May 21, 1945, the Hollywood Writers Mobilization was to produce a series of radio programs over the Blue Network dealing with problems of the returning soldiers. The Committee producing this has been described as one strongly under the influence of known Communists such as Louis Solomon.

Confidential Informant [redacted] related that the Hollywood Writers Mobilization has been active in supporting and participating in the activities of the Hollywood Independent Citizens Committee of the Arts, Sciences and Professions, a Communist infiltrated and influenced organization. It also produced a quarterly magazine known as the "Hollywood Quarterly" in cooperation with the University of California at Los Angeles. Included as one of the editors of this publication was John Howard Lawson, one of the Communist Party leaders in the film industry. [redacted] related that other known Communists and Communist sympathizers were also affiliated with this publication in a lesser capacity.

Informant [redacted] related that in addition, this organization has shown Russian propaganda motion pictures at the Gordon Theatre in Los Angeles as well as at other independent theatres in the Los Angeles and Hollywood area. Other known Communist front groups have also participated in this type of activity.

Following the elimination of the Office of War Information as a Government agency, the Hollywood Writers Mobilization devoted its activities to the propaganda field through radio and publications. The official newspaper of the American Newspaper Guild in June of 1946 reflected that the Hollywood Writers Mobilization had rendered numerous war services, among which were the following:

Documentary and short subject films	- 210
Radio scripts	- 1069
War activity feature stories	- 125

Confidential Informant [redacted] related that this Communist controlled organization had narrowed its activities considerably, confining its functions

primarily to the radio field.

A letterhead of the Hollywood Writers Mobilization dated January 8, 1947, reflected that there were 71 persons listed as members of the executive council of the organization as of that date. Twelve persons on the executive council have records of Communist membership and 5 of the members of the editorial board have also been identified as Communists. The following individuals are members of the editorial board who have been identified as Communists in Section I of this memorandum:

Ring Lardner, Jr.
Asa Bordages
Gordon Kahn
Bill Blowitz

In addition Evelyn Humphreys has been identified as a member of the Communist Political Association on January 16, 1945, through a very reliable but extremely delicate source of information. The individuals whose names appear on the executive council of this organization that have been identified as Communists are as follows:

Sam Moore	Second Vice Chairman	Radio writer
Abraham L. Polonsky	Secretary	Writer
Pauline Lauber Finn		Secretarial work
Bill Blowitz		
Richard Collins		Screen writer
Jay Gorney		Screen writer
John Howard Lawson		Screen writer
Leon Meadow		Screen writer
William E. Oliver	a President, Los Angeles Newspaper Guild	
Robert Rossen		Writer and Director
Bernard Vorhaus		Writer
John Weber		Writer

Of the above listed individuals, Moore, Polonsky, Blowitz, Collins, Gorney, Lawson and Rossen have been identified in Section I as Communists. The Communist connections of the remaining individuals are set out hereinafter.

Pauline Lauber Finn

Finn was identified through a very reliable but extremely delicate source as a member of the Communist Party and/or member of the Communist Political Association on June 30, 1944, August 31, 1944, January 16, 1945, and February 25, 1945. Through this same source in June of 1944 she was identified as educational director of Branch D of the Northwest Section of the Los Angeles County Communist Political Association.

Leon Meadow

Leon Meadow, a screen writer, was identified as of July 13, 1945, as a former member of Branch 3, Section C of the Communist Party of New York City and on December 7, 1944, transferred to "Karen's Group" in Hollywood. This information was obtained from [redacted] an informant of the Los Angeles Office who obtained [redacted] from the Los Angeles County Communist Party Headquarters.

William E. Oliver

Oliver was identified through an extemely confidential but very delicate source on March 8, 1944 as a member of the East Hollywood Communist Club. As of November 8, 1944, Oliver was reported to be the drama editor and critic of the "Los Angeles Herald Express."

Bernard Vorhaus

Bernard Vorhaus was identified through a very highly confidential but extremely delicate source on August 31, 1944, as having been a member of the Northwest Section of the Communist Party of Los Angeles County on special leave prior to 1943.

John Weber

John Weber, a screen writer, was identified in 1943 as a member of the Communist Party through an extremely confidential and most delicate source of information. He is a former president of the Screen Readers Guild and at present is in charge of the writers department of the William Morris Booking Agency in Hollywood. Through an extremely confidential but most delicate source of information, it was ascertained that during the summer of 1946 his wife acted as organizational secretary of the Cultural Section of the Los Angeles County Communist Party.

A. The Writers Congress held at the University of Southern California at Los Angeles, November 1-3, 1943

The report of the Joint Fact Finding Committee of the 56th California Legislature, 1945, reflects that in August of 1943, under the auspices of the University of California and the Hollywood Writers Mobilization, a letter signed by Marc Connelly and Ralph Freud as Co-Chairman of the Congress Committee, announced the Writers Congress to be held at Royce Hall, University of Southern California at Los Angeles from October 1-3, 1943.

Confidential Informant [redacted] of the Los Angeles Office advised that while this Congress was not called the Fifth Writers Congress, it should have been called this due to the fact that many of the same individuals who were in charge of directing the activities of the First, Second, Third and Fourth Writers Congresses were also in charge of directing the affairs

of this one.

The report of the Joint Fact Finding Committee of the 56th California Legislature, 1945, reflects that a superficial investigation of this Congress disclosed its Communist inspiration and guidance. The report reflected that many of the names included in the Congress and the advisory committee were "innocents", clearly unaware of the Communist interests and purposes of this Congress.

Confidential Informant [redacted] of the Los Angeles Office reported on January 5, 1945, that this Congress was attended by approximately 3000 writers and operated through panel forums and seminars. He stated that the proceedings of the Congress were published by the University of Southern California Press in 1944. He related that immediately following the Congress, a Writers Congress continuations committee of 41 members was set up to handle the work of the Congress. [redacted] related that 12 members of the continuations committee held membership in the Northwest Section of the Communist Party of Los Angeles County. They are as follows:

Bill Blowitz
Sidney Buchman
Abram S. Burrows
Richard Collins
John Howard Lawson
Melvin Levy
Josef Mischel
Sam Moore
Meta Reis
Robert Rossen
Victor Shapiro
Louis Solomon

The Communist affiliations of these individuals are set out in Section I of this memorandum, with the exception of Reis and Shapiro.

[redacted] of the University of Southern California Press advised Agents of the Los Angeles Office, who interviewed her [redacted] on July 22, 1947, that the Hollywood Writers Mobilization had ceased to exist. [redacted] advised that the Hollywood Quarterly which was published by the University of California Press, and the Hollywood Quarterly Associates would continue to be published by the Hollywood Quarterly Association, which organization had taken over the affairs of the Hollywood Writers Mobilization.

Hollywood Community Radio

Confidential Informant [redacted] has advised that the Hollywood Community Radio group is composed of a number of individuals who are known Communists and

Communist sympathizers, many of whom were active members of the Hollywood Writers Mobilization. Among the known Communists on the Board of Directors of this organization are: Hy Kraft, screen writer and Abraham L. Polonsky, screen writer. The Communist affiliations of these individuals are set out in Section I of this memorandum.

Informant [redacted] has related that this group is endeavoring to obtain a license for a radio station in the vicinity of Los Angeles. According to Confidential Informant [redacted] if this permit is granted and the radio station set up, it will be run and operated by the Hollywood Writers Mobilization and will be an outlet for the Communist propaganda disseminated by this group.

The Federal Communications Commission is conducting hearings relative to the establishment of this radio station. As you will recall, the Communist connections of the individuals affiliated with this group have been furnished to the Federal Communications Commission by this Bureau.

People's Educational Center, also known as The Los Angeles Educational Association, Inc.

The People's Educational Center was first formed at a meeting on December 19, 1943. Confidential Informant [redacted] of the Los Angeles Office who was a plant informant, made available a copy of a mimeographed letter written to the students of the Los Angeles Workers School, an organ of the Communist Party on November 29, 1943, advising that the Workers School had been an active participant in the formation of the People's Educational Center and had attempted to aid its organization and growth. This letter urged students of the workers School to support the People's Educational Center.

From [redacted] it was ascertained that an executive committee meeting was held on January 3, 1944, at which Max Silver, then organizational secretary, brought up the question of the People's Educational Center and stated that the Workers School had decided to cooperate officially with the People's Educational Center and that eventually the Workers School would be closed entirely. Subsequently the Workers School was discontinued by the Communist Party.

The People's Educational Center was incorporated under the laws of the State of California under the name of the Los Angeles Educational Association, Inc., wherein it was described as a non-profit educational club organized for the purpose of realizing through study and education the ideals of democracy and aid, through education, in the accomplishment of an enlightened and harmonious community.

Through Confidential Informant [redacted] Communist Party Headquarters in Los Angeles, it was ascertained that a meeting of the board of directors of this organization was held on January 25, 1947, at which time Mr. Sidney Davison, director of the school, announced that

during the school year of 1946, enrollment had increased 60 per cent and that in the fall term of 1946, there were enrolled 553 individuals who took 635 classes. A total of 1808 individuals took 2058 classes during the war. The school as of that time was self-supporting and all debts had been paid off.

The school's catalogue for the summer of 1947 reflects that there are no formal entrance requirements for attendance at this school. The regular fee for a course is $6.00 except for certain designated courses. There are set forth hereinafter the members of the board of trustees and teaching staff of the People's Educational Center as reflected in their 1947 catalogue:

Board of Trustees

Dr. Leo Bigelman, President. Through a highly confidential but most delicate source on January 16, 1945, it was ascertained that Bigelman was a Communist. Bigelman is a medical doctor by profession practicing medicine in Hollywood. He is described as a teacher and lecturer on social, economic and political question.

Helmer Bergman, Vice President. Bergman, who is a member of the International Brotherhood of Electrical Workers, Local 40, AFL, is teaching the course known as "Trade Union Principles and Practices." Bergman's Communist affiliations are set out in Section I of this memorandum.

Maurice Howard, Secretary-Treasurer. Howard, who is the business agent of the Screen Cartoonists Guild is teaching a course known as "History of the American Labor Movement." On February 26, 1945, it was ascertained through a very reliable but most delicate source that Howard was a Communist.

Sidney Davison, Director. Davison, the director, teaches a course at the school known as "Review of the Week." He has been identified through a highly confidential but most delicate source as a current member of the Communist Party in Los Angeles, as well as by [redacted] a paid informant of the Los Angeles Office who is at present [redacted] Communist Party.

Dr. Jack Agins. Agins is a medical doctor practicing in Hollywood. He has not been definitely identified as a member of the Communist Party. However, his wife, Minna, was identified as a current member of the Communist Party through a most reliable but very delicate source on May 25, 1947.

George Beller. Beller, who is an accountant and an auditor, has been identified through a most reliable but very delicate source on May 25, 1947, as a current member of the Communist Party.

Dorothy Connelly. Through this same source Dorothy Connelly has been identified as a member of the Wilshire-Fairfax Club, 10th Congressional District Communist Party, Los Angeles County.

Leo Gallagher. In 1938, Gallagher was a candidate for the office of Secretary of State in California on the Communist Party ticket. He is an attorney associated with the law firm of Katz, Gallagher, and Margolis, which law firm handles the legal business of the Communist Party in Los Angeles.

Sanford Goldner. Goldner has been identified by [redacted] a paid confidential informant of the Los Angeles Office who [redacted] functionary of the Communist Party, [redacted] as a member of the Communist Party. He is currently research director in charge of the Los Angeles Office - CIO and also teaching a course at the school known as "Current Problems of Jewish Life."

Sondra Gorney. Sondra Gorney writes movie reviews for the "Daily People's World", a west coast Communist newspaper and is the wife of movie script writer, Jay Gorney. The Communist affiliations of both Sondra and Jay Gorney are set out in Section I of this memorandum.

Willis J. Hill. Hill is the president and general representative of the Carpenters Union, Local 634. He has not been identified as a member of the Communist Party.

Robert Lees. Lees has been actively writing in the motion picture industry for the past 12 years, having been identified with the Paramount Studios. On January 16, 1945, a very reliable but most delicate source identified Lees as a Communist.

Frances Millington. Millington has not been identified as a member of the Communist Party.

Carleton Moss. Carleton Moss is a negro screen writer who has not been identified as a Communist Party member. Moss is teaching a course at the school known as "The Negro in World Affairs."

Herbert Sorrell. Sorrell's Communist Party membership is set out in Section I of this memorandum. There is no information indicating that he is currently a member of the Communist Party.

Frank Tuttle. Tuttle, a motion picture director and writer, is at present teaching a course known as "Motion Picture Direction." His Communist Party affiliations are set out in Section I of this memorandum.

Celia Willby. Willby in 1945 was an organizer for the United Office and Professional Workers of America, CIO, Local 9 and Local 178 in Los Angeles. [redacted] has identified Willby on September 7, 1944, as a Communist in Hollywood.

Staff

Lillian Ripps, Secretary. Ripps was identified through a very reliable but most delicate source as a Communist on January 16, 1945. She was also identified by this source as a current member of the Communist Party in the Community Subsection in Hollywood, California. This information was verified by Informant [redacted] who is a member of the Communist Party in Los Angeles. He stated that during 1946, Ripps was a member of the chairman's council Community Subsection, Hollywood Section, Communist Party.

Yvonne Shepherd, Registrar. On February 11, 1947, a very reliable but most delicate source produced information indicating that Shepherd, a negress, had been recruited into the Communist Party by Pettis Perry. Informant [redacted] also identified Shepherd as a member of the Communist Party.

Teaching Staff

Other members of the faculty included the following:

Minna Aging is the Coordinator for the course, "Current Problems of Jewish Life." She has been identified as a current member of the Communist Party in Hollywood by a most reliable and delicate source on May 25, 1947.

Alvah Bessie teaches a course on, "How to read a Book." She is a novelist, screen writer and critic. Her Communist affiliations are set out in Section I of this memorandum.

Herbert Biberman teaches a course at the school in "Motion Picture Directing." He is employed in the motion picture industry as a director, writer and associate producer. His Communist Party affiliations are set out in Section I of this memorandum.

William Blowitz teaches a course in the school on "Publicity and Public Relations." Blowitz who is a Communist has been referred to in Section I where his Communist affiliations are set out.

Morris Browda teaches a course on "How to Listen to Music." Browda who is a Communist, is described in Section I where his Communist Party affiliations are set out.

Bonnie Claire teaches a course on "Political Organization, its Principles and Practices." Claire has been identified by a most reliable but very delicate source on January 16, 1945, as a Communist.

Edward I. Dmytryk teaches a course in school on "Production Preparation." He is a director and producer in the motion picture industry, currently working for RKO Studios. Dmytryk who has been identified as a Communist, is discussed

in Section I where his Communist Party affiliations are set out.

Guy Endore is an author and screen writer. He teaches a course in the school on "The Modern Novel." Endore's Communist affiliations are set out in Section I of this memorandum.

Leonard Fels who has been identified through a highly reliable but very delicate source as a current member of the Communist Party, teaches a course on "Political Economy II." He has been identified as a former member of the executive board, Local 6, International Longshoremen's and Warehousemen's Union from 1942 to 1945. He was also a member of Local 302, International Brotherhood of Electrical Workers.

Carl Foreman on August 1, 1944, was identified through a reliable but most delicate source as a member of the Communist Party in Hollywood. Foreman at present teaches a course on "Screen Writing II."

George Glass was identified as a Communist on January 16, 1945 and February 26, 1945 by a most reliable but very delicate source of information. He at present teaches "Publicity and Public Relations."

Gordon Kahn has been employed in the motion picture industry as a screen writer and also as a feature writer for the "Atlantic Monthly." He is at present teaching a course in "Screen Writing III." On January 16, 1945 and on February 26, 1945, Kahn was identified as a Communist by a very reliable but most delicate source of information.

Murray Korngold teaches a course in the school on "The Science of Society. He is a labor journalist who has been active in the Liberal Theater Movement. He formerly wrote articles for "Stars and Stripes." He has been identified through a most reliable but very delicate source as a current member of the Communist Party in Los Angeles.

Katherine McTernan teaches a course in "Three Economic Doctrines — Malthus, Marx and Hanson." She formerly was a teaching assistant in the Department of Economics at the University of Southern California and also taught economics at the California Labor School in San Francisco. She has been identified through a most reliable but very delicate source as a current member of the Communist Party in Los Angeles.

Arnold Mesches is a free lance advertising artist and studio sketch artist. He teaches a course in "Drawing and Painting I." His Communist affiliation are set out in Section I of this memorandum.

Allan Metcalf teaches a course in "Political Organization, Its Principles and Practices." He is a former director of the Southern California Committee to Win the Peace, a Communist influenced group. Metcalf was identified by Infor-

[redacted] of the Los Angeles Office, as a Communist functionary in Los Angeles at the present time and as a current member of the Communist Party.

Abraham Olken teaches a course on "Current Problems of Jewish Life." He is manager of the Los Angeles "Morning Freiheit" Association. He has been identified through Confidential Informants [redacted] and [redacted] who are active members of the Hollywood Section of the Communist Party, as a member of the Communist Party. In addition he was also identified as a Communist and a current member of the Communist Party in Los Angeles through a most reliable but delicate source of information.

Sylvan Pasternak teaches a course in "Public Speaking and Parliamentary Law." He was formerly the business agent of Local 1421, United Electrical, Radio and Machine Workers of America, CIO. Although he has not been identified as a member of the Communist Party, his wife Eleanor Pasternak has been identified as a current member of the Communist Party through a most reliable but very delicate source of information.

Paquerette Pathe teaches a course in "Ceramics, Beginning and Intermediate." She is a dancing teacher and dancer who established her own ceramics studio in Hollywood, about two years ago. Her Communist Party affiliations are set out in Section I of this memorandum which identify her as a current member of the Communist Party in Los Angeles.

Margaret Roma who is running her own Theater Workshop in Hollywood, teaches a course in "The Theatre and Its History." She has been identified as a member of the Communist Party and her Communist connections are set out in Section I of this memorandum.

John Sanford who is the author of several novels, teaches a course on "The Modern Novel." Sanford who is a Communist has been referred to in Section I of this memorandum, where his Communist connections are set out.

Ruth Marrow Slade is a former editor of the Southern California Labor Herald. She was formerly publicity director for the Russian War Relief and most recently has held the position of executive secretary of the Civil Rights Congress. Slade has been identified as a Communist by Confidential Informan[redacted] of the Los Angeles Office who was a former executive in the Party in the Los Angeles area. [redacted]

Hal Smith was formerly a director of the Federal Theater Project in New York and worked for the San Francisco Union, as well as the Workers Laboratory Theaters. Smith who is a screen writer teaches a course in "Screen Writing I." Smith who has been identified as a Communist is referred to in Section I of this memorandum where his Communist Party affiliations are set out.

Lory Titelman is a former director of the Child Care Nursery School at Santa Monica, who teaches the Pre-School Age Child. She has been identified through a highly confidential but very delicate source, as a Communist.

Lloyd Van Dyke is a past president of Local 1421, United Electrical, Radio and Machine Workers of America, CIO. He teaches a course at the school entitled "Trade Union Principles and Practices." In May of 1946, Van Dyke was identified as a member of the Communist Party by Confidential Informants [redacted] and [redacted] who are functionaries of the Communist Party in the Los Angeles area.

During the summer term of 1947 between 65 and 75 instructors and guest speakers participated in the summer session of the People's Educational Center. Of these, the above described individuals as noted have been identified as Communists. According to Informant [redacted] the People's Educational Center is regarded by the Communist Party and the Hollywood Section thereof as a Communist School and at each term the Communist Party members in the Hollywood Section are urged to attend this school to aid in the development in their particular field, as well as political development. There are Winter, Spring, Summer and Fall terms at the School. The faculty of these schools vary each term, according to available personnel.

Lincoln Community Book Center, also known as Lincoln Book Shop

The records of the Los Angeles County Clerk's Office in Los Angeles, California, reflect that on July 16, 1943, Eugene Reed, Hollywood, California, had the name of The Lincoln Book Shop filed as a fictitious business name. Reed indicated that he intended to operate the business alone. The August 7, 1943 issue of the "Daily People's World," west coast Communist newspaper contained a feature article revealing that the Lincoln Book Shop would open at 1721 North Highland Avenue, on August 8, 1943. The shop was to be operated by Jack and Jessie Reed. Through a most reliable and very delicate source on August 31, 1944, it was ascertained that Eugene Reed was a Communist and a member of the Communist Political Association in Los Angeles.

Information was obtained through this same source on January 15, 1945, that Eugene John Reed and Jessica Reed were members of the Communist Political Association in the Northwest Section thereof. The report of the Joint Fact Finding Committee of the California Legislature on Un-American Activities for 1947 reflects that in September 1943, the Lincoln Book Shop had been designated by the Los Angeles County Communist Party for the sale of Communist literature to the clubs of the Communist area located in the Hollywood area.

The records of the County Clerk's Office in Los Angeles reflect that on March 5, 1945 the Articles of Incorporation of a group known as the Lincoln Community Book Center, a non-profit, non-stock membership group were filed with the

Secretary of State in California. The purpose and object of the group was to educate the people of Hollywood. The persons executing the Articles of Incorporati included:

Samuel Freeman of 1962 Glencoe Way, Hollywood, California. Freeman was identified as a Communist on February 7, 1944 through information obtained from [redacted] who furnished information [redacted] on the Communist Party in Hollywood.

Elizabeth Glenn of 1604½ North Harvard, Los Angeles. Elizabeth Glenn has been reported by Confidential Informant [redacted] Communist Party, as the present financial director of the Los Angeles County Communist Party.

Emily Gordon who resides at 1056½ North Oxford, Los Angeles, California. Gordon was identified as the County literature director of the Communist Party and the Communist Political Association in 1944 and part of 1945, by Confidential Informant [redacted] This same informant revealed that in August of 1945, Gordon was nominated for the State Committee of the Communist Party but was not elected inasmuch as other leading comrades criticized her for being bureaucratic. Through the information obtained from [redacted] a paid reliable informant of the Los Angeles Office who furnishe[redacted] Communist Party in Los Angeles, it was ascertained that on April 21, 1947, Gordon had been dropped from the membership because of a "right opportunist disagreement".

During June 1946, Confidential Informant [redacted] the Los Angeles Office advised that the officers now serving on behalf of the Lincoln Community Book Center were John Howard Lawson, President; Waldo Salt, Vice President and Miriam Logan, secretary. The Communist background of both Lawson and Salt, who are screen writers in Hollywood has been set out in Section I of this memorandum. Miriam Logan, the secretary, was identified as a member of the Communist Party at San Pedro, California from June 1944 until December of 1946 by [redacted] a member of the Communist Party who is an informant of the Los Angeles Office.

Confidential Informan[redacted] of the Los Angeles Office, who is a functionary of the Communist Party in that area, advised that from 1945 through April 1947, the Lincoln Book Shop was the outlet of Marxist and Communist literature in Hollywood, California and that all clubs of the Hollywood Section Communist Party purchased literature at that store.

This same informant advised on May 1, 1945, that this book center was closed because of its poor financial condition. He stated that as of July 1947, the Communist Party does not maintain a book shop in the Hollywood area indicating that the Communist subsections in the Hollywood area presently obtain their literature from the home of Clarence L. Ricklefs, 984 Palm Avenue, Los Angeles.

Micklefs is literature director for the Community Subsection, Hollywood Section of the Communist Party.

The Motion Picture Democratic Committee

The "Studio Call" official organ of the Conference of Motion Picture Arts and Crafts, for June 30, 1938, stated that the Democratic Committee was a progressive political organization which should have the support of every employee of the motion picture industry. A full page advertisement appearing in this paper gave the aims of the Motion Picture Democratic Committee as follows:

1. To support and extend the New Deal nationally; to bring a new deal to California.

2. To remove from office all those officials who have made the government of California a government by the corporations.

3. To effect and maintain complete political freedom within the motion picture industry.

4. To aid in uniting all progressive forces within the Democratic Party, convinced that a liberal victory can be achieved at this time only by working within the Democratic Party.

5. To cooperate with all groups and persons who are working to re-establish democracy in the State, and oppose all movements which tend to split the progressive forces in California.

6. To support those candidates who on the basis of their records are best qualified to forward these aims.

Eugene Lyons on page 289 of his book, "The Red Decade" stated: "The Motion Picture Democratic Committee, a front for Stalinist fund raising, had no trouble rounding up seventeen hundred members." Rene M. Vale, an admitted Communist, in 1940 made a sworn statement in which she stated that perhaps the most bazaar flourish given to the Olsen for Governor campaign was provided by the fresh ideas and naive politics of the Motion Picture Democratic Committee, called by those who still ventured to express their dislike of "Hollywood-itis." The Motion Picture Democratic Committee was conceived and delivered by the Los Angeles County Political Commission of the Communist Party in the spring of 1938, in the home of Al Lane, 3989 Denker Avenue.

Confidential Informant [redacted] of the Los Angeles Office, referred to the August 1935 speech of George Dimitrov, head of the Communist International, as the famous "Trojan Horse" speech. Announcing the united front program of the Communist Party, he stated that as a part of this program the period

known as the "popular front" was brought about with the August 23, 1939 signing of the Hitler-Stalin Pact. He related that many of these fronts which were formed during this period were established to influence and support the foreign policy of the Soviet Union. He referred to the "collective security" proposal and that the Communists everywhere were instructed to drop all revolutionary ideas and pose as liberals taking part in all established government affairs. He stated that in the United States they were instructed for voting purposes, to support the candidates of the Democratic Party. He related that they were to assume a "liberal" position and work to get themselves into any positions in political circles where they could use their positions and influence to create and gain support for the policies of the Soviet Union. [redacted] related that in following this line and this policy, the Communists in the Hollywood motion picture industry set up the Motion Picture Democratic Committee. He related that during the year 1938, this organization was going full force and was a very influential group in California and particularly in the Hollywood area. However with the signing of the Hitler-Stalin Pact, he stated that the Hollywood Motion Picture Democratic Committee changed its line shortly thereafter, at which time it began calling the President a "war monger" and that he was dragging the United States into the "imperialistic" war.

Early in 1940, according to Informant [redacted] the Motion Picture Democratic Committee was working in cooperation with the American peace crusades and sponsored peace meetings throughout Southern California. He stated that the organization issued a "newsletter" dated March 26, 1940, calling attention to a "knock-out script" written by Michael Blankfort, Jerome Chodorov, Joseph Fields, Paul Trivers, Carl Dreher, Cyril Kramer and okayed by the Hollywood Peace Council. This was to be presented at a rally at the Olympic Stadium on April 6, 1940 under the banner, "America Declares Peace."

According to [redacted] this was the last meeting at which the Motion Picture Democratic Committee actively participated. In the publication "Red Fascism" compiled by Jack Tenney, California State Senator and Chairman of the California Joint Fact Finding Committee of the 56th California Legislature, information is set out that the following persons were officers of the Motion Picture Democratic Committee in 1939 and 1940. The official stationery of this organization also reflects the same data.

Philip Dunne	Chairman	Screen writer
Melvyn Douglas	First Vice-Chairman	Screen actor
Miriam Hopkins	Second Vice-Chairman	Screen actress
John Ford	Third Vice-Chairman	Motion picture director
Maurice Murphy	Secretary	Writer
Gordon Rigby	Treasurer	Writer
Herbert K. Sorrell	Executive Board Member	Labor official
Harold Buchman	Executive Board Member	Screen writer
Al Caya	Executive Board Member	Teamster Union
John Cromwell	Executive Board Member	Actor and director

Norval Crutcher	Executive Board Member	Secretary of Technicians Guild No. 683
John Gree	Executive Board Member	Labor leader
Edward Mussa	Executive Board Member	Labor leader, Set Directors Guild
Irving Pichel	Executive Board Member	Screen director
Gloria Stuart	Executive Board Member	Screen actress
Frank Tuttle	Executive Board Member	Screen writer and director

Maurice Murphy, Harold Buchman, Herbet K. Sorrell, Norval Crutcher, and Frank Tuttle have been identified as being affiliated with the Communist Party either past or present and their Communist connections are set out in Section I of this memorandum.

Philip Dunne

Philip Dunne, as reported in an affidavit given by Rene Vale, a former member of the Communist Party before the Assembly Fact Finding Committee on Un-American Activities in California, on November 9, 1942, was a screen writer and representative of the Motion Picture Democratic Committee, as well as a member of the Los Angeles County Political Commission of the Communist Party.

Maurice Thomas Murphy

Murphy, according to [redacted] California, was an actor for 19 years. He has been treated for epilepsy since 1935. Through a most reliable but very delicate source, Murphy was identified on May 19, 1947, as a member of the Northwest Section of the Hollywood Section of the Los Angeles County Communist Party.

Gordon Rigby

The Hollywood trade magazine "Variety" for September 12, 1945, reflected that Lieutenant Colonel Gordon Rigby retired from the Army after 4 years of service with the Signal Corp. The "Variety" also reflected that he was a veteran of World War I and an ex Hollywood writer and director at Columbia Studios. According to a most reliable but very delicate source Gordon Rigby, on August 31, 1944, was a member of the Communist Political Association, Northwest Section, Los Angeles, California, who had been on special leave from the Communist Party since before December of 1942.

Hollywood Democratic Committee

The Hollywood Democratic Committee, according to Confidential Informant [redacted] was set up in January 1943. The aims and purposes of this organization were shown by a circular issued at the time of the organization meeting held on Jan-

uary 14, 1943. They were as follows:

1. To support national, state and local legislation essential to victory in war.

2. To clarify political issues in relation to the war effort, and to promote discussion and education for this purpose.

3. To support candidates who are best fitted to serve a nation at war and who seek office on a "win-the-war" platform.

4. To cooperate with other organizations in Los Angeles and throughout the state and nation, whose aims are similar to our own.

Confidential Informant [redacted] in referring to this new organization, stated that for all intents and purposes it was nothing but the revival of the Motion Picture Democratic Committee previously discussed in this section of this memorandum. According to [redacted] the activities of the Hollywood Democratic Committee during the time of its existence coincided with the line of the Communist Political Association, which was "collaboration with capitalism" because of the needs of the Soviet Union for assistance. On September 25, 1943, Informant [redacted] related that the activities of this organization were confined largely to the open political field, such as putting pressure on law makers, local and national, and to have legislation passed which was either sponsored or supported by the Communist element in the United States, particularly in the Hollywood area. He stated that this pressure was exerted in two ways, (1) by forming delegations to visit law makers in an attempt to intimidate them, and (2) by a campaign of written propaganda circulated among labor unions and other organizations and the setting up of "committees of correspondence," the purpose of which was to flood the Congress with letters demanding the passage of measures which fell in line with the program of the Communist Party at that time.

On July 26, 1944, letterheads and literature issued by the Hollywood Democratic Committee reflected the following persons were elected officers for the coming year.

Marc Connelly	Chairman
John Cromwell	Vice Chairman
Gene Kelly	Vice Chairman
E. Y. Harburg	Vice Chairman
Norval D. Crutcher	Secretary
Albert Dekker	Treasurer

This same literature reflected that the organization had an executive board of 88 members. Of this number 22 have been identified as Communists through information obtained by the Los Angeles Office, through a most reliable but very

delicate source. Of the 22 known Communists, the following individuals whose Communist Party affiliations are set out in Section I of this memorandum, have been identified with the motion picture industry.

Margaret Bennett Wills	Mrs. Nora Hellgren
Herbert Biberman	Rex Ingram
Henry Blankfort	Donald Key King
Sidney Robert Buchman	John Howard Lawson
Norval Dixon Crutcher	Barbara Alexander Myers
Edward Dmytryk	Samuel Badisch Ornitz
Edward McCreary Gilbert	Mortimer William Pomerance
Donald Alexander Gordon	Herbert K. Sorrell
Louis Harris	

In addition to the above listed Communists it was also known that such prominent Communist Party figures in the motion picture industry as Frank Tuttle, motion picture director, were also active in this group. It has also been reported by Confidential Informant [redacted] that John Garfield, the pro-Communist actor, was associated with this group. Garfield has been identified by [redacted] as a member of the Communist Party. Garfield also, according to Informant [redacted] has been affiliated with the Young Communist League, the Hollywood Anti-Nazi League both of which were Communist front groups.

During 1944 the Hollywood Democratic Committee grew to be one of the most important political groups in Southern California, according to Confidential Informant [redacted] He reported that this was primarily due to its connection with the motion picture industry and the prestige derived therefrom.

This organization continued its political activities in the 1944 elections and announced that it was to become a permanent group, cooperating with and supporting the Political Action Committee and other progressive groups in politics.

On January 25, 1945, the "Daily Worker" carried an article reflecting that 100 Hollywood leaders sent a wire to President Roosevelt, requesting him to terminate the proceedings against Harry Bridges. The article reflected that the action was taken at a dinner sponsored by the Hollywood Democratic Committee. Among the signers of this telegram were Communists and many individuals who have supported the Communist movement in Hollywood. This article reflected that John Howard Lawson, writer; Jack Moss, producer; and Dalton Trumbo, writer, all known Communists in Hollywood, were among the signers of this communication. These individuals identified as Communists above are referred to in Section I, where their Communist affiliations are set out.

On June 6, 1945, in Hollywood, California, a meeting was called by the Hollywood Democratic Committee, at which time the name of this group was changed by unanimous decision to the Hollywood Independent Citizens Committee of the Arts,

Sciences and Professions.

Hollywood Independent Citizens Committee of the Arts, Sciences and Professions

The Independent Citizens Committee of the Arts, Sciences and Professions, a now defunct organization, was formed under the influence of Communists and Communist sympathizers and was supported throughout its existence by the Communists and the Communist press. Benjamin J. Davis, Jr., a member of the National Committee of the Communist Party, on August 11, 1945, read recommendations to the New York State Convention of the Communist Party of those individuals who had been nominated for the New York State Committee. Concerning Lionel Berman, Davis stated, "Comrade Berman, a Communist Party functionary, is Jewish and a member of the old State Committee.....I would say, (he) is the head of the Cultural Section of the Party.....It seems to me that in his work in the past, particularly in the elections when he was one of those instrumental in setting up the Independent Citizens Committee of Arts, Sciences and Professions, he has demonstrated a very excellent capacity for organization of a very excellent political character." This information was obtained through [redacted] State Convention.

[redacted] advised on April 4, 1946, that the organization of the Independent Citizens Committee of the Arts, Sciences and Professions by the Communist Party was directed and planned [redacted] in 1944, by Lionel Berman of the Communist Party Cultural Section, and Joseph Field of the Workers Library Publishing Company. He also advised that this organization was a Communist controlled group in spite of the fact that the majority of the membership was not Communist and a minority of the Communists were directing it.

With regard to the Hollywood Chapter of the Independent Citizens Committee of the Arts, Sciences and Professions, Confidential Informant [redacted] of the Los Angeles Office, related that a meeting was called of the members of the Hollywood Democratic Committee at the American Legion Hall in Hollywood on June 6, 1945. He stated that at this meeting approximately 360 individuals were in attendance all believed to be members of the Hollywood Democratic Committee.

W. Emmett Lavery, President of the Screen Writers Guild, concerning whom information is set out under the Screen Writers Guild in this memorandum, was chairman of the meeting. He related that Herman Shumlin a motion picture producer, who has been affiliated with a long line of Communist organizations was present and proposed that the new organization which was known as the Hollywood Independent Citizens Committee of the Arts, Sciences and Professions affiliate with the National organization called the Independent Citizens Committee of the Arts, Sciences and Professions. According to [redacted] John Howard Lawson led the Communist elements in this meeting. He stated that the ballot which had been previously selected was voted on as a mere formality and many of the members of the executive committee of the Hollywood Democratic Committee were elected and continued as members of the executive committee of the Independent Citizens Committee of the Arts, Sciences and Professions.

Confidential Informant [redacted] stated, with regard to this change in name and apparent change in complexion of the organization, that it was due to the fact that the Communist Party line had changed. He stated that from June 1945 until February 11, 1947, the Hollywood Independent Citizens Committee of the Arts, Sciences and Professions had followed those of the Communist Party in the economic and political fields. He related that during the existence of this organization, it was the principal pressure group using the prestige and influence of the Hollywood motion picture industry to support legislation endorsed by the Communist Party and its sympathizers. A dodger stamped September 11, 1945, which is in the possession of the Los Angeles Office reflected that there were 98 members of the executive council of the Hollywood Independent Citizens Committee of the Arts, Sciences and Professions. Of this number 14 have been identified as Communists through the most reliable but very delicate sources. These individuals are listed below and their Communist connections are set out in Section I of this memorandum.

Sidney Robert Buchman	William Frank Blowitz
Abram S. Burrows	Norval Dixon Crutcher
Louis Harris	Rex Ingram
John Howard Lawson	Sam Moore
Jack Moss	Mortimer William Pomerance
Earl Hawley Robinson	Dalton Trumbo
Frank Wright Tuttle	Margaret Bennett Wills

In December of 1946 Confidential Informant [redacted] reported that the National Headquarters of the Independent Citizens Committee of the Arts, Sciences and Professions was contemplating merging with the National Citizens Political Action Committee with the ultimate object of laying the foundation for a new so-called liberal group in the United States.

In January of 1947 Confidential Informant [redacted] stated that the Hollywood Chapter of this organization was preparing to go out of existence under its present name and emerge as the Hollywood Branch of the new organization which was formed in New York City on December 28 and 29, 1946, called the Progressive Citizens of America. This latter group was formed by the merger of the now defunct Independent Citizens Committee of the Arts, Sciences and Professions and the National Citizens Political Action Committee.

Progressive Citizens of America

According to Confidential Informant [redacted] of the Los Angeles Office, the Southern California Chapter of the Progressive Citizens of America was organized on February 11, 1947. A leaflet which was distributed in the Los Angeles area prior to February 11, 1947, announced that a meeting would be held on that date for the purpose of organizing this organization. The leaflet announced that Jo Davidson, National Chairman of the Progressive Citizens of America would be the principal speaker. For identification purposes it should be pointed out that Jo Davidson has been identified by [redacted] confidential informant of the New York Office, as a Communist.

Confidential Informant [redacted] of the San Diego Office reported that Edward Mosk acted as Chairman of the organizational meeting of the Progressive Citizens of America. Mosk, who outlined the purpose of the meeting introduced Dr. Linus Pauling. Pauling discussed the production of atomic energy and the atomic bomb and its significance to world government. John Cromwell, the retiring Chairman of the Hollywood Independent Citizens Committee of the Arts, Sciences and Professions commented regarding the consolidation of the Independent Citizens Committee of the Arts, Sciences and Professions and the National Citizens Political Action Committee.

Jo Davidson, the National Chairman, then explained the purpose of the new organization. Following Davidson's remarks, Robert A. Kenny, former attorney general of California, was elected chairman of this branch. Vice Chairmen elected were Edward Mosk, Howard Koch, Dr. Linus Pauling, Lena Horne, Senial Ostrow and Gene Kelly, and Mrs. William Dieterle, secretary.

Of the 100 directors elected, the following known Communists, whose Communist Party affiliations are set out in Section I of this memorandum were included:

Sam Albert	Margaret Bennett Wills
Edward Biberman	Henry Blankfort
Abe Burrows	Howard Da Silva
Lou Harris	Sam Moore
John Howard Lawson	Fred Rinaldo
Anne Revere	Adrian Scott
Earl Robinson	Frank Tuttle
Dalton Trumbo	

In addition, the following Communists who are not identified in Section I of this memorandum were also elected to the board of directors:

Dr. Murray Abowitz

Dr. Abowitz, who is presently practicing medicine at 658 South Bonney Brae Avenue, Los Angeles, has been identified by a most highly confidential but delicate source in 1943 as a member of the Medical Branch, Professional Section, Los Angeles Country Communist Party.

Philip M. Connelly

Connelly is a former president of the Los Angeles Newspaper Guild, Confidential Informant [redacted] a paid reliable informant of the Los Angeles Office [redacted] Party in Los Angeles, reported on July 16, 1947 that Connelly was paying $10.00 per month to the Los Angeles County Communist Party as a sustainer fee. [redacted] Connelly pays this fee, $10.00, regularly and other CIO functionaries also pay a regular sum monthly. Connelly is at present secretary-treasurer

of the Los Angeles Industrial Union Council. In addition to this information [redacted] attended a meeting which was attended by some 30 Communist Party members at which Connelly was present. According to [redacted] Connelly identified himself as a Communist and attacked the leaders of the Communist Party at that time.

Charles J. Katz

Katz is an attorney in Los Angeles. He signed the brief of the Los Angeles County Communist Party petition filed before the California Supreme Court in June of 1942 placing the Party on the ballot. John Leach, former Communist Party organizer testified concerning Katz before the grand jury as follows: "I knew Katz as a Communist Party member; he was active in professional study groups, organizing professional study groups in Hollywood for the Communist Party. Katz was in the Communist fraction of the Anti-Nazi League. Katz received membership book from Stanley Lawrence....."

Ben Margolis

Through a highly confidential but most reliable source, it was ascertained that Ben Margolis was a member of the Engels Branch of the Los Angeles County Communist Party during 1946. Margolis was formerly a law partner of Katz, Gallagher and Margolis, a legal firm which represented CIO local unions and Communist Party members.

Loren Miller

Discontinued Informant [redacted] advised that Miller, a negro attorney in Los Angeles, was affiliated in 1937 with the Communist Party, having Communist Party book number 75-393. According to [redacted] Miller's Party name was Laurence Rossmore. Miller has also been identified with the National Lawyers Guild.

George Pepper

Pepper is the executive director of the Arts, Sciences and Professional Council of the Progressive Citizens of America. Through a most reliable but very delicate source of information, Pepper was identified on July 22, 1943 as a member of the Los Angeles County Communist Party. He was also identified on June 30, 1944, through this same source as a member of the Communist Political Association.

According to Confidential Informant [redacted] of the Los Angeles Office, Robert W. Kenny, the chairman of this chapter during the past several years has been affiliated with or active in numerous Communist front organizations.

The program of the Progressive Citizens of America both in California and nationally has closely paralleled that of the Communist Party. This was one

of the first organizations to most vigorously attack the President's proposal for aid to Greece and Turkey, as did the Communist Party. Also this organization joined with the Civil Rights Congress, a national front organization, in protesting against the city authorities of Peoria, Illinois, and Albany, New York, who failed to permit Paul Robeson to speak in the public schools. The national organization is now publishing a monthly paper called the "Progressive Citizens". This paper is being circulated by the California Chapter. The California group is represented on this staff by the following individuals: Herman Shumlin; Norman Corwin, radio commentator; John Cromwell, writer; Lillian Hellman, writer, Gene Kelly, actor; Frederic March, actor; Robert W. Kenny, ex-California State Attorney General; and Paul Robeson singer and actor.

With regard to Herman Shumlin, Informant [redacted] has reported that he was one of the endorsers of the American Peace Mobilization, a Communist front organization, a member of the League of American Writers, and a teacher at the Hollywood Writers School.

Norman Corwin, according to [redacted] was a lecturer at the Hollywood School for Writers and a member of the Independent Citizens Committee of the Arts, Sciences and Professions.

The writer, John Cromwell, has been referred to by Informant [redacted] as having been a member of the Hollywood Independent Citizens Committee of the Arts, Sciences and Professions and also having participated in radio forums sponsored by the Hollywood Democratic Committee in Hollywood on January 5, 1945.

The writer, Lillian Hellman, according to [redacted] has been a member of the League of American Writers, the American Peace Mobilization, the Independent Citizens Committee of the Arts, Sciences and Professions, and connected with the Joint Anti-Fascist Refugee Committee.

Actor Gene Kelly has been identified by [redacted] as having been a mem. er of the Hollywood Independent Citizens Committee of the Arts, Sciences and Professions, and a member of the Progressive Citizens of America.

Actor Frederic March has been referred to by Informant [redacted] as a former member of the Independent Citizens Committee of the Arts, Sciences and Professions. [redacted] reported that March is a member of the Communist Party.

Former California State Attorney General Robert W. Kenny has been identified as co-chairman of the Progressive Citizens of America. He also, according to [redacted] was affiliated with the National Win the Peace Conference and a member of the Hollywood Independent Citizens Committee of the Arts, Sciences and Professior

Singer Paul Robeson has been identified as having been active in the American Peace Mobilization, the National Win the Peace Conference, and the Council of African Affairs by Informant [redacted]

The above referred to organizations are discussed in this section of the memorandum, with the exception of the Council of African Affairs, a Communist influenced group.

The Progressive Citizens of America on May 9, 1947, issued an ultimatum printed in the "Daily Variety", Hollywood trade publication, protesting the investigations being conducted by the House Committee on Un-American Activities and defending the rights of the Communist Party in the United States.

Confidential Informant [redacted] related that the Progressive Citizens of America held a meeting for Henry A. Wallace in the Gilmore Stadium on the night of May 19, 1947. According to the "Daily People's World," West Coast Communist newspaper on May 21, 1947, 30,000 people were in attendence. According to [redacted] a collection was taken up at this meeting for the support of the PCA and the sum of approximately $86,000 was realized. He stated that a number of Hollywood celebrities including Charles Chaplin, Edward G. Robinson and Paul Henreid were among the large contributors.

According to Informant [redacted] the Progressive Citizens of America established a division in Hollywood on June 13, 1947 at a meeting called by Rose Hobart, screen actress; John Garfield, actor, Paul Draper, actor; and Anne Revere, screen actress. According to [redacted] this unit is to be known as the Hollywood Arts, Sciences and Professions Council of the PCA. Its chairman is John Cromwell, screen director and the group's executive director is George Pepper. The purpose of this Council, according to [redacted] is to participate in all local political affairs, elections and projects which the national PCA group endorses and supports. The Communist affiliations of Garfield, Revere and Pepper have been previously set out as have the affiliations of Cromwell with Communist infiltrated or influenced organizations.

This council published a brochure in early July of 1947 announcing that a conference on the subject of thought control in the United States was to be held at the Beverly Hills Hotel from July 9-13, 1947 under the auspices of the Progressive Citizens of America. This brochure announced that "in recent months an increasing number of incidents have occurred, indicating an unhealthy tendency in our national life--a tendency to prevent freedom of individual expression which had always been the guarantee of our democratic culture. This conference has been called in order to document and examine these incidents separately and as part of a majority tendency. If such a tendency does exist and continues to develop unchallenged, it can lead in only one direction-- biased control of the thought patterns of all the American people."

The opening session of this conference which was attended by Agents of the Los Angeles Office was addressed by John Howard Lawson, leading Communist Screen writer in the motion picture industry whose Communist Party affiliations are set out in Section I of this memorandum, Lawson commenced his remarks by mentioning that various individuals had recently accused Henry Wallace of giving Europe a false impression of America by saying that America is not imperialistic and

has no imperialist aims. In his speech Lawson reviewed the historic struggles of progressive forces and individuals throughout United States history and also pointed out the imperialistic actions in its past and present foreign policy. The keynote speaker of the opening sessions was Norman Corwin, who according to Informant [redacted] is so close to the Party that it would be difficult to say he is not a member and who [redacted] has heard discussed favorably by Communist Party officers on numerous occasions in connection with the Communist Party program of infiltration in the motion picture industry. Corwin in his address condemned the war psychosis being put upon the people today and also condemned the activities of such groups as the House Committee on Un-American Activities, the Tenney Committee, which is the California State Un-American Activities Committee and the Hearst Press.

At the final session of the conference on thought control held on the evening of July 13, 1947, Robert Kenny, an executive of the PCA stated that the organization stands "for nationalization of public utilities, the coal industry, the steel industry and any other industry where nationalization would advance the common good." Kenny stated frequently that free enterprise was not working and that those proponents of this economy should admit this and reach for new solutions to the changing economic problems of our complex system. Prior to the adjournment of the conference, resolutions were adopted including the signing of a letter to the President advising him of the vicious type of thought control existing in the United States and that thought control evidenced a trend toward fascism. The resolution advocated the abolition of the Un-American Activities Committee and the abandonment of the Truman Doctrine. It further called for the discontinuing of the loyalty test recently instituted by the Federal Government.

Through [redacted] it was ascertained that George Pepper and Waldo Salt, who have previously been identified as Communists in Hollywood, had charge of all the arrangements for this thought control conference. In addition the program reflects that the following individuals, who have previously been identified as Communists either in Section I or Section III in connection with the various Communist front organizations active in the Hollywood area, participated actively in this program.

Edward Biberman	Albert Maltz
Philip Stevenson	Dan Jarves
Sam Ornitz	George Sklar
Charles J. Katz	Howard Da Silva
Morris Carnovsky	Anne Revere
Dr. Murray Abowitz	Guy Endore
Melvin Levy	Wilma Shore
Donald Ogden Stewart	Sam Moore
Adrian Scott	Lee Cobb
Gale Sondergaard	

Hollywood Anti-Nazi League

The Hollywood Anti-Nazi League was set up in the motion picture industry

for the purpose of defending America's democratic rights against Nazi influence. The organization had among its original officers such well-known Communists as Herbert Biberman, director, and Gale Sondergaard, actress. The Communist Party affiliations of these individuals are set out in Section I. Following the Hitler-Stalin Pact and the consequent change in the Communist Party line from opposition to Fascism to a program of general isolation, the organization was liquidated.

Hollywood League for Democratic Action

According to Informant [redacted] the Hollywood League for Democratic Action was made up of the same people who were active in the Hollywood Anti-Nazi League although its activities were just the reverse of the Anti-Nazi League because of the change in the Communist Party program. Many of the leading people in this organization were also identified with the Communist Party, such as Dalton Trumbo, Frank Tuttle and John Wexley. The Communist Party affiliations of these individuals are set out in Section I of this memorandum. This organization dropped out of the picture with the coming of the American Peace Mobilization.

The American Peace Mobilization

This organization was a national Communist front group which, in Hollywood, was under the leadership of Herbert Biberman. Other known Communists active in this movement were John Howard Lawson, Dalton Trumbo, Frank Tuttle and Guy Endore. The Communist Party affiliations of these individuals are set out in Section I. Many of the so-called "intellectuals" who had been active in Communist front movements in Hollywood were also active in supporting the American Peace Mobilization. Probably one of the most prominent of these so-called "intellectuals" was Donald Ogden Stewart, a member of the League of American Writers, International Labor Defense, Screen Writers Guild, and the Hollywood Writers Mobilization, according to Confidential Informant [redacted]

The Joint Anti-Fascist Refugee Committee

Informant [redacted] related that from 1937 on, during the period of the Spanish Revolution, numerous Communist front groups were formed in the United States to assist the Communist cause in Spain. Prominent among these groups were the Spanish Refugee Ship Mission, the Medical Bureau to Aid Spanish Democracy, Spanish Refugee Relief Campaign, Friends of the Abraham Lincoln Brigade, Hollywood Committee for Writers in Exile, and the United American Spanish Aid Committee. These groups had found membership and support among the intellectual group in the Hollywood area. The remnants of these groups were consolidated together with the formation of the Joint Anti-Fascist Refugee Committee. This organization, a Communist influenced group, was said to be interested only in those refugees whose political opinions coincided with those who were in control of the Committee.

[redacted] Communist Party Headquarters on January 5, 1944, there was made available an official directive from the

"National Org. Dept." addressed to "Dear Comrades." This directive which was dated April 13, 1943 stated in part:

"The Joint Anti-Fascist Refugee Committee has undertaken the patriotic duty of organizing a mass campaign for the release and rehabilitation of anti-Fascist refugees in North America.....Comrade Browder placed this question as one of paramount concern to America.... We are therefore suggesting that your State Executive Committee discuss how the Y.C.L. can effectively participate in this campaign.....and would also be well if every district made a contribution to work of this committee.....We are sending you under separate cover publicity petitions and post cards....."

From [redacted] it was ascertained on February 16, 1945, that Felix Kusman of the national office of the Joint Anti-Fascist Refugee Committee and Marian Owens of the San Francisco Chapter of the Joint Anti-Fascist Refugee Committee met with Carl Winter, at that time President of the Los Angeles County Communist Political Association, regarding the Joint Anti-Fascist Refugee Committee policy. Carl Winter summarized the decisions made at this meeting as follows:

1. Consolidation of the Los Angeles and Hollywood offices of the Joint Anti-Fascist Refugee Committee should be effected.

2. An executive committee should be established.

3. Closer relations with War Veterans should be effected.

The following officers, past and present of the Los Angeles Branch of the Joint Anti-Fascist Refugee Committee are known Communists:

One Helen Manfield Fischer at present is executive secretary of the Los Angeles Branch of the Joint Anti-Fascist Refugee Committee, having held this position since at least April 7, 1942. Informant [redacted] Communist Party Headquarters in Los Angeles produced data reflecting that Fischer on October 26, 1943, was listed as a guest to be invited to the Los Angeles County Communist Convention held October 30, 31, 1943 in Los Angeles. She was listed as a guest from Branch E (Cartoonists of the Northwest Section of the Los Angeles County Communist Party). This data was further confirmed by information received from a most reliable but very delicate source on November 16, 1943, which reflected that she was a member of the Communist Party.

According to the information obtained from [redacted] who [redacted] Communist Party Headquarters, the Joint Anti-Fascist Refugee Committee since January 5, 1945 has opened the "Spanish Refugee Appeal." The letterheads of this "Spanish Refugee Appeal" of the Joint Anti-Fascist Refugee Committee list among others 14 individuals from the motion picture industry of whom the following are known Communists and their Communist connections are set out in Section I of this memorandum:

Canada Lee
Albert Maltz
Karen Morley
Robert Rossen
Dalton Trumbo

An an example of the fund raising activities of this group, Confidential Informant [redacted] of the Los Angeles Office, who is a Communist Party member, advised on May 19, 1945 that the women's division of the Joint Anti-Fascist Refugee Committee held a Spanish Refugee Appeal luncheon at the Beverly Hills Hotel on May 2, 1945. The sponsors of this luncheon included the following persons identified with the motion picture industry, according to this source:

Mrs. John Howard Lawson, identified as a member of the Los Angeles County Communist Party through a very reliable but most delicate source on November 16, 1943.

Mrs. Albert Maltz, also identified as a member of the Communist Party by this same source on the same date.

Mrs. Dalton Trumbo was also identified as a member of the Communist Party through this same source on this same date.

Mrs. Frank Tuttle, she was identified as a member of the Los Angeles County Communist Party on December 19, 1946 by Samuel Davenport Russell, educational director of the Hollywood Northeast Women's Club of the Communist Party.

Miss Gale Sondergaard also known as Mrs. Herbert Biberman. Sondergaard was identified as a Communist through a most reliable but very delicate source on the following dates, August 31, 1944, January 8, 1945, January 16, 1945, February 26, 1945 and November 19, 1945.

The following Hollywood personalities have appeared as headliners for the Joint Anti-Fascist Refugee Committee in the Los Angeles functions of this group:

Olivia de Haviland and Phillip Dorn on March 12, 1943. This information was obtained from Confidential Informant [redacted] a former member of the Communist Party, who furnished this data on March 30, 1943.

Paul Robeson and Hazel Scott on August 5, 1943. This information was obtained from the West coast Communist newspaper the "Peoples World" on July 10, 1943.

John Garfield and Paul Robeson on February 4, 1945. This information was obtained from personal observation of a Special Agent of the Los Angeles Field Division.

Rita Hayworth. According to the "Peoples World" of June 20, 1946, Rita Rayworth was listed as the honorary chairman of the women's division, Spanish Refugee Appeal for a function on June 2, 1946.

The Actors Laboratory

The Actors Laboratory, according to Confidential Informant [redacted] is a Communist controlled institution where screen and stage acting is purportedly taught by directors, actors and writers affiliated with the motion picture industry. He stated that this school was formerly located in New York City under the name of the Group Theatre. The Group Theatre was said to be affiliated with the New Theatre League, an alleged Communist venture. He related that the New Theatre League, from about 1932 until 1938, was a propaganda agency making use of the stage as a medium which was successful in turning out actors who later served the Communist movement in the United States. He reported that the Actors Laboratory cooperates with such organizations as the Hollywood Writers Mobilization and formerly the Hollywood Independent Citizens Committee of the Arts, Sciences and Professions.

The certificate of incorporation of this organization filed in the County Clerk's Office in Los Angeles reflects the following aims and purposes of this organization:

"1. To conduct classes for study of theatre arts, acting, dancing, stage craft, play writing, radio acting and performing.

2. To conduct classes in the study of analysis of contemporary plays, moving pictures and radio programs.

3. To produce and present dramatic material such as plays, review and radio programs, for the purpose of informing and educating the members of the public.

4. To conduct social affairs deemed to be for the benefit and interest of the members of this corporation."

Through a most reliable but very delicate source, information contained in a report prepared by Elizabeth Leach, organizer of the Northwest Section of the Los Angeles County Communist Party Political Association, was obtained on January 16, 1945, from which the following is quoted:

> "To provide a center for professional actors to experiment with and develop their acting technique, to provide a means by which professional actors can render greater war service; and a school.

"The laboratory has quite an extensive camp show program which has now expanded to include overseas units and hospital shows. It is now presenting weekly a program of one act plays to finance the war service program which have been very favorably reviewed in the press. There are very serious weaknesses in relation to the political content of the material presented by the laboratory. (Tendencies toward estheticism, pessimism) and some of the weaknesses of the group theater have been carried over since many of the leading figures of the laboratory are from the group."

[redacted] 20th Century Fox Studios, furnished the names of the executive board members of the Actors Laboratory as of April 7, 1947. There were 19 names shown on this list. Out of this number 11 have records of Communist activities and membership. The following 10 individuals have been previously identified in Section I of this memorandum as Communists where their Communist connections are set out:

Roman Bohnen	Mary Tarcai
J. Edward Bromberg	Lloyd Bridges
Larry Parks	Phoebe Brand
Art Smith	Morris Carnovsky
Abraham L. Polonsky	Hy Kraft

Jack Bragin, also one of the executive board members is an attorney whose practice is confined to the motion picture field. According to a most reliable and very delicate source of information, he has also been identified as a Communist.

According to [redacted] there are 11 members of the faculty of the school of the Actors Laboratory. Of these 11 members the actress Jacobina Caro and actress Phoebe Brand are Communists and their Communist Party affiliations are set out in Section I of this memorandum.

The American Youth for Democracy

The American Youth for Democracy, a nationally known Communist youth movement, has received the support of many Communists and Communist sympathizers in the Hollywood area. The American Youth for Democracy is a successor to the Young Communist League . Among those individuals in the motion picture industry who have been active in the support of this group are Edward Dmytryk, director, Ring Lardner, Jr., writer, Dalton Trumbo, writer, Albert Maltz, writer, Sam Ornitz, writer and John Howard Lawson, writer, all of whom are known to be Communists. The Communist Party affiliations of these individuals are set out in Section I.

Citizens Committee for the Motion Picture Strikers

This organization, according to Confidential Informant [redacted] was set up for the purpose of aiding the strike in the motion picture industry which occurred in March of 1945. This strike developed as a result of a jurisdictional dispute between the Conference of Studio Unions and the IATSE and was discussed under the section headed "Conference of Studio Unions." He stated that this Committee was under Communist control and that it was made up of individuals who were active in such Communist front groups in Hollywood as the Hollywood Writers Mobilization and the Hollywood Independent Citizens Committee, as well as the Screen Writers' Guild. Known Communist Party members, according to [redacted] were active in leading this Committee. They included Frank Tuttle, Edward Dmytryk, and Mrs. Sadie Ornitz, wife of Sam Ornitz, formerly a Communist Party functionary in Los Angeles. The Communist Party affiliations of Tuttle, Dmytryk, and Sam Ornitz are set out in Section I of this memorandum. [redacted] related that the entire strength of the Communist Party was concentrated on the strike through this Committee. He stated that leaflets and bulletins signed by the Los Angeles County Communist Party and other Communist Party branches were distributed freely by members of this group who engaged in picket duty.

The National Committee to Win the Peace

Confidential Informant [redacted] related that this organization came into existence in Hollywood on May 12, 1946, and was sponsored by many individuals who have previously been affiliated with the Communist movement through various front organizations. In this connection, it should be pointed out that the National Committee to Win the Peace is known to have been promulgated and supported by the Communist Party, its press and supporters. The Los Angeles meeting held on May 12, 1946, referred to above, was under the guidance of Communist William Pomerance, Executive Secretary of the Screen Writer's Guild, and Communist sympathizer Willis J. Hill, President of the People's Educational Center. The Communist infiltration and influence in these two groups have been discussed in this section of the memorandum.

The Hollywood Forum

The Hollywood Forum, according to Informant [redacted] was held under the auspices of the "Daily People's World," West Coast Communist newspaper. This group, devoted to the discussion of Communism or Communist propaganda, was under the control of many Communists and Communist sympathizers affiliated with the motion picture industry. Individuals who have been active in this group include Waldo Salt, Sam Ornitz, John Howard Lawson, and Alvah Bessie, all of whom have been identified as Communists. Their Communist Party affiliations are set out in Section I of this memorandum.

John Barnes and Associates

In August of 1946 Confidential Informant [redacted] related that this organization was a recently formed "public relations"-type group which had announced that its functions were to "see that liberal, progressive commentators such as are listed as supporting the organization, are kept on the air as an antidote to the radio prostitutes who put their personal well-being above that of their fellow Americans....." Among the persons listed as supporting this group who are directly or indirectly connected with the Hollywood Film Industry are: Averill Berman, radio commentator who was a member of the Executive Council of the Hollywood Independent Citizens Committee for the Arts, Sciences, and Professions, and Peter DeLima, radio commentator who has been connected with the Progressive Citizens of America as well as the Hollywood Writers Mobilization. All of these organizations mentioned above have been subjected to Communist infiltration or influence. Confidential Informant [redacted] reported that also listed as supporting this venture were businessmen in Los Angeles, all of whom lean toward the Communist position.

Western Council for Progressive Business, Labor and Agriculture

Confidential Informant [redacted] has related that this is also a pressure-type organization in the Hollywood Section which cooperates with John Barnes and Associates. This group, according to [redacted] is obviously a Communist pressure group because of the names given as supporting it. Some of them are: Paul Robeson, Bartley C. Crum, and Robert W. Kenny. The Communist affiliations of Kenny and Robeson are previously set out in this section of this memorandum. Concerning Bartley C. Crum, the Washington Daily News for September 4, 1946, reflected that Crum was Vice-President of the American Committee for Spanish Freedom, a sponsor of the American Youth for Democracy, an initiating sponsor of the Independent Citizens Committee of the Arts, Sciences, and Professions, and a Vice-President of the National Lawyers Guild. All of the above groups have been infiltrated or were under the influence of Communists or Communist sympathizers.

The American-Russian Institute

Confidential Informant [redacted] stated in March of this year that the American-Russian Institute opened an office at 6607 Hollywood Boulevard. It should be pointed out that the American-Russian Institute is a Soviet propaganda-type organization which acts as a dissemination center for Russian propaganda in Hollywood. Alvah Bessie, writer, identified in Section I as a Communist, and Lewis Milestone, who has been reported by Informant [redacted] as having been a member of the Hollywood Democratic Committee, the League of American Writers and the Hollywood Independent Citizens Committee of the Arts, Sciences and Professions, have been affiliated with this organization. Additional information concerning the American-Russian Institute is also set out in this summary under the section captioned, "Soviet Activities in Hollywood."

The Civil Rights Congress

The Civil Rights Congress is a national Communist front organization formed as the result of the merger of the National Federation for Constitutional Liberties, International Labor Defense, and the Michigan Civil Rights Federation. The International Labor Defense was an organization under the influence of Communists and Communist sympathizers, and the other two above mentioned organizations were declared subversive by the Attorney General in that they came within the purview of the Hatch Act. The Civil Rights Congress has been active in smear-type activities directed at the Department of Justice and the Bureau. For example, the "Milwaukee Journal" on September 7, 1946, reflected that a letter had been sent by the Milwaukee Chapter of the Civil Rights Congress to the President of the United States, asking for the removal of Attorney General Tom Clark and Director John Edgar Hoover for failing to bring the lynchers to justice. In addition, this organization has been very active in fighting the Taft-Hartley Labor Bill, defending the civil rights of Gerhardt Eisler and denouncing all efforts to outlaw the Communist Party. This organization has received the support of such well known Communists in the motion picture industry as Ring Lardner, Jr., who has been carried as a member of the National Board of the Civil Rights Congress. The Communist Party affiliations of Ring Lardner, Jr., are set out in Section I of this memorandum.

Southern Conference for Human Welfare

The Southern Conference for Human Welfare, a national Communist front movement, which has been described by Earl Browder as a transmission belt used by the Party for the dissemination of its propaganda, received the support of the motion picture industry, primarily through the efforts of Melvyn Douglas, husband of Helen Gahagan Douglas, who has been affiliated with such groups as

the Hollywood Democratic Committee in an executive capacity. This affiliation of Melvyn Douglas is set out in the Jack Tenney Un-American Activities report for the State of California to the 55th California Legislature. Informant [redacted] reported during March of 1947 that Melvyn Douglas acted as the Hollywood representative of this organization in a money-raising campaign. He mailed out letters soliciting funds under his own signature.

The National Negro Congress

The National Negro Congress is a nationally known Communist front organization under the control of Dr. Max Yergan, a known Communist. This organization has been declared subversive by the Attorney General in that it comes within the purview of the Hatch Act. The December 12, 1946 issue of the Los Angeles Sentinel, Negro Newspaper, carried a list of the members of the Executive Board of the Los Angeles Chapter of the National Negro Congress. Included among those listed was John Howard Lawson, Communist screen writer.

The Russian-American Club

Informant [redacted] related that in August of 1944 this Club was created in Hollywood with the announced purpose of raising money for the people of the Soviet Union through the Russian-American Society for Medical Aid to Russia. Included among the Communists who have supported this organization is Frank Tuttle who has been identified in Section I as a Communist. In addition, Lewis Milestone, previously identified in this section of the memorandum, together with others who have supported the Communist front movement, supported this organization.

IV. COMMUNIST INFLUENCE IN MOTION PICTURES

As a preface to this section, it should be pointed out that it has not been a function of this Bureau to review motion picture productions for political content for it was not believed that the Bureau's representatives are experts in this field nor was it believed that censorship of motion pictures was within the purview of the activities of the Bureau. Our investigation of Communism in Hollywood has for the most part been directed toward the investigation of the individual Communists, Communist front organizations, Communist infiltration of the labor groups and the general activities of the Communist Party in the Los Angeles area. However, in conjunction with our investigations, reports have been received from Confidential Informants and other sources concerning the tactics used by the Communists in their attempt to influence motion pictures and actual examples of Communist propaganda in motion picture films. This data will be set out in this section.

Background and Tactics Used by the Communists to Inject Communist Propaganda in the Motion Pictures

As has been pointed out in Section I of this memorandum, an article in the Daily Worker for August 15, 1925, was written by Willy Muenzenberg, the German Communist propagandist, in which he quotes Vladimir Ilitch Lenin as stating with regard to the motion picture:

> "You must powerfully develop film production, taking especially the proletarian kino (motion picture theatres) to the city masses, in still a much greater extent to the village. You must always consider that of all the arts the motion picture is for us the most important."

Likewise Muenzenberg quoted Gregory E. Zinoviev, the Chairman of the Executive Committee of the Communist International in 1925, as stating:

> "The motion picture in the possession of the bourgeoise is the strongest means for the portrayal and befuddling of the masses. In our hands, it can and must become a mighty weapon of Communist propaganda and further enlightenment of the widest working masses."

With the preceding quotations set out to show the importance placed upon the motion picture by leaders of the Communist International, it is readily understandable how in 1935 the top structure of the Communist Party, USA, according to Confidential Informant [redacted] of the Los Angeles Office, set down instructions to the Communist Party in the Los Angeles area to concentrate their activities on the motion picture industry, specifically requesting that they concentrate on the so-called intellectual groups which are composed of directors, writers, actors and high-paid technicians.

According to [redacted] the Communist Party has continued its program of concentrating on the writers and directors in the motion picture industry for the purpose of injecting propaganda into the motion pictures. These writers and directors are in a position in the creative field to determine the content of the picture. The writer who creates a dialogue and the director who interprets the same are in a position to influence political feeling contained in any given picture. For this reason, [redacted] has stated, the political views and background of the writer and director in the motion picture industry are utilized to the fullest extent by the Communist Party. This has resulted in the infiltration of known Communists and fellow travelers into the writers' and directors' groups.

[redacted] has related that World War II permitted those writers and directors who acted under Communist guidance to insert sequences and episodes into a picture in a most clever manner. For this reason, he related, the Communist apparatus in the motion picture industry has been most successful, having placed in the majority of war pictures those writers and directors who were in sympathy with the cause of Communism. [redacted] stated that the crowning achievement in this respect was the picture "Mission to Moscow".

[redacted] has related that this picture raised such a controversy throughout the United States it was necessary that the Communist technique be changed. He related that the Communists then decided that the Communist writers and directors must become more subtle. He stated they are now content to insert a line, a sentence or a situation carrying the Communist Party line into an otherwise non-political picture, having found that this method is more effective by reason of the fact that it does not appear to be purposeful but just incidental. He related that this subtle method of getting propaganda into the pictures was not restricted to war-type pictures or serious drama. He stated that the Communist message was also conveyed in the so-called "musicals".

He also related the Communists, in influencing the production of these pictures, do not only direct their efforts at injecting propaganda into the pictures, but also prevent all material that the Party might consider objectionable to its current program from appearing in pictures. It has been reported that on several instances the Communist element has actually prevented the making of certain pictures.

Among the pictures of this type, according to [redacted] was "Uncle Tom's Cabin", written from the book by Harriet Beecher Stowe. Production of this picture was particularly attacked by elements of the Communist Party due to the fact that it was felt that the picture did not reflect a proper attitude on the part of the negroes. As a result of this pressure, this

picture was withdrawn. Another picture, "The Life of Eddie Rickenbacker" met similar pressure. The Communist Party objected to him because of his expressed political opinions regarding labor. He was labeled as a Fascist, a Nazi sympathizer, a reactionary and an isolationist. Pressure was said to have been put on a number of film stars to refuse leading roles in the picture. It was also said that a number of writers were threatened causing some of them to refuse to do the script. This again resulted in the picture being withdrawn from production.

[redacted] has related that a group of motion picture writers, producers and directors who are aware of the Communist activity within the motion picture industry, had assembled considerable information setting forth the purposes and aims of the Communists in connection with the production of motion pictures. Among those who had done this were: James McGuinness, and Ayn Rand, screen writers; Robert Arthur, producer; Mrs. Robert Arthur and Morris Ryskind, free-lance screen writers as well as Lela Rogers, screen writer and producer. There is set out hereinafter the purpose of the Communists in Hollywood according to the information assembled by this group:

> "The purpose of the Communists in Hollywood is not the production of political movies openly advocating Communism. Their purpose is to corrupt non-political movies by introducing small casual bits of propaganda into innocent stories and to make people absorb the basic premises of Collectivism by indirection and implication. Few people would take Communism straight, but a constant stream of hints, lines, touches, and suggestions battering the public from the screen will act like drops of water that split a rock if continued long enough. The rock that they are trying to split is Americanism".

This group has also prepared a list of some of the more common devices used by the Communists to disseminate their propaganda. They include the smearing of the free enterprise system, the smearing of industrialists, presenting of wealth as evil, presenting of success as evil, glorification of failure, glorifying depravity, glorifying collectivism, smearing the independent man and belittling of American political institutions.

In addition to the above, this group has pointed out that it is the Communist aim never to show the Soviet form of government or Soviet policies in an unfavorable light. According to [redacted] only 25% of a screen story has to be written by a particular screen writer to obtain the screen credits for writing the screen play. Consequently other writers, according to these sources, particularly Communists, can work on a motion picture script and their identity would not become publicly known.

As an additional indication of the influence to which members of the Screen Writers Guild were subjected, the following quotation is being set out. This quotation was taken from the Hollywood Reporter dated August 20, 1946, and is a statement made by John Howard Lawson at a "Party Line Indoctrination Center" to a young group of student actors.

> "Unless you portray any role given you in a manner to further the Revolution and the Class War, you have no right to call yourself an artist or an actor...You must do this regardless of what the script says or of what the director tells you. Even if you are nothing more than an extra, you can portray a society woman in a manner to make her appear a villainess and a snob. And you can portray a working girl in such a way so as to make her seem a sympathetic victim of the capitalist system. It is your duty to do this at whatever studio you may find yourself employed."

In addition to the foregoing data, it must also be pointed out that the Communists' strategy and tactics included the use of the Aesopian language to disseminate and propagate their Communist ideologies. In other words, the Communists will use such words as Fascism or Democracy not in the same fashion as a true American. We understand as the meaning of Fascism, the type of government under Hitler and Mussolini, whereas the Communists in using the term Fascism mean any political action or word which is contrary to the Soviet Union. When we refer to a democratic government, we mean a true democracy as we have in the United States today, whereas the Communists in using the term democracy as applied to a form of government mean a government under the control of the State, free from capitalism and free enterprise which can only be possible in the Union of Soviet Socialist Republics. The use of this type of veiled propaganda utilized by the Communists may also be injected into motion picture films by the Communists and Communist sympathizers active in the writing and production of motion picture films.

Analysis of Motion Pictures Disclosing Communist Propaganda Therein

"KEEPER OF THE FLAME"

Released by Metro-Goldwyn-Mayer on February 5, 1943
Producer -- Victor Saville
Associate Producer -- Leon Gordon
Director -- George Cukor
Screen Play -- Donald Ogden Stewart
(Based upon a novel by I.A.R. Wylie)
Cast -- Starring Spencer Tracy and Katharine Hepburn

The author of the screen play, Donald Ogden Stewart, has been identified by Confidential Informant [redacted] national functionaries of the Communist Party, as a Communist. In addition, Howard DeSilva, the actor, is a member of the supporting case of this film and he has been identified as a Communist in Section I.

Katharine Hepburn, according to [redacted] has been associated with Communist inspired or directed activities in the Hollywood area. [redacted] made available a portion of the script of this picture which is taken from the opening scene. Christine is played by Katharine Hepburn and Steve by Spencer Tracy. Immediately preceding the scenes depicted in this script, Christine was married to a successful doctor but let him go to his death by driving into a washed-out bridge when she could have prevented his death. Christine is attempting to explain to Steve why she let her husband go to his death:

"Steve: I can believe in you so much that you can't help yourself. You'll have to be what I believe you are.

"Christine: (softly) I have been wanting to talk to you since that first night you came. I can fight you no longer. (after a moment) I married a legend—a legend about a hero. I didn't know that at first. I worshipped Robert. Perhaps to worship anyone is to destroy them. Everybody worshipped him——no, the image of him, the image that had been carefully built up in people's minds, deliberately built up I now believe, built up with a terrible purpose. When I found out what that purpose was I had to destroy the image. No, I had to destroy the man to save the image. Yes, that was it.

"Steve: What terrible purpose?

"Christine: I didn't know it was terrible once. You heard his mother this afternoon.

"Steve: His mother is insane.

"Christine: But Robert wasn't. He really believed in Hitler's new order.

"Steve: Robert Forrest!

"Christine: He had come to despise the people who worshipped him--all of us. (as Steve looks at her) Yes, me too. We were all beneath him. I didn't know what had happened. I suppose I was a bit like

that myself. I believed in a few. Leaders. Rulers. And then, as Robert began to change, I saw the face of Fascism in my own home. Hatred. Arrogance. Cruelty. I saw what German women were facing. I saw the enemy.

"Steve: Robert Forrest.

"Christine: On the morning of the accident, I stole his keys, came here and opened this. (she moves to an enormous, specially-built filing cabinet) This is what I found. (as she speaks, she throws open the doors of the cabinet and we see a well-ordered array of drawers, cubby-holes, etc., containing papers, long lists of alphabetically indicated documents) Here is the key to Robert Forrest's Fascist organiztion. (she presses a button and a secret drawer jumps out) Of course, they didn't call it Fascism—they painted it red, white and blue and called it Americanism. (she takes out an ominous bunch of stocks and bonds) These are the funds to see it through, (she hands a stack of unnegotiable bonds to Steve) a fantastic amount subscribed by a few men to whom money meant nothing any more, but who wanted political power and knew they could never get it by democratic means. (she takes a card from an index) Here are their names. (Steve takes the card, glances at it, puts it in his pocket. Christine turns back to the cabinet) But what really sickened me was the essence of their plan. Here are some articles -- (from a drawer she pulls out a stack of typed manuscripts) all ready for release, to stir up the little hatreds of the whole nation against each other. (she hands Steve the first article) This is the copy of an article to be used in an anti-Semitic paper attacking the Jews. (she hands Steve the second article) This was to be used in the Farmers Gazette to stir them up against the city dwellers. (handing him another article) Here is an article to stir up hatred against the Catholics..(she gives him still another article) This is anti-negro...(handing him another article) This is against trade unions..(she gives him still another page) This is a subtle appeal to the Klu Klux Klan.

Steve examines each of the papers as she gives them to him. She goes back to the cabinet and produces more evidence.

"Christine: This is an interesting list of newspaper editors who had either sought public office in vain or had sought to dictate who would occupy office, and because they didn't succeed believed that the people were a great, stupid beast.

(while Steve is glancing at this paper, she turns back and runs her finger over the card index in a long drawer as she speaks) These were men who served their country in the last war but who were failures in business, who again longed for the power of rank and the prestige of a uniform. (she presses a button, which opens a spring door in the cabinet. She lifts out a small book) This contains the names and addresses of the men who were designated to be America's first storm troopers. (Steve's face hardens as he takes the book and shoves it into his pocket grimly) But what shocked me the most was the complete cynicism of the plan! Each of these groups was merely to be used until its usefulness was exhausted. Hates were to be played against hates. When one group seemed to be getting too powerful, it would be killed off with another group. And in the end all these poor little dupes who never realized to what purpose they were lending themselves would be in the same chains, cowed and enslaved, with Robert Forrest and his handful of power-thirsty henchmen cracking the whip."

According to [redacted] this is a good example of the negative approach and the indirect tactics used by the Communist writers in getting across the Communist Party line. He stated that in this script the writer has, in a veiled manner, attempted to make the audience believe that Fascism and Americanism are synonymous.

"THE MASTER RACE"

Producer — Robert Golden
Writer and Director — Herbert Biberman
Collaborators with Biberman — Anne Froelich
Rowland Leigh
Cast included — Morris Carnovsky
Lloyd Bridges

The Director and script writer, Herbert Biberman, is identified in Section I, of this memorandum, as a Communist. Anne Froelich, who collaborated with Biberman, is also identified in Section I of this memorandum as a Communist. Actors Lloyd Bridges and Morris Carnovsky have also been identified by most reliable and very delicate sources as Communists and their Communist connections are set out in Section I.

This picture was reviewed on February 14, 1945, by three Agents of the Los Angeles Office who were well schooled in Communist investigations and Communist Party propaganda. After reviewing this picture, they independently wrote reviews setting forth their opinions as to the Communist propaganda set out in the picture. A summary of their opinions is set out below.

In the first instance, the character, Colonel Von Beck, the German underground leader, was created and depicted as possessing all of the detested qualities attributed to the German race. The Major Phillip Carson, the American Army officer in charge of the liberated town of Kolar was depicted as a man and officer of very mediocre abilities. The British officer, Captain Forsythe, was depicted as being far below Major Carson in abilities and radiated weakness in all of his activities, whereas Lt. Andrei Krestov of the Russian Army was depicted as a superman in physical appearance and ability. He was shown as possessing ability to perform any type of task assigned to him and as being a real leader. A second example which appeared to contain propaganda was a series of scenes intended to give the impression that religious freedom exists in Russia. One of the scenes reflected that the young German officer was surprised to learn that religion was permitted in Russia. He appeared to be haunted by the vision of having thrown a hand grenade upon the altar of a church in the Ukraine. The main theme of the story was to establish unity of the United Nations in war and peace, which, of course, was the Communist Political Association line at the time this picture was produced. This is a praiseworthy theme, but it has particular significance when it is realized that the writer, Biberman, is a former active leader of the American Peace Mobilization in Hollywood and later, with the change in Soviet policy, called for all out unity.

"NORTH STAR"

Released by RKO Pictures, Inc. on October 13, 1943
Producer -- Samuel Goldwyn
Associate Producer -- William Cameron Menzles
Director -- Lewis Milestone
Author -- Lillian Hellman
Screen play -- Lillian Hellman
Cast: Starring -- Anne Baxter, Dana Andrews, Walter Houston, Walter Brennan, Ann Harding, Jane Withers

The author and writer of the screen play for this production, Lillian Hellman, has been identified by [redacted] Confidential Informant of the New York Office, as a Communist. In addition, Confidential Informant [redacted] of the Los Angeles Office has reported that Hellman is a high ranking Communist who has associated exclusively with known Communists and Communist sympathizers for the past 20 years.

Lewis Milestone, the Director, according to [redacted] has associated with known Communists and Communist sympathizers.

Also, in the supporting cast is Ruth Nelson, actress, who is identified in Section I as a Communist.

In conjunction with this picture, it should be pointed out that Goldie Arthur, the ex-secretary of Samuel Goldwyn, well-known motion picture producer, and presently the wife of Robert Arthur, Universal Studios' producer, indicated that she was closely associated with the detail involved in the production of this picture. She related that Samuel Goldwyn had attempted to delete much of the obvious propaganda which was originally injected into this film. However, he was unable to take all of it out. This source reported that in addition to the giving of a fictitious picture of the situation in Russia, the film portrayed the idea that collective farming was the only successful way to farm.

"PRIDE OF THE MARINES"

Released by Warner Brothers on August 7, 1945
Producer -- Jerry Wald
Director -- Delmar Daves
Author -- Roger Butterfield
Screen play -- Albert Maltz
Adaptation -- Marvin Borowsky
Cast: Starring -- John Garfield
Eleanor Parker

Albert Maltz, writer of the screen play has been identified in Section I as a Communist. In addition, John Garfield, leading actor in the motion picture, has been identified as a Communist.

According to [redacted] Jack Joffitt, who wrote a review of this film in the Hollywood Review of September 10, 1945, is alert to the Communist tactics in the motion pictures and admitted this picture which was entertaining and well done, had Communist propaganda injected into it by the author. The following quotation is taken from Joffitt's article:

"Unfortunately, the soap box hasn't been completely eliminated. In one sequence Mr. Daves and Mr. Maltz have dragged the old Party Line into their love story about as gracefully as if they were

lugging a dead bear up a flight of stairs into a boudoir. They say everything they can think of to provoke doubts concerning representative government and the free enterprise system. Employers are accused of everything from racial prejudice to a conspiracy to scuttle the G.I. Bill of Rights. The screen should be used as a forum for public discussion. But there is a great deal of difference between honest argument and biased propaganda. There should be, as Justice Oliver Wendell Holmes once put it, 'A free trade in ideas' so that the public can choose what is best in 'the competition of the open market'. That is the theory behind the American constitution. In the scene I refer to, many accusations are hurled which the other side gets no chance to answer. It represents, not a discussion, but a monopoly of ideas."

"SONG TO REMEMBER"

Released by Columbia Pictures, Inc., January 8, 1945
Producer — Louis F. Edelman
Director -- Charles Vidor
Author -- Ernst Marischka
Screen Play — Sidney Buchman
Cast: Starring -- Paul Muni
Merle Oberon
Cornel Wilde

The author of the screen play, Sidney Buchman, a well-known screen writer, has been identified in Section I of this Memorandum as a Communist. [redacted], made the following remarks with regard to Communist propaganda injected into this picture, "Song to Remember":

"This motion picture represents a subtle complete distortion of historical facts. It deals with the life of Chopin. Chopin escapes from Poland and works in the underground against Russia during the revolutionary period in 1917. He further flees to Paris where he becomes acquainted with a rich woman who feels sorry for him because he is poor and ill. She takes him in and encourages him to study and compose music so that he may make something of himself and gain material wealth. Chopin's friends from Poland contact him and ask him to stop his work of composing and go on a tour and collect money which is to be donated to the people for the people's causes. They accuse him of being selfish.

"The rich woman who befriended Chopin is pictured as very evil. The picture deals much with the individual rights as against the rights of the masses. Chopin is convinced he must go to work for the people so he gives up his desire to carry on his work from Paris and goes on a tour where he becomes more ill and finally dies.

"The chief propaganda in addition to the above is that the man has no rights for himself but should live for the people and particularly persons of prominence like Chopin should even give his life for the masses so as to lead inspiration for them instead of gaining fame or glory for himself."

According to [redacted] formerly associated with RKO Studios who is an independent writer and producer, Artur Rubinstein, the well-known pianist was known to have protested to Harry Cohen, head of Columbia Pictures due to the fact that the production distorted the fact. Cohen informed Rubinstein that very few of the American people would know the difference and he thought the picture would make money.

"THE BEST YEARS OF OUR LIVES"

Released by Samuel Goldwyn through RKO Pictures, Inc. On December 25, 1946

Producer -- Samuel Goldwyn
Director -- William Wyler
Screen play -- Robert Sherwood
(From the novel Glory for Me by Mackinlay Kantor)
Cast: Starring -- Myrna Loy
Frederic March
Dana Andrews

According to [redacted] the writer of this screen play, although not known to be definitely a Communist, was one who associated with them and frequently gave them aid and comfort. It was pointed out by these individuals that this was a good example of a picture in which the screen credits did not reflect any outstanding or well-known Communists as associated with the production of the picture but it was believed by these individuals that the script was "dressed" by Communist writers who did not receive screen credits. According to [redacted] Howard Koch had done some of the work as a writer on this script. Koch is believed by [redacted] to be a Communist.

[redacted]

[redacted]

Frederic March, one of the starring actors in this play, has been identified by Confidential Informant [redacted] as a Communist.

Roman Bohnen and Howland Chamberlain, both of whom are identified in Section I of this memorandum as Communists, were included in the supporting cast.

The publication "Plain Talk," in the April, 1947, issue, carried an article written by William Markham in which Markham pointed out that this picture contained Communist propaganda which was subtly injected into the film. It was referred to as a masterpiece of "subversive half-truth."

[redacted] in discussing the picture, "The Best Years of Our Lives," stated the picture portrayed the upper class in a bad light. He recalled that the banker was portrayed as a mean, avaricious individual. One scene which [redacted] discussed as illustrating his point occurred when Frederic March went to see his boss, the banker, to tell the latter that he, March, had made a loan to a GI. Once March turned away, the banker's face changed and he registered disapproval of the former's action. This tended to show the banker as a mean individual. In the picture, according to [redacted] March attacked the banker at a public meeting which tends to give the audience the impression that bankers as a class are evil. [redacted] related that other unnecessary "stuff" was also put in.

William Z. Foster, national leader of the Communist Party, USA, held a meeting on September 10, 1947, in a Los Angeles Hotel with California State Secretary William Schneiderman and Los Angeles County Communist Party Chairman Ned Sparks. Agents of the Los Angeles Office who were in an adjoining room overheard Foster, in speaking of current motion picture productions, state with regard to the motion picture "The Best Years of Our Lives," "That was real stuff." He referred to this picture as well as "The Farmer's Daughter" and "Crossfire," which are also discussed in this Section, by stating, "They are standing them on their ears." Foster indicated that all three of these pictures were very fine productions.

"IT'S A WONDERFUL LIFE"

Released by RKO Pictures, Inc. on December 19, 1946.
Producer -- Frank Capra
Director -- Frank Capra
Screen play -- Frances Goodrick, Albert Hackett, Frank Capra
Cast: Starring -- James Stewart
Donna Reed
Lionel Barrymore

According to Informants [redacted] in this picture the screen credits again fail to reflect the Communist support given to the screen writers. According to [redacted] the writers Frances Goodrick and Albert Hackett were very close to known Communists and on one occasion in the recent past while these two writers were doing a picture for Metro-Goldwyn-Mayer, Goodrick and Hackett practically lived with known Communists and were observed eating luncheon daily with such Communists as Lester Cole, screen writer, and Earl Robinson, screen writer. Both of these individuals are identified in Section I of this memorandum as Communists.

With regard to the picture, "It's A Wonderful Life", [redacted] stated in substance that the film represented a rather obvious attempt to discredit bankers by casting Lionel Barrymore as a "scrooge-type" so that he would be the most hated man in the picture. This, according to these sources, is a common trick used by Communists.

In addition, [redacted] stated that, in his opinion, this picture deliberately maligned the upper class, attempting to show the people who had money were mean and despicable characters. [redacted] related that if he had made this picture portraying the banker, he would have shown this individual to have been following the rules as laid down by the State Bank Examiners in connection with making loans. Further, [redacted] stated that the scene wouldn't have "suffered at all" in portraying the banker as a man who was protecting funds put in his care by private individuals and adhering to the rules governing the loan of that money rather than portraying the part as it was shown. In summary, [redacted] stated that it was not necessary to make the banker such a mean character and "I would never have done it that way".

[redacted] recalled that approximately 15 years ago, the picture entitled "The Letter" was made in Russia and was later shown in this country. He recalled that in this Russian picture, an individual who had lost his self-respect as well as that of his friends and neighbors because of drunkeness, was given one last chance to redeem himself by going to the bank to get some money to pay off a debt. The old man was a sympathetic character and was so pleased at his opportunity that he was extremely nervous, inferring he might lose the letter of credit or the money itself. In summary, the old man made the journey of several days duration to the bank and back with no mishap until he fell asleep on the homeward journey because of his determination to succeed. On this occasion the package of money dropped out of his pocket. Upon arriving home, the old man was so chagrined he hung himself. The next day someone returned the package of money to his wife saying it had been found. [redacted] draws a parallel of this scene and that of the picture previously discussed, showing that Thomas Mitchell who played the part of the man losing the money in the Capra picture suffered the same consequences as the man in the Russian picture in that Mitchell was too old a man to go out and make money to pay off his debt to the banker.

"THE FARMER'S DAUGHTER"

Released by RKO Pictures, Inc., on May 6, 1947
Starring: Loretta Young
Joseph Cotten
Ethel Barrymore

[redacted] an independent writer and producer, previously referred to in this section of the memorandum, related that the Communist propaganda in this picture was undoubtedly condoned by Dore Schary, producer, who[redacted] has had numerous arguments concerning the Communist form of government. Schary, according to [redacted] instructed at the People's Educational Center, a Communist influenced school previously discussed in this memorandum. According to Informant [redacted] Schary has been a close follower of the Communist Party line for a considerable number of years. In referring to the picture, [redacted] stated in substance that it was an obvious attempt to belittle present Congressional form of government in this country.

William Koering, in an article entitled "From the Hollywood Sets" appearing in the National Catholic monthly magazine issue of August, 1947, stated with regard to the picture, "The Farmer's Daughter", the underlying effect of the film, viewed as one of the steady diets of such things, is to throw mud at the political factions known to oppose Communism, and furthermore, at the same time without naming the "Progressive" Party whose politics it upholds. It leaves with us the thought that only those who, like the farmer's daughter, believe in the naturalization of the banking system and other familiar tenets of Communism, are honest or humanitarian.

[redacted] in referring to this picture, advised that he did not believe it contained any direct Communist ideology. He stated it exposed the crooked dealings of the upper class in politics and that it showed the complete control by political methods of a wealthy family in a community. [redacted] stated that it was tempered, however, and that this family was not shown as a vicious one.

"CROSSFIRE"

Released by RKO Pictures, Inc., June, 1947
Producer -- Adrian Scott
Director -- Edward Dmytryk
Screen play -- John Paxton
(Adopted from novel "The Brick Foxhole")
Starring: Robert Young

The producer of this picture is Adrian Scott and the Director Edward Dmytryk, both of whom are identified in Section I of this memorandum as Communists.

According to Informants [redacted] this picture is a good example in which the racial angle has been unduly emphasized. In a report prepared by the Southern California Motion Picture Council, Inc., which is a known non-commercial, non-political, and non-sectarian group of organizations which furnish representatives to review motion pictures as they are released and make certain recommendations, the following information is disclosed concerning "Crossfire":

> "This picture is near treasonable in its implications and seeding efforts to arouse race and religious hatred, through mis-leading accusations; the use of a drunken, mal-adjusted soldier to typify our courageous service men and the use of minority groups to arouse suspicion and sympathy. This country was founded for religious freedom and has ever been the haven of security for the oppressed and persecuted of all nations. Here they have found peace, security and prosperity under just and equitable laws. Any effort to arouse class consciousness or antagonism is un-American; morally unsound; a perversion of facts and a sowing effort to create pernicious propaganda against unity and peace. It could have been a great picture, had the message of love instead of hate been consummated but it missed the mark, because one group was presented as intollerant, cruel and murderous, when all classes involved were to blame. The technical qualities are excellent. The photography is unusual. The opening scenes and music, which was impressive throughout, create an atmosphere of impending doom. The story, a complex murder mystery, involves four service men, Keeley, Montgomery, Mitchell, Floyd and Samuels, a Jew. The picture is socially and morally unsound and cannot be commended for any audience."

Mrs. William A. Turk, President of this organization, stated that in this picture one race is placed against another. [redacted] was advised with regard to this picture that certain of the speeches made by the actors were changed on the set and did not show up in the script. Specifically, he stated that a speech made by Robert Young in which he stated, "Jews have been killed, Catholics have been killed, that is the history of America", was altered on the set by the addition of the last phrase "that is the history of America".

It is of interest to point out that the Communist newspaper, the Daily Worker for August 31, 1947, in the column entitled "The Movies" by Harold J. Salemson, indicates that the Daily Worker has taken the stand that the picture "Crossfire" is "a fine document against intolerance....It seems to us that the unconscious and semi-conscious anti-semitics are reacting very violently. The film MUST be hitting its mark..."

"BRUTE FORCE"

Released by United Artists, July, 1947
Producer -- Mark Hellinger
Director -- Jules Dassin
Screen play -- Richard Brooks
Starring: Burt Lancaster
Hume Cronyn
Charles Bickford

The director of this production, Jules Dassin, has been identified as a Communist in Section I of this memorandum.

Life Magazine dated August 11, 1947, in reviewing this picture pointed out that it was a picture with some good acting in it but "less praiseworthy is a turn about moral code which portrays each representative of law and order almost as a case history of depravity, while all the law breakers seem like real nice fellows". A review made by the California Congress of Parents and Teachers of Los Angeles, California, in the publication "Unbiased Opinions" reflected the following information concerning the film.

> "The characters portraying the officers are as follows: the Captain of the guard is a Hitler type; the warden is a weakling holding on for retirement; the prison doctor is a humanitarian who can endure the suffering he sees only by using drink as a narcotic."

The review in this periodical by the California Federation of Business and Professional Clubs, states in part as follows:

> "Socially, it is insidious for sympathy, (it) is directed toward criminals while officers pledged to uphold the law are presented as cruel, vicious, and sadistic."

[redacted] a confidential source of the Los Angeles Office who [redacted] reported that during the making of "Brute Force", Jules Dassin, the director, attempted to insert a scene which in [redacted] opinion was Communist propaganda. Dassin intended showing negroes and whites occupying the same cells and intended depicting some sort of strife between the races. [redacted]

"MISSION TO MOSCOW"

Released by Warner Brothers, May, 1943
Producer — Robert H. Buckner
Dechnical Director: Jay Leyda
Screen Play — Erskine Caldwell
Author — Joseph E. Davies

"Mission to Moscow", a Warner Brothers release of May, 1943, was produced by Robert H. Buckner. Buckner was a former correspondent in Moscow of the "London Daily Mail". According to [redacted] he selected J. Leyda to act as technical director for the picture. Leyda had been in Moscow at the same time as Buckner where he had been connected with the Bureau of Revolutionary Writers of the Soviet Motion Picture Industry. Leyda is identified in Section I of this memorandum as a Communist. He was also active in the League of American Writers, a Communist front group.

[redacted] has related that the actual writer of the screen play "Mission to Moscow" was Erskine Caldwell. Caldwell has been a member of the League of American Writers for many years. He also made several trips to the Soviet Union. At one time, he was associate editor of "Soviet Russia Today", a Soviet propaganda publication. Prior to August, 193[illegible], he was in favor of a collective security. During the life of the Hitler-Stalin Non-Aggression Pact, he supported the program of the American Peace Mobilization and openly opposed Lend-Lease and Selective Service. After June 22, 1941, which was the date that the Soviet Union was invaded by the Nazis, he called for all-out aid to Britain, Soviet Russia and China.

The picture, "Mission to Moscow" is based upon the book, "Mission to Moscow" written by former United States Ambassador to Russia, Joseph E. Davies. The pro-Soviet propaganda disseminated through this picture was so obvious that it was criticized by numerous newspapers on these grounds. Informant [redacted] related the picture caused a controversy which resulted in the Communist Party's changing its tecnique of inserting Communist propaganda into motion pictures.

"CASS TIMBERLANE"
Written by — Donald Ogden Stewart

Donald Ogden Stewart has been identified by Confidential Informant [redacted] of the New York Office as a Communist. According to Informant [redacted] Stewart has been affiliated with the Communist element in the

motion picture industry for many years. [redacted] related that the captioned film is an example of distortion of facts. He related that the script deals with the "country club set" attempting to get government war contracts. Considerable effort on the behalf of this group was expended to maneuver Judge Timberlane out of town as he is represented as being an honest judge, the inference being that there are dishonest judges and this one was an exception. [redacted] related that furthermore this judge was pictured as a State judge when in reality a judge dealing with war contract cases should have been a Federal judge. Also this judge would have disqualified himself in connection with the trial in question.

According to [redacted] this picture, which has not as yet been released, is to be made available to the public in the immediate future.

"BUCK PRIVATES COME HOME"

Screen play -- Frederick Rinaldo
Starring -- Bud Abbott
Lou Costello

The screen writer, Frederick Rinaldo, has been identified in Section I of this memorandum as a current member of the Communist Party in the Los Angeles area.

According to [redacted] in the picture "Buck Privates Come Home", one scene portrays a party given for a General in the Army whereas intermingling scenes disclose an enlisted man on KP duty making the audience unnecessarily class conscious. In other scenes he depicts an enlisted soldier who remarks he is unable to go to the nurses quarters and makes the statement that enlisted man cannot go out with officers, the nurse in this case being an officer.

"TIME OF YOUR LIFE"
Screen play -- William Saroyan
Producer -- James Cagney

This picture is cited as an example of the rejection of anti-Communist propaganda, which was displayed at a session of the Arts, Sciences and Professions Conference of the Progressive Citizens of America held on thought control at the Beverley Hills Hotel on July 12, 1947. This meeting was attended by an Agent of the Los Angeles Office who related that the session was dominated by known Communists with the key-note address given by John Howard Lawson, Communist screen writer identified in Section I.

The last speaker at this meeting was Paul Draper, a well-known dancer, who discussed the captioned production. Draper stated that while reading the script he noted that it was to depict a play during the life of the Hitler regime and that his script required him to say a line which ridiculed Hitler and had the effect of calling Hitler the most serious menace of the day. Draper stated he realized that the comment concerning Hitler could have been written in Hitler's time and realized that the script should be revised. He related he asked the director, whose name he did not give, as to what line should be substituted for this line concerning Hitler. The director told Draper to substitute the name of Stalin for Hitler. Draper indicated that he realized the significance of such a statement and said he could not say such a line in the movie. He then commented to the audience that he had a great ambition to dance in the Soviet Union and the Balkans at some future date.

"BODY AND SOUL"

Released by Enterprise Productions

Producer -- R. B. Roberts
Director -- Robert Rossen
Screen Play -- Abraham Polonsky
Cast: Starring -- John Garfield
Lili Palmer
Anne Revere

The director, Robert Rossen, has been identified as a member of the Communist Party in Los Angeles. His Communist connections are set out in Section I of this memorandum. The screen writer, Abraham Polonsky, has also been identified as a Communist and his Communist connections are set out in Section I.

The cast includes John Garfield, who has been identified by Confidential Informant [redacted] as a Communist, and Anne Revere, who also has been identified as a Communist and her Communist connections are set out in Section I of this memorandum.

[redacted] who reviewed the picture "Body and Soul," stated that it deals with the prize fight racket and as far as Communist propaganda is concerned, he did not believe it was "as hot as others" he had seen. He related, "It portrays the rich and successful man in a bad light and the finest character of them all is a colored fighter." The colored fighter is managed by a dishonest promoter and is maneuvered into a position where he fights a bout with a clot on his brain and is killed. The manager, according to [redacted] "knows it will kill him and in the picture uses the line 'so what, it's business.'"

In bribing various fighters, [redacted] related, the white man takes the bribe and the negro refuses $60,000 to throw a fight, portraying the negro in a fine light, which, according to [redacted] is the principal form of propaganda in this picture. The negro fighting while injured knowing that he is injured and his manager knowing that it may be his death as well as the negro refusing a bribe while the white man accepts it shows the negro as a noble character and sympathetic character while the successful promoter is shown as an unscrupulous, dishonest, heartless individual.

"ANOTHER PART OF THE FOREST"

Presently in production at Universal-International Studios

Producer -- Jerry Bresler
Director -- William Gordon
Screen Play -- Lillian Hellman
Screen Adaptation -- Vladimir Pozner
Cast: Starring -- Frederic March
Florence Eldridge

The screen play of the above picture was written by Lillian Hellman, who [redacted] has described as a Communist. In addition, the cast stars Frederic March and Florence Eldridge, March's wife. [redacted] has also identified March and his wife as Communists.

With regard to Lillian Hellman, Confidential Informant [redacted] of the Los Angeles Office in 1944 stated that she was a high-ranking Communist who had associated exclusively with known Communists and Communist front organizations for at least twenty years. In this connection, it should be pointed out that Informant [redacted] is a former member of the Communist Party in Los Angeles.

According to [redacted] this story deals with "the most degenerate characters I know." He related that the story has to do with a Southern family living in a period immediately following the Civil War. The father has made considerable money by profiteering during the war which has resulted in continuous squabbles over money between him and his family. [redacted] related that the story deals with the reconstruction period and portrays the Southern aristocracy as a degenerate and ignorant class.

[redacted] writer at Warner Brothers Studio, reviewed the script for this picture and has made the following remarks:

"This script as a whole, in story, theme, intention, and implication, is most certainly propaganda for Communism - or, more specifically, it is vicious propaganda against the capitalist system.

"The story presents a family of monsters in a small Southern town in the year 1880. All the members of the family are unspeakably depraved (except the mother, who is insane) and indulge in every possible kind of villainy, including incest. They are shown in a manner which implies that they represent a rising new social class - the businessmen.

"The sole motive of the family is greed for money. The father got his start by alleged 'profiteering' during the Civil War and by betraying Confederate soldiers to the Union Army for a financial reward. (He led Union soldiers to a Confederate camp, with the result that 27 young Confederates were slaughtered in their sleep - not a very flattering incident for the Union Army, incidentally.)

"The father, the two sons and the daughter now spend all their time lying, cheating, double-crossing, blackmailing one another and everybody - in order to get money. The pursuit of money is made to appear evil and sickening - and the audience is left with the impression that money can be obtained only by such methods, that these are the only kind of people who can become rich. This is not said explicitly, but it is implied very forcefully - because there is not one line of dialogue, not a single reference to any honest method of acquiring wealth. The Hubbards are not presented as a freak family of scoundrels. They are presented, by implication, as the rich.

"All the other characters of the story, everybody in the town where the action takes place, are poor, ruined by the Civil War. The Hubbards are the only rich in the midst of general devastation. If there are any other kind of rich people in the town, the story never mentions them.

"There is not a single 'good' or actually sympathetic character in the whole story. As sole contrast to the Hubbards, there are only some ruined Southern aristocrats, who are futile, helpless and stupid - such as the stuffy John Bagtry and the half-witted Birdie. These are presented as the only honest people and are placed in the position of 'sympathetic' characters - yet here is what they stand for:

"Pages 101-102:

BIRDIE
'John wants to go to Brazil right now.
The radical people down there are trying to
abolish slavery, Mr. Hubbard, and ruin the

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"'country. The planters have been looking for Confederate officers so John will be able to fight again for his ideals.'

MARCUS
'Why don't you choose the other side? Every man needs to win once in his life.'

JOHN
'I don't like that way of saying it. I fight for a way of life.'

"Here it is clearly driven home that John is not just a character in a story, but the representative of a 'way of life.' The only representative of the other, new 'way of life' which has defeated him, the representative of the capitalistic North as against the feudal South, the accomplice of the Union Army - is Marcus Hubbard (and his vicious children). No, Marcus is not just a villain - he is the symbol of the new economic order. This is stressed explicitly on page 102, where Marcus says to John:

MARCUS
'Well, I disapprove of you. Your people deserved to lose their war and their world. It was a backward world, getting in the way of history. Appalling that you still don't realize it.'

"The political message of the picture is certainly appalling. It tells people, in effect, that the course of American history consisted of a slave system which was replaced by something still worse, by the rise of capitalism - as exemplified by Marcus Hubbard. America had nothing to offer - except a choice between the 'ideals' of John Bagtry and the modern world of the Hubbards.

"This is not left merely to implication. It is stressed in a conversation between the two subhuman Hubbard sons, when Ben, the oldest, takes over his father's fortune through blackmail and looks forward to a brilliant financial future for himself.

"Pages 155-156:

BEN
'Big things doing all over the country. Railroads going across, oil, coal.'

"OSCAR
(Eagerly)
'Think we got a chance to be big rich, Ben?'
Ben smiles.

"Here you have the filthy, contemptible implication that the magnificent progress of American industry in the last 19th century, the great spurt of productive energy unequalled in history, the 'railroads, oil and coal' were created by or for the profit of men such as Ben and Oscar!

"If the audience took this picture seriously, they would go out of the theater and murder the first person wearing a mink coat. The only thing to prevent this, will not be the authors' intention, but the lurid preposterousness of the story. The nondiscriminating, however, will leave the theater with a good charge of hatred and indignation against the rich, the businessmen and the American system as a whole.

"On page 119, Marcus Hubbard describes his past as follows:

MARCUS
'At nine years old I was carrying water for two bits a week. I took the first dollar I ever had and went to the paying library to buy a card. At fourteen I was driving mules all day and most of the night. But that was the year I learned my Greek, read my classics, taught myself --'

"This is a fairly subtle point, and the audience might safely miss it, but this passage is a parody on the life story of a self-made man. If Marcus Hubbard were intended to be taken as a plain criminal, he would have been shown spending his youth in reform schools or indulging in petty larcenies. But no, he is given the standard biographyof a hard-working, ambitious self-made man. Only Communists would sneer at and discredit the kind of effort Hubbard claims to have made in order to rise and educate himself.

"On page 44, Hubbard's wife explains how he made his money during the Civil War:

LAVINIA
'People were dying for salt, and I thought it would be a kindness to run the blockade and bring it to them....Only I didn't think he would be asking eight dollars a bag for it - a tiny little one pound bag. Making money out of other people's misery!'

"Most people are quite confused on what constitutes war profiteering - so it is a standard Communist practice to denounce legitimate capitalist

"methods in the guise of denouncing 'war profiteering.' By the proper definitions of a free economy, only dishonesty in obtaining or executing government contracts can be classified as 'war profiteering.' The activity denounced in the above dialogue - a man running a blockade and making a profit on a product which he alone is able to supply - is not profiteering, and is not reprehensible. People were not forced to buy his product, they needed it desperately, and there is no definable limit to how much profit a man may or may not make. The mere conception of limiting profit is a collectivist idea. In a free economy, profit is established by supply and demand - and nothing else whatever.

"Such a line as the suggestion that somebody should run a blockade out of 'kindness' is economic demagoguery of the worst kind. Neither 'kindness,' nor 'noble intentions,' nor altruistic motives can produce goods or pay for them. Somebody has to produce them and somebody has to pay. It is this mixture of 'kindness' with economics that is the sure sign of someone preaching a Communist economy.

"The line 'Making money out of other people's misery!' is practically a bromide of the Communist propaganda machine. If such a slogan is repeated often enough and people actually accept it, it would justify any hungry bum in looting any grocer, because the grocer, too, could be defined as making money out of the bum's misery. The implication here is that it is evil to make money on something which others need. Since nobody buys anything unless he needs it, the further implication is that all profitmaking business is evil.

"Page 111, More of the same disgusting tripe:

> LAURETTE
> ' -- you got rich, bringing in salt and making poor, dying people give up everything for it. Right in the middle of the war, men dying for you, and you making their kinfolk give you all their goods and money!'

"Page 110, Marcus Hubbard says about his son:

> MARCUS
> 'And he steals a little. Nothing much, not enough to be respectable.'

"This may be just a wisecrack - or it may imply that you have to steal a lot in order to become respectable in our society."

[redacted] also read the script and stated as follows:

"'The Children's Hour,' 'The Little Foxes' and now this. Three in a row dealing with the most degenerate characters I know. 'The Children's Hour' was a great picture, but made you sick at your stomach. 'The Little Foxes' - you wanted to go out and brush your teeth after you saw it. It was diseased; every character in it was diseased, and yet it was beautifully written. This script is beautifully written, and every character in it is diseased. There is no character here that has any virtue unless it be the mother who was sick-minded, with the exception of three negroes, the three servants in the house. When they appear they are bright and good.

"This picture deals with the South in 1880. It starts with a celebration of a kind of Memorial Day for 20 young Confederates who were murdered, massacred by the Union Army because someone led them to the place where the men were camping and it had never been known who led them. Well, the story develops that it was the rich man of the town today who led the Army to the hiding place. His name is Marcus; he is a money lender and owns the store and lends money at tremendous rates; he is either a Greek or he likes Greeks; he is always reading Aristotle. The mother is a weak, frightened woman, Lavinia, as we first see her, and she is nervous and jumpy and comes down to pray at this field and her husband has forbidden her to go to it. This fine young colored girl gets her in time to bring her back to the house because her husband is a martinet. There is a character of a fine decent Northern money lender who comes down to loan money at 7 per cent and not the 10 and 15 per cent that Marcus has been charging, and the Ku Klux Klan, of which the younger son of Marcus is a member, rides him down and beats him up. The suggestion here was that his father had ordered him to do it because he tried to get money from his father for the act.

"Regina, the younger sister, and daughter of Marcus, has been sleeping with one of the young Confederate men with whom she is in love who does not love her, and the elder brother plots against that situation in order to mix it up because he wants the sister to marry another young rich man. The Southern boy does not have any money. The brother wants his sister to marry a rich man instead of a poor one.

"It is a completely diseased group mentally and morally. The family attitudes and life are beyond belief when you read it, however, every character is believable because it is so finely done; that is to say, it is the same in all three plays. The characters are as believable in this play as they were in 'The Little Foxes' and 'The Children's Hour' because they are so magnificently drawn; because the woman is a magnificent writer."

The author, in portraying the characters, as has been stated above, showed them to be a completely degenerate lot. [redacted] said:

"They are the same people we met in 'The Little Foxes,' decayed gentry. Oscar, the second son of Marcus, is going to marry a little chippy that he calls one of the lower class, a little dance hall girl. The father answers: 'Some people are democrats by choice and some by necessity.' Ben, one of the brothers, tells his sister, in speaking of his father - 'Go up to him Regina, put your arms around him. Lie to him like you always do;' and in talking about his daughter's lover, Marcus epitomizes him as follows: 'A dead man, a foolish man from an idiot world, a man who wants nothing but war, any war, just a war; a man who believes in nothing and never will.'"

This line, according to [redacted] portrayed antiwar propaganda. [redacted] considered it significant that "all the children hate each other; the line occurred 'John wants to go to Brazil right now. The radical people down there are trying to abolish slavery and ruin the country. The planters have been looking for Confederate officers, so John will be able to fight again for his ideals.'" [redacted] stated that this gave him the opinion that this character wanted war anywhere at any time.

The speech on page 102 saying "Your people deserved to lose their war and their world. It was a backward world, getting in the way of history" was, according t[redacted] Communist propaganda. Other Communist propaganda lines, according to [redacted] was a speech on page 111 when a character named Lorette said: "How you got rich, bringing in salt and making poor, dying people give up everything for it; right in the middle of the war, men dying for you and making their kinfolk give you all their goods and money."

[redacted] considered the following line Communistic propaganda when Marcus, speaking of his son, said: "He steals a little. Nothing much, not enough to be respectable."

[redacted] further said, "The only characters there that are decent are the negroes and the insane mother." One incident was portrayed wherein none of the members of the family remembered the mother's birthday but the three negroes appeared in the scene in the midst of a family quarrel, carrying a cake which they had baked, showing that they were the only persons in the house who remembered the mother's birthday.

[redacted] considered significant the following incident in the script when the elder son returned home: He tells the negro to carry his suitcase upstairs, whereupon Marcus says: "Take your valise to your room. It is not seemly for a man to load his goods on other men, black or white."

[redacted]aw Communistic propaganda in the following line of the father: "Though ignorance becomes a Southern gentleman, cowardice does not." And in speaking of his sons, Marcus says: "My eldest, a penny-grubbing trickster; my second, a proud illiterate." The scene wherein Colonel Isham, who represents the best people in the town, accepts bribe from Marcus because the Ku Klux Klan rode down and injured a waiter, is propaganda because it portrays the entire community as rotten and penurious. [redacted] summarized this picture by saying: "It is as straight a piece of propaganda as you could have for poisoning the mind against successful people."

[redacted]With reference to the reviews and comments of [redacted] and [redacted]t should be pointed out that they have vehemently requested that the Bureau keep confidential their identities as well as other individuals who review scripts for the Bureau. It is significant to point out that the scripts were obtained by the Los Angeles Office from reliable contacts at Universal-International and Paramount Studios who would be greatly embarrassed if it became known that the scripts were read by anyone connected with another studio. These scripts are considered as sacred property to the individual studio, and it is very difficult to get them for review.

V. [redacted]

[redacted]

Lawson, Maltz, Trumbo, Bessie, Dmytryk, Wexley, Rosson and Cole are Communists and their Communist affiliations are set out in Section I of this memorandum. Edward G. Robinson has been identified as a Communist by Informant [redacted] Charles Chaplin, according to [redacted] may or may not be a member of the Communist Party. However, [redacted] has stated that Chaplin has always gone along with the Communist Party and has helped them financially. He stated that Chaplin has financed the West Coast Communist newspaper "Peoples World." John Garfield, according to Informant [redacted] has been affiliated with the Actors Laboratory, the Young Communist League, Hollywood Anti-Nazi League, Hollywood Democratic Committee and the Hollywood Independent Citizens Committee for the Arts, Sciences and Professions. All of the above organizations, with the exception of the Young Communist League, the former youth group of the Communist Party, USA, are discussed in Section III of this memorandum. Garfield has also been identified as a Communist by [redacted]

Mikhail Kalatozov, Soviet motion picture representative came to Hollywood in August of 1943, where he endeavored to purchase American films. Among the films he sought to purchase were "Little Foxes" and the " Earl of Chicago." The first of these films depicts a degenerate Southern family, the latter is a story of a Chicago gangster in England. It may well be a part of Kalatozov's plan or propaganda technique to obtain such pictures in order to exhibit American life at its worst to the Soviet people, much in the manner that Adolf Hitler, through his propaganda ministry, tried to convince the German people for several years before the war that the United States was nothing more than a nation of Chicago gangsters.

[redacted]

[redacted]

Following Kalatozov's return to the Soviet Union, his duties were turned over to the Vice Consul in Los Angeles. Since that time there have been limited contacts between Soviet diplomatic representatives and motion picture personalities.

In May of 1946, Gregory L. Irsky, formerly of the Amtorg Trading Corporation; Leonid Kozmatov, film camera man; and Boris Tolstogowsov, a film technician, came to the United States from the Soviet Union as a commission to study scientific technique on behalf of the Soviet Union, to arrange for cinematographic equipment and to negotiate for technical assistance in the motion picture field. Informant [redacted] motion picture manufacturing company, related that Irsky in his contacts [redacted] indicated that he was endeavoring to disseminate Russian propaganda type films on various phases of Soviet life, such as the Soviet military strength, under the guise of educational features, to American schools and colleges. This project, of course, did not materialize.

[redacted]

The Los Angeles papers carried numerous stories reflecting that Konstantin Simonov held a party aboard a Russian ship anchored in the harbor at Los Angeles. Among those who attended this party were Mr. and Mrs. John Garfield, Mr. and Mrs. Charles Chaplin and Lewis Milestone. The Los Angeles

Herald for May 28, 1946, reflected that the Jack Tenney (California State Legislature Un-American Activities Committee) group was going to conduct an investigation of this party. It was reflected that the committee was interested in the elaborate banquet which was provided for the guests---- "While millions are starving in Europe----providing an ironic touch to the celebration honoring the proletariat."

With regard to Simonov's visit to this country, the June, 1946 issue of the "Screen Writer," which is the official publication of the Screen Writers Guild, carried a transcript of an informal discussion held under the auspices of the Hollywood Writers Mobilization between Simonov and members of the Screen Writers Guild. The informal discussion was presided over by Dalton Trumbo, a Communist, whose Communist affiliations are set out in Section I and who is employed as a screen writer in the motion picture industry.

This article contained a question propounded to Simonov concerning the rights of a writer of his material. Simonov replied that Soviet writers do not sell their work outright to the film industry but rather only sell the right for screening, indicating that the right for publishing the material remains in the hands of the author. It should be pointed out that the Screen Writers Guild is the organization supporting the American Authors Authority, which program, conceived under Communist guidance, calls for the copyrighting and subsequent leasing of screen plays rather than the selling of screen plays to producers.



[redacted]

Artkino Pictures, Incorporated

Artkino Pictures, Incorporated, was chartered in New York on July 22, 1940. It was registered, listing as its foreign principal, Soyuzintorgkino, Moscow, USSR.

The organization claims that it is engaged in the importation of motion picture films from Soviet Russia and the distribution of these films in the Western Hemisphere. Although there is no apparent direct connection between Artkino Pictures, Incorporated, and the Communist Party, USA, several

of the people associated with the organization have been identified either as members of the Communist Party, Communist Political Association or closely associated with the Communist movement through front organizations.

Rose Madell, who was listed as Vice President in January of 1947 of Artkino Pictures, Incorporated, is married to Sam Madell, alias Sam Muldofsky. Sam Madell has been reported by several reliable sources, including [redacted] and reliable informant [redacted] as being actively affiliated with the Waterfront Section of the Communist Party in New York.

Ginger Canor, switchboard operator at Artkino, is believed to be identical with Gertrude Canor, who was born in New York City on February 2, 1925. Reliable informant [redacted] a former member of the Communist Party and former confidential informant of the New York Office, reported that Ginger Robeson, believed to be identical with Ginger Canor, was among those present at the Innwood Victory Club of the Communist Political Association on February 6, 1945, at New York City. He also reported that she was among those present at two other meetings of this same Club, one held on December 26, 1944, and the other on January 23, 1945. Nancy Markoff, listed as a telephone operator at Artkino, has been referred to by informant [redacted] as a member of the OGPU, presently known as the MGB. At the present time this allegation has not been proven or disproven. However, investigation is being made to determine the exact status of this individual.

VI. INVESTIGATION OF COMMUNIST ACTIVITIES IN THE MOTION PICTURE INDUSTRY BY THE COMMITTEE ON UN-AMERICAN ACTIVITIES OF THE HOUSE OF REPRESENTATIVES

The House Committee on Un-American Activities publicly announced on June 20, 1945, that it had voted to investigate subversive activities in Hollywood to determine whether film stars and producers were involved in a plot to overthrow the Government.

It would appear that this decision on the part of the Committee was reached as a result of articles appearing in Los Angeles newspapers following a meeting in the City of Los Angeles on June 8, 1945, sponsored by the "New Masses," a Communist publication, and held in honor of William Gropper, cartoonist for the publication. Principal speakers included Richard Bransten, also known as Bruce Minton, former contributing editor of the "New Masses," and his wife, Ruth McKenney, also a former contributing editor of the "New Masses," as well as Joseph Foster, film editor of "New Masses." With regard to Richard Bransten and Ruth McKenney, it will be recalled that on September 19, 1946, these individuals were expelled from the Communist Party for an unauthorized release of a report on the National Plenum of the Communist Party held in July of 1946.

The Los Angeles papers reflected that the speakers indicated that Communist propaganda and activities in the future would be centered around Hollywood, that Communists were seeking to strengthen their ties with the White House, that pressure must be exerted to continue lend-lease to Russia and that "the thousands of pretty young girls in our Communist Youth Movement must volunteer as hostesses in USO's, canteens, churches, social groups—wherever the soldiers, sailors, and marines seek recreation and are prone to listen to persuasive voices." The latter quoted statement concerning young girls in the Communist movement appeared in the Los Angeles Examiner. However, the Agents of the Los Angeles Office who were in attendance at this meeting stated that this quotation was an inaccuracy on the part of the paper. The Agents attending the meeting also pointed out that the Examiner made the statement that the program presented had been "carefully blueprinted in New York City by Earl Browder and other American Soviets." No such statement in fact had been made at the meeting.

The Congressional investigation was held as a result, and following the investigation the Committee prepared three confidential reports. The first report contained many blanket statements and conclusions which did not appear to be supported by evidence.

The first section of this report was devoted to the naming of some of the prominent Communists in Hollywood. The second section dealt with the Actors Laboratory, a Communist-influenced group, the Hollywood Independent Citizens Committee of the Arts, Sciences and Professions (formerly known as the Hollywood Democratic Committee), the Emergency Committee on KFI, the Anti-Defamation League, the Peoples Educational Center and the Hollywood Writers Mobilization, all of which were referred to as Communist-inspired groups, with brief statements concerning the activities of known Communists connected with these groups.

The next section set forth a list of names of individuals "believed to be" members of the Party in the Hollywood area. Section Four dealt with Communist activities in the various guilds in Hollywood and contained for the most part general statements concerning these guilds.

Part Five entitled "Communists in Labor Unions," was devoted in the main to Herbert K. Sorrell, one of the principal figures in the motion picture industry strikes. Part Six entitled "Russian Government's Interest in Motion Pictures," discussed primarily the visit of Mikhail Kalotozov to Hollywood. Kalotozov, who was in Hollywood during 1943 was a representative of the Soviet Film Industry, Soyuzintorgkino. The motion picture, "Mission to Moscow" was also discussed in this section, particularly with regard to the newspaper comments made concerning it, indicating that the picture was nonfactual and untruthful. The conclusion of the report discussed the aforementioned Communist meeting held in honor of the "New Masses." A considerable portion was also devoted to the alleged trouble that Ivan Levedoff, actor and writer, had in obtaining employment because he was opposed to Communists and Communism.

The second report, which was called a supplemental report, was dated September 28, 1945, and reviewed the publications: "International Theater," said to be an official publication of the International Union of the Revolutionary Committee, published in Moscow, Russia; "The New Theater," an American publication, the organ of the Workers Committee, which was a section of the International Union of the Revolutionary Theater; "International Literature," said to be an organ of the International Union of Revolutionary Writers published in Moscow; and the "T.A.C. Magazine," an American publication sponsored by the Theater Arts Committee. The international and Communist connections of these publications from available copies were reviewed and set out in this report.

The third report, another supplemental report, issued early in

1946, limited its scope to the activities and affiliations of the Communist activities engaged in by the writers employed by Metro-Goldwyn Mayer Studios.

This same Congressional Committee on December 3, 1946, held a preliminary hearing in Los Angeles concerning the Communist activity in the film industry and, according to reports received, only three witnesses were called and the hearings were superficial. The Committee announced, however, that it would return in January of 1947 to conduct extensive hearings on all phases of this type of activity in Hollywood.

The next statement concerning Communist activity in the motion picture industry was made by you in your testimony before this group on March 26, 1947. On this occasion you pointed out that the Communists launched their attack in Hollywood during 1935, directing their activities at the infiltration of labor unions and so-called intellectual and creative fields. You stated that the Communist activity in Hollywood was effective and was furthered by Communists and Communist sympathizers who used the prestige of prominent individuals in the film colony to further their cause. You also stated that the Communists endeavored to insert into motion pictures Communist propaganda and to eliminate anti-Communist statements.

Following your testimony you will recall that Eric Johnston, of the motion picture industry, testified before this Committee. The Washington Post in reference to Johnston's appearance quoted him as stating, "As for there being Communist influence in the movies, such an accusation is absurd. If Hollywood were a Communist network, I should not be attacked every morning in the 'Daily Worker'! — as I can assure you I am ——."

As you will further recall, Father Cronin telephonically advised Mr. Tamm that Johnston had requested him to draw up a program for the elimination of Communists in the motion picture industry. You will also undoubtedly have noted that Mr. Johnston and his associates have retained former Secretary of State James F. Byrnes. Byrnes, however, is only to act in an advisory capacity concerning the pending Un-American Activities hearings on Communism in the motion picture industry. These actions on the part of Johnston do not show a consistency with his statements as quoted in the Washington Post and referred to above.

Confidential Informant [redacted] of the Los Angeles Office, advised that members of the Un-American Activities Committee arrived in Hollywood on May 8, 1947, amid a great fanfare of press releases and headlines, to conduct an inquiry concerning Communism in the motion picture industry

2

and to ascertain specifically the activities of Hanns Eisler, the brother of Gerhardt Eisler, who is employed in the motion picture industry as a writer.

Novelist Rupert Hughes testified before the Committee on May 15, 1947, at which time he stated that Communists dominated Hollywood to a large degree and specifically mentioned Charles Chaplin and John Howard Lawson. Jack Warner, Vice President of Warner Brothers Studio, also is said to have testified and complimented the Committee on the work it was doing.

Chairman Thomas of the Committee complimented Adolf Menjou for his enlightening presentation before the Committee, stating that Menjou testified that Communists in the film industry were so powerful that many of the "little people" were afraid to move against them.

Mrs. Lela Rogers, mother of Ginger Rogers, who appeared before the Committee, referred to "The Little Red School House" as being the People's Educational Center in Hollywood and also testified concerning an alleged Communist statement that her daughter refused to say in the motion picture "Tender Comrade."

Robert Taylor also testified, relating that he was forced by Lowell Mellett, former Administrative Assistant to the late President Roosevelt, into playing in a motion picture which favored Russian ideologies over American. The Los Angeles Examiner of May 15, 1947, from which this information was obtained, reflected that Mellett was also affiliated with the Office of War Information as the Director of the Motion Picture Division. The article further reflected that Mellett specifically came to Hollywood for the express purpose of overruling Taylor's objection to appearing in the 1943 release "Song of Russia."

Other individuals prominent in the film world who appeared before the Committee included screen actor Richard Arlen and Henry Ginsberg, Vice President in Charge of Production at Paramount Studios. Viktor Kravchenko, estranged Soviet official, appeared before the Committee and was quoted by the Los Angeles Examiner for May 17, 1947, as having stated that Hollywood was a serious intellectual front in the United States and it was necessary to clear Hollywood of the Communists and Communist sympathizers.

The New York Times of May 17, 1947, quoted Chairman J. Parnell Thomas of the Un-American Activities Committee as asserting after a week of hearings on subversive activities in Hollywood that "ninety per cent of the Communist infiltration" was in the screen writing field, but that the Federal

Government had also abetted the work. He related that in the testimony of fourteen actors, writers, and producers, a very outstanding point that appeared many times was the influence of the "Government in aiding the Communist conspiracy."

The article also reflected that Mr. Thomas stated he reported testimony reflecting that even the White House exerted its influence on certain people in Hollywood to have certain pro-Russian motion pictures filmed during the regime of the late President Roosevelt.

He also indicated that he was not only referring to the incident which came out as a result of the testimony of Robert Taylor, but to other statements made by actors and producers who indicated how the Government persuaded them to put out Communist propaganda in their productions.

On July 21, 1947, it was ascertained that the Un-American Activities Committee had retained the services of former Special Agents H. Allen Smith and A. Bernard Leckie to investigate Communist infiltration of the motion picture industry in the Hollywood area. In connection with this assignment, Mr. Smith called at the Bureau and was interviewed by Mr. J. P. Mohr, at which time he advised that he had been retained by the Committee at the rate of $25 per day and that his legal associate, former Special Agent A. B. Leckie, would receive $22.50 per day. Smith related that he had been informed that the objective of his investigation was to line up friendly witnesses and those unfriendly witnesses which the Committee will desire to call. He said it was his purpose to line up approximately 25 or 30 good witnesses who can through proper questioning expose the entire Communist infiltration of the motion picture industry. According to Smith, he gathered the definite impression that he could anticipate considerable pressure to buy him off and to buy off his investigators. He anticipated this pressure would come from Eric Johnston and through sources employed by him. He related that he was informed that two of Johnston's representatives visited the Committee in an effort to find out what the Committee intended to do and how far they intended to go in their investigation of Communism in Hollywood. Smith related that he understood that Congressman Thomas told these representatives he wanted to have nothing to do with them and kicked them out of the office. Smith indicated that he would keep the Los Angeles Office of the Bureau fully informed of his activities and that he is desirous of letting the Bureau know of anything pertinent to our investigations which may come to his attention.

On July 23, 1947, SAC Hood had a lengthy interview with L. B. Mayer of MGM Studios concerning the hearings conducted last spring by the Un-American Activities Committee. According to Mayer, the Committee did itself a great deal of harm by publishing the testimony of Robert Taylor, inasmuch as it was

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understood by Taylor and other witnesses that their testimony was to be "off the record." Mayer stated that Robert Taylor was mistaken about the actual facts to which he referred, and Mayer attributed this to Taylor's antagonism toward Communism and related that if necessary he, Mayer, would have to state that Taylor was mistaken. Mayer related that at one time during the war he received a telephone call from Elmer Davis, the head of the Office of War Information, requesting that the film "Mrs. Miniver" be released nationwide as soon as possible in an effort to combat the strong anti-British feeling which was developing in this country. Instead, therefore, of playing large houses in the big cities, which is done with big pictures, it appeared almost simultaneously throughout the country. As a result, the studio's gross was approximately $5,000,000 less than it would have been had it been distributed in a normal way. He related that sometime later, Government officials were most anxious that some kind of a picture be made to put the Russians in a better light with the American people. Consequently, the film, "Song of Russia," starring Robert Taylor, was made by MGM. Mayer, according to Mr. Hood, could not or would not state exactly who had requested that this film be made. Mayer stated that there were many governmental agencies maintaining liaison with the studio and that he could not recall which one of them handled this particular picture. He stated that he recalled that there was some Communist propaganda in the script as it first appeared and he ordered that all references to collective bargaining and the like be stricken. Mr. Mayer related that he is certain that the film contains no Communist propaganda. Mayer told Lowell Mellett and the Secretary of the Navy, Frank Knox, that he did not care whether they made the picture or not, but if the Government wanted it made and wanted Taylor in it, then it would be necessary that his induction into the Navy Air Service be postponed until the picture could be completed. It was felt that if his Naval induction was held up, he might be inducted into the Army by his Draft Board and, therefore, it was necessary to make a deal with the Draft Board to defer his induction, resulting in Taylor being permitted to remain and the film being produced. Mayer stated positively that this was the real truth of the story, and that Taylor was not ordered by anyone to make the film and he feels that when hearings are held in Washington in September, Mellett's testimony and his, Mayer's, if he is called upon, will make the Committee look ridiculous for having jumped at the publicity on Taylor's erroneous statement.

It is of interest to point out that Mayer was frank to admit to Mr. Hood that he knew there were some Communists in his studio and related that he was willing to discharge all these Communists, but that if he did so his Communist writers would be grabbed up by other studios immediately and paid more money than he is paying them at the present time. This, apparently, was his excuse for having these people on his pay roll.

The Washington Evening Star on July 30, 1947, carried an Associated Press release reflecting the statement made by Representative Nixon, Republican of California, in which he said that the Un-American Activities Committee intends to name names and to produce witnesses who will testify that they have seen persons prominent in Hollywood at Communist meetings and who will report what they said. Nixon related that most of the big stars who may figure in the inquiry will be listed as "tinged with pink, rather than as bright red Communists." According to Nixon, whether any actual Communists or fellow travelers will testify at the hearings, even under subpoena, will develop later. He said that they may follow the Party line of refusing to testify on the grounds that they would incriminate themselves.

The Washington Times-Herald on August 27, 1947, carried a United Press release indicating that former Undersecretary of State Sumner Welles; George Messersmith, former Assistant Secretary of State and Ambassador to Mexico and Argentina; Joseph Saboretti, Assistant Immigration Commissioner; Clarence R. Porter, Chief Inspector of the Immigration Service in Calexico, California; and Mr. P. C. Hutton, Second Secretary and Consul of the United States Embassy at Guatemala City, were to be subpoenaed before the Un-American Activities Committee. Specifically, the Committee, according to the article, wants Welles "and presumably the other four," to explain how and why Hollywood writer Hanns Eisler, brother of Gerhardt Eisler, got official permission to enter and remain in the United States.

[redacted] Investigator for the House Committee on Un-American Activities confidentially furnished Special Agent in Charge R. B. Hood of the Los Angeles Office with a list of possible unfriendly witnesses whom the Committee intends to subpoena in connection with the pending hearings of the Committee in Washington, D. C., to be held in the latter part of this month:

Berman, Lionel
Bessie, Alvah
Cole, Lester
Collins, Richard J.
Cromwell, John
Dmytryk, Edward
Garfield, John
Kahn, Gordon
Kibre, Jeff
Koch, Howard
Lardner, Ring, Jr.
Lawson, John Howard
Maltz, Albert
McKenney, Ruth
Milestone, Lewis or Louis
Morley, Karen
Odets, Clifford
Ornitz, Samuel
Parks, Larry
Pomerance, William
Revere, Ann
Robinson, Edward G.
Salt, Waldo
Stapp, John
Stewart, Donald Ogden
Trumbo, Dalton
Tuttle, Frank

[redacted] also advised Mr. Hood that the following individuals are intended to be used as friendly witnesses:

Brewer, Roy E.	Moffitt, John Charles
Chase, Bordon	Montgomery, Robert
Cooper, Gary	Murphy, George
Disney, Walt	Rand, Ayn
Gibbons, Cedric	Reagan, Ronald
Hughes, Rupert	Rogers, Lela E.
McCarey, Thomas Leo	Ryskind, Morrie
McGuinness, James	Taylor, Robert
Menjou, Adolphe	Wood, Sam

In connection with this pending hearing, [redacted] has confidentially advised Mr. Hood of a recent telephonic conversation he had with Robert Stripling of the House Committee on Un-American Activities. According to [redacted] he was advised that a tremendous amount of pressure had been put on the Committee by all sources, including Congressional, to call off or otherwise influence the Committee's action on this pending hearing into Communism in the motion picture industry. [redacted] related that in his conversation with Stripling he proposed that the witnesses be called approximately as he has indicated in the schedule prepared by [redacted] for the hearing; however, Stripling was not in complete accord with [redacted] desire in this regard.

Investigator [redacted] has informed Mr. Hood that he is concerned over the procedure and method of operations to be utilized by the Committee in handling the pending hearing. [redacted] has related that he has definitely promised the witnesses from California that they are going to testify along the lines which he has discussed with them. [redacted] related that a great number of the witnesses are worried that the Committee in an effort to create publicity will go off on some tangent. He related that he has tried to point out to Stripling that he wants to give the impression that the inquiry is not one to attack the industry but rather to show that the motion picture industry is being attacked by the Communists. [redacted] related that it is his desire to show that the House Committee on Un-American Activities is endeavoring to expose this Communist activity and thus strengthen the position of the industry.

[redacted] has indicated that he intended to proceed by air to New York on September 15, 1947, and on the following day meet with Mr. J. Parnell Thomas, Chairman of the Committee, as well as other members of the Committee in order to make plans for the hearing. Prior to leaving California, [redacted] furnished Special Agent in Charge Hood of the Los Angeles Office with a copy of a schedule of witnesses which he hopes will be used at the hearing. This schedule is set out in its entirety hereinafter:

"After several discussions between [redacted] and [redacted] the following tentative schedule of witnesses has been arranged:

1. Jack L. Warner — Time allowed: ½ day
   Co-Owner, Warner Brothers

   Comment: From reading Warner's previous testimony, it appears that it is the best that we have, and he can lay a fine pattern of Communism in the industry. He can show the trouble that he had and what he did, and express his wonder as to why the others have not followed his actions. He will call them what they are, and state he threw them out.

   Let him say that he is an American and even if he has to suffer financially, he does not intend to have them in his studio, and will continue to suffer financially until such time as he has all Americans. Then, it is interesting to note that last year the Warner Brothers' statement was the best in its history, and it might be that we can bring this in to our benefit. We have not interviewed Warner, and he will not be back until around October 1st, but we are advised that he will not go back on his testimony.

2. Louis B. Mayer — Time allowed: ½ day
   Metro-Goldwyn-Mayer

   Comment: Mayer can testify regarding 'Song of Russia,' 'Tennessee Johnson,' and the fact that there is no law and until there is a law, he does not feel there is anything particular he can do to Communists. We believe he will say that if there is a law, or if the other studios would get together, he would dismiss them, but he does not want to fire somebody and have another studio get the benefit of it. We think that having Mayer follow Warner will have the psychological effect that Mayer will try to be a better American than Warner.

3. Leo Cherne — Time allowed: 1 hour

   Comment: This individual is in New York and his name has been forwarded to Stripling. It is stated that he is very reliable and can lay a general pattern of the development of Communism.

"4. Roy E. Brewer — Time allowed: 1 day
Internat'l Representative, IATSE

Comment: This individual can lay a general pattern of Communism in the labor industry.

** Two unfriendly Communist witnesses should be called at this point, their names to be selected later.

5. Robert Mongomery)
6. George Murphy) All Actors — Time allowed: 1 day
7. Ronald Reagan)

Comment: The first two of the above individuals are past presidents of the Screen Actors Guild. Reagan is now President. They can give the history of Communism in the Guild, and express their opinions otherwise.

** Two or three more Communists, to be selected later, should be called at this point.

8. Robert Taylor — Time allowed: 2 hours
Actor

9. Sam Wood — Time allowed: 2 hours
Director-Producer

** We should call Lowell Millett here.

** A couple more Communists, to be selected later, should be called here: Possibly Richard J. Collins, if we have sufficient information, as he was a writer on 'Song of Russia,' regarding which incidents Taylor and Wood will discuss from the Millett angle.

10. Adolphe Menjou — Time allowed: ½ day
Actor

Comment: He will discuss the general situation.

11. James K. McGuinness — Time allowed: ½ day
Vice President, MGM

Comment: He will discuss the general situation, the beginning of the fight in the Screen Writers Guild, the young writers' troubles, Authors Authority, and 'Tennessee Johnson.'

"12. Morrie Ryskind — Time allowed: 1½ hours
Writer

Comment: Will discuss the situation in the Screen Writers Guild

13. Borden Chase — Time allowed: 1½ hours

Comment: Will discuss comparison between Screen Writers Guild magazine and the Communist Party line.

** Call a couple more Communists, who should be writers, at this point.

14. John Charles Moffett — Time allowed: 3/4 day

Comment: Will give an analysis of the pictures, following the writers. He might qualify himself by stating that when Gilbert and Sullivan wrote criticisms, they did it as Englishmen, and the Communists criticize everybody on behalf of Communists, and in analyzing the pictures he is keeping in mind Communist Party policies and politics.

15. Rupert Hughes — Time allowed: 2 hrs.
Author

Comment: Can give a general analysis from the writer's standpoint.

16. Lela E. Rogers — Time allowed: 1 hour

Comment: General observations.

17. Cedric Gibbons — Time allowed: 1 hour

Comment: General observations.

** Call a couple of Communist directors and actors at this point.

18. Gary Cooper — Time allowed: 1 hour
Actor

19. Walt Disney — Time allowed: 1 hour

Comment: In summary, he can state that he believes in Americanism, is against all other 'isms,' and against Communism; Communists will not be allowed in his studio if possible to keep them out, etc.

"20. Leo McCarey Time allowed: 1 hour

Comment: Concluding witness, from his statements regarding Americanism, that he will not permit Communists in his pictures, etc. Would not make a picture with Hepburn, etc.

Note:

If we call Lewis Milestone as an unfriendly witness, he probably should be subpoenaed just before Cooper, and if we locate Louis D. Lighton and he can testify, we should probably substitute him in place of someone else, possibly Lela Rogers; or let him testify along with Cooper.

One reason for calling Cooper and McCarey the last day is that they are both engaged in a picture, and if we can bring them back together we will save them thousands of dollars.

From the above schedule, we have first the studio heads, followed by the labor and technical experts, followed by actors from the Screen Actors Guild standpoint; then the special incidents of Robert Taylor, 'Song of Russia,' Wood, and Lowell Millett; followed by general witnesses; then the Screen Writers Guild, the picture analysis, and closing with three witnesses who are very pro-American."

VII. ASSOCIATION OF MOTION PICTURE PRODUCERS, INCORPORATED
5504 HOLLYWOOD BOULEVARD, LOS ANGELES, CALIFORNIA

James Howie of 5504 Hollywood Boulevard, who is the counsel for the Association of Motion Picture Producers, Incorporated, on July 24, 1947, advised that the captioned group was incorporated in the State of California in January of 1924. He stated that this organization is affiliated with the Motion Picture Producers and Distributors of America, formerly known as the Hayes Office, which was organized and incorporated in New York in 1922.

The Hollywood Studio Blue Book Directory, Spring Edition, 1947, lists the following officers and members of the Association of Motion Picture Producers, Incorporated:

Eric Johnston	President
(Temporarily vacant)	Executive Vice President and Chairman of the Board
James S. Howie	Secretary and Treasurer

Board of Directors

John Beck, Jr.	B. B. Kahane
Warren Doane	Edgar J. Mannix
Marvin Ezzell	N. Peter Rathvon
Y. Frank Freeman	Joseph M. Schenck
Herbert Freston	Allen Wilson

Members

Columbia Pictures Corporation	Samuel Goldwyn Productions
Loew's Incorporated	Paramount Pictures, Incorporated
RKO Radio Pictures, Inc.	Republic Productions
20th Century Fox Film Corporation	Hal Roach Studios
Universal Pictures Company	Warner Brothers Pictures

The Los Angeles Office has advised that the data contained in their files, together with a check of all other sources and informants on Communist activities, fails to reflect any Communist activities or associations on the part of the above-named individuals.

In connection with the officers set out above, it should be pointed out that the Los Angeles Times newspaper for June 3, 1947, disclosed

that Eric Johnston had announced the election of Y. Frank Freeman, a Vice President of Paramount Pictures, Incorporated, to the Chairmanship of the Board of the Association of Motion Picture Producers, Incorporated, and that James F. Byrnes, former Secretary of State, would serve as counsel for the Association. In this same article Johnston is quoted as saying, "We are determined that subversive propaganda, government pressure or political censorship will never undermine the freedom of the screen, which, like the freedom of the press and radio, is indispensable to a free America."

According to Mr. Howie, the Association of Motion Picture Producers, Incorporated, was originally organized to invest a moral code on the motion picture industry and that the Association had never had any legal or other provision to keep out or to investigate Communist propaganda and activities in the preparation of motion pictures by member studios. Howie related that there is at present considerable controversy among the members of the Association as to the setting up of a committee to investigate Communist activity in the motion picture industry and to eliminate those individuals responsible for it, or to merely restrict its scope to the making of recommendations to the industry.

According to Mr. Howie, Eric Johnston, President of the Association, during the week of July 14, 1947, held a conference of the officers of the Association, at which time he made the following statement:

> "We must have legal proof that a person is a Communist or otherwise subversive before this office will recommend that he be fired, because most persons in the industry are working under contract, which would result in legal suits for damages. We will cooperate with responsible agencies of the government to unearth subversive activities, but we are not in agreement with some of their methods."

According to Mr. Howie, Johnston indicated that he did not like the publicity seeking committees who were injecting political angles into their investigations and, in particular, mentioned Dies, Rankin and Thomas as being in this category.

Eric Johnston's present personal assistant is Edward T. Cheyfitz, who, according to Mr. Howie, spends a considerable part of his time in Washington and New York City making frequent trips to the Hollywood area on major assignments given him by Eric Johnston. He related that some weeks ago Cheyfitz came to the West Coast to collaborate in the making of particular labor propaganda pictures for the Motion Picture Association at Metro-Goldwyn-Mayer Studios. Cheyfitz's one-time affiliation with the

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Communist Party is admitted by him.

On October 13, 1942, at his own request, Cheyfitz was interviewed by Speical Agents in Toledo, Ohio, at which time he volunteered certain information concerning his past activities in the Party. He admitted having been a Communist member at large in the State of Ohio and active as an organizer in the CIO Die Casters Union throughout the United States with other Communist leaders who had been appointed by him at the recommendation of John Williamson of the Communist Party National Committee. Cheyfitz claims he was expelled from the Communist Party shortly after the Soviet-Nazi non-aggression pact due to an article he wrote in opposition to the pact.

The Los Angeles Office has at the present time no record or other evidence indicating that Cheyfitz is currently a member of the Communist Party. [redacted] of the International Alliance of Theatrical and Stage Employees in Hollywood, California, related that in his dealings with Cheyfitz he has been led to believe that Cheyfitz is sincerely anti-Communist at the present time.

As a possible indication of the current estimate of Cheyfitz by the local Communist element in the Hollywood area, the Los Angeles Office has advised it is in possession of the original of a letter dated July 26, 1946, on the letterhead of the Los Angeles CIO Council. This letter, which was made available by [redacted] who is at present [redacted] at the University of California at Los Angeles, on May 10, 1947, is signed by Philip M. (Slim) Connelly, Secretary of the CIO Council, and is addressed to Pauline Lauber of the Hollywood Writers Mobilization, both of whom have been identified in this memorandum as Communists. The letter reads as follows:

> "You may remember the jerk who signs the attached letter (Edward T. Cheyfitz). He was once National Secretary of one of our unions and was as phoney as hell. I'm sending this to you simply for information, however, if the boys feel that any time they can benefit by contact with Cheyfitz they should feel free to do so."

[redacted] who is an extremely reliable confidential source of the Los Angeles Office, advised that Paul McNutt had agreed to represent the Policy Committee of the Motion Picture Industry in the pending hearings before the Un-American Activities Committee and that former Secretary of State James F. Byrnes would act in the capacity of an advisor. [redacted] related that he believed it was not proper for a former Justice of the Supreme Court and a former Secretary of State to become involved in the political end of these hearings. It is anticipated, according to this source, that McNutt will be in constant attendance during the sessions of the pending hearings and will attempt to formulate questions and handle the people who are appearing from the motion picture industry in order to prevent a smear of the Hollywood motion picture industry. According to [redacted] the Policy Committee of the motion picture industry is made up of the following individuals: Nate Spingold; Austin Keough; Robert Rubin and Joe Hazen of New York; Mendel Silberberg; Maurice Benjamin; Al Wright and this source of Hollywood. [redacted] identified these individuals by stating that they are for the most part attorneys.

The 1947-48 International Motion Picture Almanac contained the following identification with regard to the above individuals:

Spingold, Nate. First Vice President, Columbia Pictures Corporation.

Keough, Austin. General Counsel, Vice President and Director Paramount Pictures.

Rubin, Robert. Vice President, General Counsel, MGM.

Hazen, Joseph H. With the law firm of Thomas and Friedman. In 1944 resigned as Vice President and Director of Warner Brothers to join Hal Wallis Productions as President.

Silberberg, Mendel. Attorney, General Counsel for Columbia Pictures in Los Angeles

Benjamin, Maurice. Attorney, West Coast Counsel for MGM.

This source, [redacted] related that Byrnes was thinking of asking the FBI in Washington to give him the names of persons prominent in the motion picture industry who are Communists so that they can really be exposed at the forthcoming hearings.

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FREEDOM OF INFORMATION AND PRIVACY ACTS

SUBJECT: COMMUNIST INFILTRATION-MOTION PICTURE INDUSTRY(COMPIC) (EXCERPTS)

FILE NUMBER: 100-138754

SERIAL:1003 (part 1)

PART: 8 OF 15



FEDERAL BUREAU OF INVESTIGATION

STANDARD FORM NO. 64

Office Memorandum • UNITED STATES GOVERNMENT

TO : Mr. D. M. Ladd DATE: July 21, 1949

FROM : H. B. Fletcher

SUBJECT: COMMUNIST INFILTRATION INTO THE MOTION PICTURE INDUSTRY

Mr. Tolson
Mr. A. H. Belmont
Mr. Clegg
Mr. Glavin
Mr. Ladd
Mr. Nichols
Mr. Rosen
Mr. Tracy
Mr. Carl
Mr. Edwards
Mr. Harbo
Mr. Mohr
Mr. Penn[illegible]
Mr. Quinn Tamm
Tele. Room
Mr. Nease
Miss Gandy

There is attached hereto the Running Memorandum on the Communist infiltration into the Motion Picture Industry up to date as of July 15, 1949. This memorandum contains in addition to the information previously reported a summary of pertinent activities for the period of September 16, 1948, to July 15, 1949.

Each of the first nine sections hereinafter mentioned has been brought up to date and the new pages are being designated after each heading:

I.	History and Development of the Communist Party in Hollywood	(Pages 81 - 82)
II.	Communist Infiltration of Labor Groups	(Pages 79 - 82)
III.	Communist Infiltration of Intellectual Groups	(Pages 104 - 10[illegible]
IV.	Communist Influence in Motion Pictures	(Pages 64-67)
V.	Soviet Activities in Hollywood	(Page 13)
VI.	Investigation of Communist Activities in the Motion Picture Industry By the Committee on Un-American Activities	(Pages 138-145)
VII.	Association of Motion Picture Producers, Incorporated	(No new pages)
VIII.	New York Ramifications of the Motion Picture Industry	(Pages 25-26)
IX.	International Ramifications of Communist Infiltration Into the Motion Picture Industry	(Pages 11 - 13)
X.	Anti-Communist Activities	(Pages 8 - 14)

In accordance with your instructions, this Running Memorandum will again be brought up to date in six months.

Attachment

GHS:mhc

-1003

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SUMMARY ON

THE COMMUNIST INFILTRATION INTO THE MOTION PICTURE INDUSTRY

July 15, 1949

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SUMMARY ON COMMUNIST INFILTRATION INTO THE MOTION PICTURE INDUSTRY

I. HISTORY AND DEVELOPMENT OF THE COMMUNIST PARTY IN HOLLYWOOD

A. Communist International and National Declarations of Interests in Motion Picture Industry

Willi Muenzenberg, in an article entitled "Capture the Film!" with the sub-title "Hints on the Use of, Out of the Use of, Proletarian Film Propaganda" which appeared in the Daily Worker on July 23, 1925, stated as follows:

> "We must develop the tremendous cultural possibilities of the motion picture in the revolutionary sense....One of the most pressing tasks confronting Communist Parties on the field of agitation and propaganda is the conquest of this supremely important propaganda weapon, until now the monopoly of the ruling class, we must wrest it from them and turn it against them."

In stressing the importance of the motion picture, Muenzenberg calls attention to the fact that "the total attendance in the movie theatres of England, France and the United States is perhaps even today (1925) greater than the total of newspaper readers in those countries". Muenzenberg also states in this article "Not the destruction of tools and technical equipment, but their conquest and their turning to the use of the labor movement, for the idea—World of Communism".

In a second article by Muenzenberg found in the Daily Worker of Saturday, August 15, 1925, entitled "The Picture and the Film in the Revolutionary Movement", he quotes internationally famous Communists concerning the importance of motion pictures to the world Communist movement. He quotes Vladimir Ilitch Lenin in a conversation with Comrade A. V. Lunacharski, the former Soviet Commissar for Public Education, as stating:

> "You must powerfully develop film production, taking especially the proletarian kino (motion picture theatres) to the city masses and in still a much greater extent to the village. You must always consider that of all the arts, the motion picture is for us the most important."

Muenzenberg also quotes the Chairman of the Executive Committee of the Communist International, Gregory E. Zinoviev, concerning the motion picture as follows:

> "The motion picture in the possession of the bourgeoisie is the strongest means for the betrayal and befuddling of the masses. In our hands it can and must become a mighty weapon of Communist propaganda for the enlightening of the widest working masses."

Muenzenberg also quoted K. Woroschilow, who at that time was the Commander of the Red Army in the Moscow Military District, as stating:

> "The motion picture, as a cultural plane (the carpenter's tool), has won itself a place of honor in the U.S.S.R. It is no less popular in the Red Army than among the worker and peasant masses."

He quotes Clara Zetkin who has been referred to as the oldest revolutionary woman and an intimate friend of Lenin as stating concerning the significance of the film in the Communist propaganda:

> "On no account can the Communist movement ignore the propaganda power of the motion picture."

In addition to these quotations cited by Muenzenberg, he also wrote in his article as follows:

> "....In the factories or after working hours we could show the workers by means of trick film the constant lowering of their living conditions, of the actual lowering of their wages in comparison to the rising prices, and thus demonstrate the actual working out of bourgeoisie control of politics and industry.
>
> "There are hundreds of motives and objectives that can be utilized in film propaganda. We are not oblivious to the colossal censorship difficulties, technical and organizational obstacles, that stand in the way of all these suggested plans. Much groundwork would already be won if we could put every Communist Party and organization into a position to show a monthly film chronicle of the most important happenings in Soviet Russia, and thus to bring the development of this strongest prop of the international proletarian and revolutionary movement into the clear vision of the masses."

Muenzenberg also relates,

> "But next to nothing has been done to put the film into the arsenal of agitation and propaganda weapons of the Communist Party. Quite

properly the enlarged Executive Committee of the Comintern in March, 1925, called attention to this shortcoming, and instructed all affiliated Parties to concern themselves much more than formerly in turning this weapon to this service. Leading Comrades of the International have repeatedly and emphatically pointed out the tremendous significance of the film propaganda."

Muenzenberg concludes this article with the following statement:

"There must no longer be any country in which the Communist Party and its groups do not make extensive propagandist use of the motion picture film."

With regard to the aforegoing quotations, it should be pointed out that they were taken from the Daily Worker, which is the Communist daily paper for the eastern part of the United States published in New York City. The author of this article, Willi Muenzenberg, was for many years a Party functionary of the Communist Party of Germany in Charge of Publications and Propaganda. He was generally considered to be the "Czar of Propaganda and Publications of the German Kommunitische Partie Deutschland." Confidential Informant, [redacted] a former member of the Communist Party and a reliable paid informant of the Los Angeles Office, has stated that Muenzenberg who is now deceased, was at one time a member of the Executive Committee of the Communist International. He related that Muenzenberg was not in the United States at the time this article was incorporated into the Daily Worker but that it was incorporated into the Daily Worker and the fact that it was reprinted would be considered by the Communists as a directive to be followed. He related that he has noted in the international correspondence in the past years that Willi Muenzenberg has attended Plenums of the Communist International in Moscow, Russia.

B. Communist Tactics, Strategy and Methods of Operation

In order to more clearly point out the motivating forces which cause Communists to carry out the teachings of Marx, Lenin and Joseph Stalin and to indicate the aim and objective of the Communist movement, quotations from various Communist periodicals and other authoritative sources are being set out in this section. In addition, reliable sources have indicated various methods of operation and tactical procedures used by the Communists, in some instances with regard to the motion picture industry, and these are also being set out in this section.

The Communist ethics must be considered in order to visualize the true significance and content of the tactics and statements of Communists and their fellow travelers. Lenin summarized this morality when he said:

> "Our morality is entirely subordinate to the interests of the class struggle of the proletariat....For the Communists, morality consists entirely of compact, united discipline and conscious mass struggle against the exploiters. We do not believe in eternal morality, and we expose all the fables about morality."

It is clear from Lenin's statement that the individual Communist's ethical judgment is subservient to the will of the Communist Party. According to Lenin, the Communist code of ethics must reflect that the truth should give way to the class advantage. In other words, the Communists' word only has as much value as their conception of the interests of the class struggle may dictate.

The aim of the Communist Party in the United States is clearly indicated in "A Manual on Organization" of the Communist Party by J. Peters published in 1935. According to this manual, the Communist Party's aim is as follows:

> "The Communist Party of the USA leads the working class in the fight for the revolutionary overthrow of capitalism, for the establishment of a Socialist Soviet Republic in the United States,..."

William Z. Foster, present leader of the Communist Party in the United States, stated in the book entitled "Toward Soviet America":

> "The leader of the revolution in all its stages is the Communist Party....The establishment of an American Soviet Government will mark the birth of real democracy in the United States. For the first time the toilers will be free, with industry and the government in their own hands. Now they are enslaved: the industries and the government are the property of the ruling class."

To further show the allegiance of the American Communists, it should be noted that William Z. Foster, when testifying before the Fish Committee of the 71st Congress in 1930, stated:

> "The workers of this country (the United States) and the workers of every country have only one flag. That is the red flag. That is the flag of the proletarian democracy."

In addition, to show the true revolutionary movement of the Communists in the United States, an excerpt of a pledge given to 2,000 individuals who were being initiated into the Communist Party at New York City in 1935, Earl Browder, at that time head of the Communist Party, USA, stated in part:

"I pledge myself to rally the masses to defend the Soviet Union, the land of victorious socialism. I pledge myself to remain at all times a vigilant and firm defender of the Leninist line of the Party, the only line that insures the triumph of Soviet power in the United States."

The deceptive principles employed by the Communist Party have been indicated by their use of trickery and subterfuge to employ a tactic or gain an objective. The following quotations of V. I. Lenin, regarded as the "great god" of the American Communists whose writings are their Bible, are being set out as indicative of the above.

"The strictest loyalty to the ideals of Communism must be combined with the ability to make all necessary practical compromises, to maneuver, to make agreements, zig-zags, retreats, etc., so as to accelerate the coming to power..."

"It is necessary to be able to withstand all this, to agree to any and every sacrifice, and even—if need be—to resort to all sorts of devices, maneuvers, and illegal methods, to evasion and subterfuge, in order to penetrate into the trade unions, to remain in them, and to carry on Communist work in them at all costs."

In order that one can readily recognize the Communist propaganda disseminated in written or spoken words, the deceptiveness of the Aesopian language utilized by the Communists must be considered. Lenin, in referring to this brand of Communist double-talk, stated:

"....That cursed Aesopian language...which....compelled all revolutionaries to have recourse, whenever they took up their pens to write a 'legal' work."

Lenin used it for the purpose of avoiding "censorship". Communists today are using it to mislead the public.

Indicative of the method of procedure utilized by the Communist Party is the following quotation taken from the publication entitled "Program of the Communist International" which reflects that the Communist Party "extends its influence over the majority of members of its own class, including workingmen and the working youth. To achieve this, the Communist Party must secure proletariat influence in the broad mass proletarian organizations (Soviets, trade unions, factory committees, cooperative societies,

sport organizations, cultural organizations, etc.) It is particularly important for the purpose of winning over the majority of the proletariat, to gain control of the trade unions, which are genuine mass working class organizations closely bound up with the every day struggles of the working class. To work in reactionary trade unions and skillfully to gain control of them, to win the confidence of the broad masses of the industrially organized workers, to change and 'remove from their posts' the reformist leaders, represent important tasks in the preparatory period." The preceding quotation was found in this publication under the heading, "The Fundamental Tasks of Communist Strategy and Tactics".

Confidential Informant [redacted] of the Los Angeles Office who is a former member of the Communist Party in the Los Angeles area and has been closely affiliated with the motion picture industry for a considerable period of time, has stated that there has been a noticeable change in the general tactical lines and methods of operation in the Communist Party in the film industry. He stated that this is apparently due to the wave of exposals of individual Communists and Communist Party line followers in government and other circles as a part of the broad campaign of the attack now being waged on Communism. He related that there has resulted a change in its method of operation and tactics to meet these conditions. He stated that some of the former outspoken leaders of the Communists as well as Communist sympathizers have drawn back to less important positions and have less to say openly in Communist affairs, while those who have not been so active or so well-known have been forced to the front to carry on the program not as Communists but camouflaged as "liberals" and "progressives".

Informant [redacted] has related that these Communists are even boring within the anti-Communist movement with the objective in view of taking over the movement and directing it to less harmful channels, the result being that Communists are attacking themselves but not sufficiently vigorously enough to basically harm themselves or their movement. He related that these are all a part of the tactics which were laid down at the Leninist School of "strategy and tactics". It should be pointed out that this informant, [redacted] being a former member of the Communist Party, has considerable knowledge of the Communist strategy and tactics.

[redacted] stated it is becoming more and more apparent that the Communists are using prominent sympathizers in the motion picture industry to further their policies. He stated that by using these persons of high standing and influence, the Communist Party hopes to cover up these individuals' real Communist connections. He continued by stating that the following top producers over a period of years not only employed Communists and Communist

sympathizers, some of whom were notoriously known, but have protected them-whenever their names or reputations have been exposed to public notice:

David Selznick
Warner Brothers
Walter Wanger
Samuel Goldwyn
Charles Chaplin

[redacted] analyzed the situation in Hollywood by relating that producers in the motion picture industry could clean up the Communist movement if they saw fit. He stated that up until recently there was no recorded instance where the Hollywood motion picture industry or any of its top influential leaders had ever denounced Communism or Communists publicly. Basically, he said, they are "internationalists". Because of this, the activity of the Communists and their sympathizers who do not really work for the Communist cause increases day by day with added influence in all departments of the motion picture industry.

As an additional part of the general program for Communist penetration into the motion picture industry, Confidential Informant [redacted] of the Los Angeles Office stated that the Communist Party considered the importation of known pro-Communist individuals into the Hollywood area of great significance.

Confidential Informant [redacted] also related that a large percentage of this pro-Communist element was brought into Hollywood during the period from 1935 to 1944. Many of these individuals were European refugees who came to this country following the rise of Nazism in Europe and were employed in reliable positions in the field of writing and directing. The majority of these people, although not openly admitted members of the Communist Party, have shown a sympathy to the Communist cause or have moved in Communist circles in the motion picture industry. Among the exiled refugees prominent in pro-Soviet and Communist circles in Hollywood is Hanns Eisler. Hanns Eisler is the brother of Gerhardt Eisler who was recently convicted on contempt of Congress. Hanns Eisler has been the subject of an un-American Activities Committee inquiry into the motion picture industry. Hanns Eisler has an extensive record of Soviet and Communist affiliations both in the United States and Europe which had been brought to your attention in a separate memorandum dated July 11, 1947.

Confidential Informant [redacted] provided information indicating that the Communists have recently lost ground to some extent in the trade union field because of the failure of the strike of the Conference of Studio Unions. He indicated, however, that the Communists have more than made up for their failure by having many of their sympathizers placed in high executive positions such as directors and writers. He related that this latter

type of penetration is more insidious because of the reputations and influence gained by those elevated in this manner. An outstanding example was the appointment of Dore Schary to be Director of all production at RKO Studios. Mr. Schary has followed the Communist Party line for many years, has engaged in the activities of and supported a number of Communist influenced organizations. Informant [redacted] related that his important position affords him complete protection against any charge by an outsider that he has been involved in Communist activity. This pattern appears to be followed closely, according to [redacted] and extends throughout the industry, tending to make it somewhat sacred for any criticism of a definite or specific nature.

C. Early Communist Party History and Organization in Hollywood

Confidential Informant [redacted] of the Los Angeles Office related that the League of American Writers, at a convention held in New York City in April of 1935, decided to form a Pacific Coast Branch of the League of American Writers and related that at that time Waldo Frank was the National Secretary of the League of American Writers.

A complete record and report on the first American Writers Congress has been published by the International Publishers, edited by Henry Hart. This report contains all the addresses delivered at this Congress. It includes an article by John Howard Lawson entitled "Technique and the Drama".

Quoting from an introduction appearing in this book concerning the First American Writers Congress, it states:

> "We propose, therefore, that a Congress of American Revolutionary Writers be held in New York City April 26, 27, 28, 1935; that to this Congress there be invited all writers who have achieved some standing in their respective field and who have clearly indicated their sympathy with the Revolutionary cause; who do not need to be convinced of the decay of capitalism, of the inevitability of revolution....We believe such a congress should create the League of American Writers, affiliated with the International Union of Revolutionary Writers. In European countries the International Union of Revolutionary Writers is in the vanguard of literature and political action."

Prominent Hollywood writers listed as being on the call to attend the first and second American Writers Congresses included such individuals as: Guy Endore, John Howard Lawson and Samuel Ornitz. All three of these individuals are identified in this section of the memorandum as Communists.

With regard to the Congress of American Revolutionary Writers which created the League of American Writers, it should be pointed out that this is one of the organizations which was declared subversive by the Attorney General in that it came within the purview of Public Law 135 of the 77th Congress which was superseded by Public Law 644 of the 77th Congress.

The United Progressive News of September 21, 1936, reflects that some 25 writers attended the first local (Los Angeles and Hollywood) meeting of the League of American Writers on Sunday night and that included in this group was V. J. Jerome (true name Isaac Romaine). The United Progressive News is a defunct weekly paper, formerly distributed in Los Angeles. A known Communist, Ellenore Bogigian, aka, Ellenore Abowitz was one of seven members of the paper's staff in 1936. By the way of identification, it should be pointed out that V. J. Jerome is one of the leading theoreticians of the Communist Party now holding the position of Associate Editor of the monthly theoretical organ of the Communist Party, "Political Affairs".

The Daily Worker of September 23, 1933, contained an article by V. J. Jerome entitled "Marx, Lenin and Stalin on the Role of the Communist Party". Comments by Jerome in the conclusion of this article are as follows:

> "And on our own celebration day of the 14th anniversary of our Party's founding, we must bear in mind that our Party has as its guide to action the teaching of Marx, Lenin and Stalin embodied in the program of the Communist International. We must realize that our central task is to win over the majority of the working class."

[redacted] who has in his possession considerable information collected by the [redacted] concerning the Communist Party's activities in Los Angeles and Hollywood, stated that in 1934 there were actually only 35 or 40 Communist members in Hollywood connected with the motion picture industry. He stated they were attached to the Los Angeles Section of the Communist Party. However, he related that in 1935, V. J. Jerome, identified above, came to Hollywood from New York in an effort to organize Communist Party units in Hollywood among the writers, producers and actors.

In substantiating the information set out heretofore in this section, Confidential Informant [redacted] of the Los Angeles Office, who has amassed considerable data concerning Communist activities in the Los Angeles area and who is at present [redacted] related that the Communist Party in the motion picture industry gained impetus through such organizations as the League of American Writers, the American Writers Congress and the League Against War and Fascism, all of which were Communist front groups. He also related that V. J. Jerome, the Communist theoretician, came to Hollywood in 1935.

Former Confidential Informant [redacted] of the Los Angeles Office, who is a retired Los Angeles police officer and former head of the [redacted] related that V. J. Jerome, in 1935, came to Hollywood and set up, in the motion picture industry, Communist branches.

John L. Leech, who in 1934 was the organizational Secretary of the Communist Party in Los Angeles County, testified before a Los Angeles County Grand Jury on August 14, 1940, at which time he stated that V. J. Jerome (Victor Jerome, true name Isaac Romaine) was sent to Hollywood in the latter part of 1935 by the Communist Party Central Committee, New York, to improve cultural work, taking over these duties from Stanley Lawrence. Leech stated that V. J. Jerome helped organize study clubs and coordinated Party work between Hollywood and downtown Communist sections. Leech related that Jerome brought John Howard Lawson (Communist screen writer) to Hollywood. In Leech's testimony, he also made the remark that Jerome had the aid of Jeff Kibre, labor leader whom he identified as a Communist. Leech stated that in the latter part of 1935 Jerome formulated plans to establish an underground Communist unit among the film elite. All dues and contributions as well as reports were to go directly to National Communist Party Headquarters in New York City. Informant [redacted] of the Los Angeles Office, previously identified in this section, related that Jerome secured the aid of Nora and George Hellgren in Hollywood. Nora and George Hellgren are identified in this section as Communists. He stated that Jerome utilized Nora Hellgren in connection with the Communist plan to set up branches in the motion picture industry in the Hollywood area. This information was also substantiated by Informant [redacted] who related that Hellgren did most of the "leg work" including the running of errands and collecting of dues for Jerome. He also related that Jeff Kibre was at that time closely associated with V. J. Jerome.

Informant [redacted] of the Los Angeles Office related that in the Spring of 1935 while he was a member of the Communist Party, direct orders came down from the top structure of the Communist Party, U.S.A. to all units in the Los Angeles area instructing them to intensify and concentrate their activities in Hollywood and the motion picture industry. The directive emphasized the fact that Communists must try to capture the labor unions and pointed out if this were done, the unions could be of tremendous service in influencing the type of picture produced. The directive also contained a specific call to the Communists requesting them to concentrate on the so-called intellectual groups in Hollywood which are composed of directors, writers, artists, actors and actresses and the highly paid technicians.

[redacted] Communist Party who is at present acting as an informant of the New York Office, has related that one of the objectives of the Communist Party during the period of his membership (1935 to 1945) was to infiltrate the motion picture industry. He related that from the time of his assignment to the Daily Worker in 1935, there was a very definite emphasis placed on the discussions and activities of the Party leaders on the program of establishing and strengthening Communist influence in Hollywood and penetrating the motion picture industry ideologically. He stated that the national officers of the Communist Party looked upon this program as being very important and considered it as an excellent means of molding and influencing public opinion. [redacted] stated that the Communists' interests in the motion picture industry were not entirely divorced from other interests on the West Coast. He stated, for example, that there was a sort of link between the activities of Harry Bridges and West Coast shipping and the Communist infiltration program in Hollywood. [redacted] stated Bridges was well acquainted with the Hollywood producers and with many of the "Hollywood crowd". He stated that they helped each other to their mutual advantage. He also recalls that the Communist infiltration of the motion picture industry was definitely on the agenda when former Communist Party leaders and the current national leader, William Z. Foster, visited the West Coast and particularly the Los Angeles area.

In September, 1939, the Los Angeles County Communist Party published a pamphlet portraying the 20 year history of the Communist Party in Los Angeles County. The pamphlet is know under the title "Two Decades of Progress". Its reference to Hollywood and cultural groups reflects that members had in early years penetrated cultural groups and various theater groups. In 1939, the geographical organization of the Communist Party in Hollywood was based on street units and not industrial units. Members belonged to the units in their respective neighborhood and not units pertaining to industry. The publication listed 2 studio units in 1939, namely the Culver City Studios Branch with Frank Oats as President, and the Hollywood Studios Branch with Milton Henry as President, both attached to the 15th Congressional District Section of the Communist Party. In 1939, the Los Angeles County Communist Party was organized by branches and sections under a geographical division similar to the political assembly and congressional district respectively. "2 Decades of Progress" in 1939 quotes Emil Freed, President of the East Branch of the Communist Party as stating:

> "Our Party has either initiated or assisted in struggles, for better housing, progressive election victories, and the unionization of Hollywood."

The East Branch, according to this history, was then a unit of the 15th Congressional District Communist Party Section, an area covering Hollywood Boulevard between Fairfax and Hoover Streets.

Confidential Informant [redacted] stated that sometime following the period during which the actor James Cagney was the subject of much publicity as being mixed up in Communist activity (1940), V. J. Jerome made a trip to the West Coast at which time he spent approximately six weeks in Hollywood for the purpose of straightening out the situation there. Jerome reorganized the Hollywood Branch of the Communist Party separating top ranking stars and big name personalities. [redacted] specifically recalled Jerome's having told him of a change that had been made in the handling of money coming in from the Communist Party of Hollywood whereby the "center" (Communist Party National Headquarters) took over the collection of funds from that area. This step was taken because it was felt that the West Coast was receiving too large a share of money coming in from Hollywood.

According to [redacted] included in the general plans of infiltration of the motion picture industry were various schemes to capture labor unions, influence management, make friends among the company executives and to penetrate the so-called intellectual groups. He stated by mobilizing the Communist Party back of a particular picture which was to the liking of the Communists, management was put on notice that it could expect tremendous support from the Communist Party in an effort to make the picture a success.

[redacted] referred to the motion picture actor, Lionel Stander, as having been a most active Communist leader in the Hollywood professional set and to the fact that Stander was very difficult to handle because he was too Leftist. In referring to Jerome's visit to Hollywood he stated that Jerome conferred with leaders among the professional set including Stander, Edward G. Robinson and Frederic March.

[redacted] related that the first real impetus to the infiltration of the motion picture industry was the sending of John Howard Lawson to Hollywood in 1941 or earlier. He stated that Lawson, who was already a fairly successful playwright, was sent for the specific purpose of doing Party work. He related that at the time Lawson left New York he was a member of the Communist Party. He stated that he was sure Lawson was one of the keys to the whole situation and was sent to Hollywood by Communist Party officials in New York for the specific purpose of getting things organized there and promoting the Communist Party's influence in the motion picture industry. [redacted] recalled that following Lawson's arrival in Hollywood almost any Communist who could write would be sent by the national office to be put under Lawson's wing. In this connection, it should be pointed out

that Lawson was the first President of the Screen Writers Guild which is discussed in greater detail in another section of this memorandum. [redacted] related that Lawson had the Party send him authors "just so long as they had at least written a book," because he could take care of them and thereby would be helping the Party. He related that Lawson's efforts were most successful. Among the writers who were sent out to Hollywood under this program were Albert Maltz, Alvah Bessie, Dalton Trumbo, Michael Blankfort and others whose names he could not recall.

[redacted] further recalled that Hanns Eisler, brother of Gerhardt Eisler, remarked to him that he intended to go to Hollywood through the efforts of John Howard Lawson. It should be noted in this connection that at the present time Hanns Eisler is in Hollywood and has been one of the subjects of the Un-American Activities Committee's investigation into Communist activity in the motion picture industry.

[redacted] related that he quite frequently sat in on meetings of the Daily Worker's Cultural Committee during which the Party's program in Hollywood was discussed. He stated this Committee met once a week in the Daily Worker's office. Its membership included Alexander Trachtenberg, Joseph Fields, Lionel Berman and Robert Reed.

[redacted] advised that Berman was the head of the Cultural Committee and that he was in constant contact with Hollywood and played an important part in the program.

On November 15, 1941, former Confidential Informant [redacted] of the Chicago Office advised that the Communist Party was in the process of realigning its districts throughout the United States as well as reorganizing its structural set up. He stated that District 13 was to include all of the States of California and of Nevada. According to [redacted] it was to have centralized offices in San Francisco and in Los Angeles. The San Francisco Office was to be headed by Steve Nelson. Further Betty Gannett was to be the Organizational Secretary of District 13 with John Howard Lawson and Herbert Biberman in control of organizational work in the Hollywood area.

Confidential Informant [redacted] of the Los Angeles Office as well as Informant [redacted] Informant [redacted] and former Communist Party member [redacted] who was dismissed from the Communist Party in 1944, advised that the Los Angeles County Communist Party's penetration into the motion picture industry prior to the formation of the Northwest Section in 1942 was important only as pertained to nominal employees within the studios. They related that between the years 1935 and 1942 the jurisdiction over film luminaries and writers was under the jurisdiction of the New York Communist Party headquarters or the District 13 Communist Party headquarters at San Francisco. Consequently the

proof of Communist Party membership of important Hollywood personages was not available or known to the Los Angeles County Communist Party functionaries.

D. Structural Development of the Communist Party in Hollywood

Following the rearrangement effected by V. J. Jerome and the appointment of Herbert Biberman and John Howard Lawson to executive positions in the Communist Party, Hollywood Section, the Communist Party was again reorganized in about 1942. According to Informant [redacted] who has heretofore been identified as [redacted] who has amassed considerable information concerning the Communist Party's activities in Hollywood, this reorganization was effected through the establishment of the Northwest Section of the Communist Party in Los Angeles. It wasn't until this time, according to [redacted] that the Los Angeles County Communist Party had jurisdiction over important Communists in Hollywood. According to [redacted] this new section was to encompass all Communist Party members in Hollywood including the Communists in the motion picture and radio industries.

Through a most highly reliable but very delicate source, it was ascertained that the Northwest Section was under the leadership of the following individuals known as the Section Executive Committee:

John Howard Lawson	Elizabeth Leach, also known as Elizabeth Benson and Elizabeth Glenn
Waldo Salt	Mischa Altman
Margaret Bennett Wills	M. W. (Bill) Pomerance
Louis Harris	

With the exception of Elizabeth Leach, all of the individuals listed above are identified in this section as Communists. On February 26, 1943, Elizabeth Leach told former Confidential Informant of the Los Angeles Office, [redacted] that she was Organizer for the Northwest Section, receiving a salary of $125 per month. According to [redacted] she received this salary from Lawson, Communist screen writer. This information was verified by Informant [redacted]

Through this same extremely confidential but most delicate source, it was ascertained during 1943 and 1944 that the Northwest Section was broken down into industrial branches including a writers' branch, community, radio, cartoonists, actors, readers, screen office employees guild branch and numerous other branches. However, in December, 1944, John Williamson, at that time National Secretary of the Communist Political Association, visited Los Angeles and conferred with local Communist leaders. Through [redacted]

[redacted] it was ascertained that one of the subjects discussed was the reorganization of the Communist Political Association along the community lines in place of the previous industrial branch setup. During the discussion, Williamson was asked what should be done with people such as union leaders, professional people and motion picture industry people since they could not afford to become active in community clubs and probably would refuse to do so. Williamson ruled that exceptions had to be made in cases of this type and that for their bookkeeping purposes, they should be attached to an Assembly District Community Club but permitted to meet separately and have their own club.

In January, 1945, it was ascertained [redacted] Elizabeth Leach that she was in the process of contacting the functionaries of the Party and through them the membership of the Northwest Section, advising them that the section setup was to be disbanded and new cultural groups were to be formed. During this reorganization, according to information received from a most reliable but very delicate source, [redacted] approximately 300 of the 600 members of the Northwest Section of the Communist Party were transferred to community groups and the remaining 300 were assigned to cultural clubs. Through a most reliable but very delicate source, it was ascertained that at the time the new cultural groups were formed in January, 1945, the old Section Executive Committee was replaced by the Motion Picture and Radio Commission. The names for this new commission, according to this source, were submitted to Carl Winter, Chairman of the Communist Political Association in that area, for approval. Although the full name of each of these individuals was not set out, an identification was effected by Agents of the Los Angeles Office who were familiar with the Communist Party setup in the Hollywood area at that time.

The following names are believed to have been selected and submitted for approval to Carl Winter:

John Howard Lawson	George Pepper
Bill Pomerance	Norval Crutcher
Pauline Lauber	Mischa Altman
Madeleine Ruthven	Rex Ingram
George Willner	Sam Moore
Georgia Backus	Margaret Bennett
Bernie Lusher	Ed Smith
Waldo Salt	

All of the above listed individuals with the exception of Madeleine Ruthven are identified in this section of the memorandum as Communists. With regard to Ruthven, it should be pointed out she was a former Organizer of the Communist Party and close associate of Communist Party functionaries in the Los Angeles area.

[redacted] Elizabeth Leach, in December, 1945, it was ascertained that she no longer intended to keep her position as the Organizer of the Hollywood Section of the Communist Party, whereupon information was received through this source that John Stapp was made the Organizer.

Following the appointment of Stapp, Confidential Informant [redacted] who is a paid informant of the Los Angeles Office and [redacted] Communist Party, related that the Hollywood Section was again reorganized. It was divided into three sub-sections, namely:

Community Sub-Section
Industrial Sub-Section
Cultural Sub-Section

Information as to this reorganization was also furnished by paid Confidential Informant of the Los Angeles Office, [redacted] who is [redacted] of the Communist Party. [redacted] stated that these three sub-sections were broken down as follows:

The Community Sub-Section contained people living in the Hollywood area not employed in the motion picture or radio industries.

The Industrial Sub-Section included individuals employed in the motion picture and radio industries on a labor or craft basis, holding positions from that of Assistant Director down.

The Cultural Sub-Section was to include the cultural people employed in the motion picture and radio industries, holding positions comparable to that of Director on up, such as writers, producers, and actors.

According to this source, each sub-section had an Organizer as follows:

Community Sub-Section	Sid Share
Industrial Sub-Section	Paul Perlin
Cultural Sub-Section	Waldo Salt

Informants [redacted] and [redacted] related that John Stapp, the Section Organizer, works full time as a Party functionary and is not employed in the motion picture industry.

Sid Share, Organizer of the Community Sub-Section is unemployed according to these sources because of poor eyesight. With regard to this Sub-Section, Informan[redacted] related that plans were under way to disband it and consolidate it with the Industrial Sub-Section.

Paul Perlin, Organizer of the Industrial Sub-Section, was employed for several years as a grip at the Universal Pictures Corporation until he went out on strike.

Waldo Salt, Organizer of the Cultural Sub-Section, is a Screen writer under contract to RKO Studios.

Informant [redacted] related in June, 1946, that the controlling body for the Hollywood Section was known as the Section Executive Committee and was made up of the Sub-Section officers, the Chairman of each of the 20 clubs in the Sub-Section and 1 additional delegate from each club.

According to Confidential Informant [redacted] the Los Angeles Office who holds the position of [redacted] ommunist Party, shop units of the Communist Party have been established at the Universal-International Studios, RKO Studios and Metro-Goldwyn-Mayer Studios. He stated that in addition, Paul Perlin, who is the Organizer of the Industrial Sub-Section of the Communist Party in Hollywood, had advised him that an industrial branch had been established at the Paramount Studios which has developed into one of the largest branches of the Industrial Sub-Section. [redacted] also related that he had learned from Dorothy Stein, who formerly was the Membership Director of the Community Sub-Section of the Hollywood Section of the Communist Party, that the Communist Party also had an industrial branch at Columbia Studios. This same source related that in an effort to revitalize the Industrial Sub-Section and to provide further for the closer cooperation between the Community and Industrial Sub-Sections, these 2 groups were consolidated in June, 1947.

According to [redacted] the new officers of the consolidated sub-section are as follows:

Paul Perlin	Organizer
Dorothy Forrest	Organizational Secretary
Dorothy Rivers	Membership Director
Helmer Bergman	Educational Director
Jack Flyer	Literature Director
Jack Sniffen	Press Director
Noum Light	Financial Director

According to these sources, as well as a most reliable and very delicate source [redacted] John Howard Lawson, Elizabeth Leach Glenn, and John Stapp, in carrying on the work of the Northwest Section and, as it is known today, the Hollywood Section of the Los Angeles County Communist Party, maintained contact with the headquarters of the Los Angeles County Communist Party.

On June 13, 1947, Henry Winston, National Organizational Secretary of the Communist Party, USA, was in Los Angeles, California, and on that occasion, according to information obtained from [redacted] he discussed the Hollywood Section of the Party stating that Hollywood was important to the entire country and that one person must be responsible for the Hollywood Section to the National Office. He indicated this person should be John Stapp, the Hollywood Section Organizer.

Informant [redacted] estimates the membership of the Hollywood Section at the present time at approximately 900 persons. Of this number, the Party records indicate approximately 600 are employed in the motion picture and radio industries. Of the 600, it has been verified that approximately 300 are actually employed in the motion picture industry today.

E. Communist Party Membership in Hollywood

The Communist Party in the Hollywood Motion Picture area has developed an organized body, particularly among the unions and cultural organizations. There are at the present time 522 individuals in Hollywood who are or have been identified as Communists. These individuals are either connected with the Hollywood motion picture industry or the Hollywood radio industry.

There is set out hereinafter a list of these individuals who are or have been identified as Communists in Hollywood. Los Angeles paid Informant [redacted] stated that the Communist Party Cultural and Industrial Sub-Sections are composed of individuals

employed either in the motion picture industry or the radio industry. This list will contain the names of the individuals identified as communists, their occupation and whether or not this occupation has been verified. The first 6 columns will reflect the dates on which the individuals listed were identified by a most reliable but very confidential source as Communists in that they were members of the Communist Party or the Communist Political Association. A brief paragraph explaining each of these columns is being set out prior to the list in order to fully describe the information set out in the list of individuals identified as Communists.

I. Member Communist Political Association, August 31, 1944

An "X" will appear on the list under Roman Numeral I when the individual was identified as a member of the Communist Political Association on August 31, 1944. This information was obtained from a most reliable but very delicate source who related that the individuals listed were members of the Northwest Section (Cultural Section) of the Communist Political Association as of August 31, 1944. This source provided, in addition to the individuals named, the 1943 or 1944 Communist Party, USA, membership book number or the Communist Political Association, USA, membership book number issued to the individual.

II. Membership Communist Political Association, January 8, 1945

Under the column headed Roman Numeral II an "X" will appear when the individual was identified as a member of the Northwest Section of the Communist Political Association in Hollywood, California, as of January 8, 1945. This identification was effected through the same most reliable but very delicate source.

III. Membership Communist Political Association, January 16, 1945

In the column headed Roman Numeral III, an "X" will appear following the names of the individuals who were identified as members of the Communist Political Association in Hollywood, California, on January 16, 1945. This identification was also effected through the same most reliable but very delicate source.

On this occasion this source provided the final lists of assignments to the various cultural groups in the Hollywood area. In addition, this source provided the names of the functionaries and the club breakdown of the cultural people in the Communist Party in Hollywood. It also established membership in the Communist Political Association and set forth a lengthy list of new Communist Party recruits. This source, in addition, provided the 1944 Communist Political Association membership cards.

IV. Membership Communist Political Association, February 26, 1945

Under this column, captioned "IV," an "X" will appear following the names of individuals who have been identified as members of the Communist Political Association on February 26, 1945, in Hollywood, California. This identification was also effected through this same most reliable but very delicate source. This source provided the 1945 Communist Political Association membership card number. In addition, the source also provided the 1945 registration cards which reflected the background on the individuals including address, sex, occupation, district where employed, union affiliation, and whether the individual subscribed to the "Daily People's World," West Coast Communist publication.

V. Membership Communist Party, USA, November 19, 1945

As you will recall, the Communist Political Association was dissolved in the summer of 1945 and subsequently the Communist Party, USA, undertook the project of registering its members under the reconstituted Communist Party. Therefore, under the column captioned "V," and "X" will appear following the names of the individuals who were identified as members of the Communist Party in Los Angeles or Hollywood, California, as of November 19, 1945. This identification was again effected through this same most reliable but very delicate source of information.

This source indicated that on this occasion, due to the reconstituted Communist Party's security consciousness, the registration cards were less susceptible to identification. In some instances the club had actually cut out the section containing the member's name. Other clubs had indicated the person's name by a number and numbered them in sequence. Other clubs had also inserted initials which appeared to be false. However, according to this source, there were lists of names giving the first name and last initial accompanying each group of registration cards. As a result, it was possible to ascertain the probable identities of a substantial number of individuals registered at that time.

VI. Membership in the Communist Party, USA, May 25, 1947

An "X" will appear under the caption "VI" following the name of an individual who has been identified as a member of the Communist Party in Hollywood affiliated with the motion picture or radio industries as of May 25, 1947. This identification was effected by another most reliable but very delicate source of information.

VII. Occupation

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Under column "VII," the occupation of most of the Communists identified in Columns I through VI is set out. It should be pointed out that this occupation

has been ascertained by Agents of the Los Angeles Office by contacting responsible officials in the film industry, reliable sources in the various studio unions and guilds, confidential informants and Hollywood periodicals and publications.

VIII. Occupation as verified by investigation -- July 21- August 6, 1947

Unless otherwise indicated in Column VIII, the occupation of the individual Communists has been verified by Agents of the Los Angeles Office through investigation between July 21 and August 6, 1947. In this connection, it should be pointed out that employment in the motion picture crafts, guilds and unions is of a floating nature. Workers are transferred among studios at the discretion of the unions in many instances. The average motion picture takes approximately 3 months to make and the unions attempt to keep their personnel active which requires a certain amount of transferring.

It should also be pointed out that the Conference of Studio Unions, comprising a number of the crafts and unions, is currently on strike and none of the members of these unions are actually presently employed in the industry. However, their names have been set out in this list and their occupations indicated as well as their employment verified at their former place of employment in view of the fact that they will resume work in the industry following the end of this strike. In specific instances, it will be noted that a certain date is set out instead of an "X" under this column. In those instances, the information was obtained from a Credit Bureau or other source and reflects the last date that the records indicated the individual was employed in the listed occupation in the motion picture industry. It should also be pointed out that if an individual carries a union or guild card and is in good standing with his union, he is considered as an active employee of the motion picture industry. In some instances, union records have indicated that these individuals have been suspended or are delinquent. Quite frequently a person in this classification will, by paying up his dues, become active in the entertainment field.

The Los Angeles Office is continuing its investigation to verify the employment of all individuals reported as Communists. However, due to the fact that a great number of the names are common names, difficulty has been encountered in determining exactly which ones are the Communists. Also, it must be considered that some of the names obtained through this most reliable but very delicate source may have been Party names which will cause the verification of employment to be a much more difficult job.

In specific instances, it will be noted that certain individuals whose names are set out on this list, have been identified as members of the Communist Party or Communists by reliable confidential informants such as [redacted] In this instance no "X" will appear under columns I through VI but rather, following the individual name, the name of the informant will appear and the year in which he identified the individual as a Communist will be set out.

	I 8/31/44	II 1/8/45	III 1/16/45	IV 2/26/45	V 11/19/45	VI 5/25/47	VII Occupation	VIII Verification of Occupation, 7/21-8/6/47
Adams, Alice						X		
Adams, Charlotte						X	Movie Painter	
Adams, John						X	Motion Picture Photographer	
Adler, Lulla, aka Lulla Rosenfield	X	X	X	X			Actress	
Albert, Doris	X		X	X	X		Musician	X
Albert, Sam	X	X	X	X	X		Musician	X
Alexander, Muriel	X	X	X	X			Actress	
Alland, Bill						X	Film Director	
Allen, Dede					X			
Altman, Wischa	X	X	X	X			Musician	X
Ames, Robert						X	Prop maker	
Anderson, Charles						X	Projectionist	
Atkins, Frances						X	Actress	
Atlas, Dorothy	X	X	X	X			Writer	X
Atlas, Leopold	X	X	X	X	X		Writer	X
Aubrey, Will	X	X	X	X			Actor	
Auerbach, Leonard						X	Actor	
Babb, Dorothy	X	X	X	X	X	X	Writer	
Babb, Sonora	X	X	X	X	X		Writer	

	I 8/31/44	II 1/8/45	III 1/16/45	IV 2/26/45	V 11/19/45	VI 5/25/47	VII Occupation	VIII Verification
Backus, Georgia, aka Mrs. Herman Alexander	X	X	X	X	X		Actress	X
Barzman, Ben	X	X	X	X	X		Writer	X
Barzman, Norma	X	X	X	X	X		Writer	X
Bass, Phil						X	Musician AFL	X
Baumfeld, Frances	X		X			X	Analyst	X
Beard, Cecil	X		X			X	Artist	X
Beck, George	X	X	X	X			Writer	X
Bela, Nicholas	X	X	X	X			Writer	X
Benedict, Les (Len)						X	Secretary-Motion pictures	
Bengal, Ben	X	X	X	X			Writer	X
Benoff, Mac	X		X				Writer	X
Bercovici, Frances		X	X	X	X		Writer	X
Bercovici, Leonardo		X	X	X	X		Writer	X
Bergman, Helmar						X	Electrician	X
Berkeley, Martin	X	X	X	X			Writer	X
Berkman, Morris						X	Painter	
Bernardi, Harold						X	Actor	
Bernson, George			X	X	X		Actor	X
Berry, Gladys	X	X	X	X				
Berry, Jack	X	X	X	X			Director	X

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	I 8/31/44	II 1/8/45	III 1/16/45	IV 2/26/45	V 11/19/45	VI 5/25/47	VII Occupation	VIII Verification
Bessie, Alvah	X	X	X	X	X		Writer	X
Bessie, Helen	X	X	X	X			Actress	
Beverly, Helen, aka Helen Cobb	X	X	X	X	X		Actress	X
Beyea, Franklyn						X	Machinist	X
Biberman, Edward	X		X		X		Artist	X
Biberman, Herbert	X	X	X	X	X		Writer, Director, Producer	X
Billings, Harry						X	Film Technician	X
Birnkrant, Arthur	X	X	X	X	X		Writer	
Birquist, Lillian	X	X	X	X	X		Writer	X
Blaine, George						X	Technicolor Studios	X
Blair, Mary						X	Actress	
Blake, Barbara						X		
Blake, Melissa						X		
Blake, William						X	Film technician	X
Blanchard, Robert	X		X				Screen Cartoonist	
Blanco, Leo						X	Technicolor	X
Blankfort, Henry	X	X	X	X	X	X	Writer	X
Blankfort, Michael	[redacted]						Writer	
Blobena, Louise						X		

	I 8/31/44	II 1/8/45	III 1/16/45	IV 2/26/45	V 11/19/45	VI 5/25/47	VII Occupation	VIII Verification
Block, Kalman		X	X	X			Musician	X
Blowitz, Bill (William F.)	X	X	X	X			Writer-Publicist	X
Bohnen, Roman	X	X	X	X			Actor	X
Bollory, Janna						X		
Bordages, Asa	X						Writer	X
Borotz, Allen	X	X	X	X			Writer-Producer	X
Boxer, Herman	X	X	X	X	X		Writer	X
Brackenrush, Louis						X		
Bran, Phoebe, aka Phoebe Carnovsky	X	X	X	X	X		Actress	X
Brandt, Janet						X		
Brandt, Louis						X	Ass't. Director	7/1/46
Braun, Irwin	X	X	X	X	X	X	Free lance Writer	7/2/45
Bridges, Dorothy	X	X	X	X	X		Actress	
Bridges, Lloyd	X	X	X	X	X		Actor	X
Brodine, Russell						X	Musician	X
Bromberg, Joseph	X	X	X	X	X		Actor	X
Bronson, Walter						X		
Browda, Maurice, aka Morris Browda		X	X	X			Musician	X
Brown, Virginia	X	X	X	X				

	I 8/31/44	II 1/8/45	III 1/16/45	IV 2/26/45	V 11/19/45	VI 5/25/47	VII Occupation	VIII Verification
Browner, Selma						X		
Buchman, Harold	X	X	X	X	X		Writer	X
Buchman, Sidney		X	X	X	X		Producer-Writer	X
Bunin, Lew						X	Producer	12/16/43
Burns, Jessie	X		X				Writer & Analyst	X
Burrows, Abraham	X	X	X	X	X	X	Writer	X
Burton, Frank					X		Writer	
Burton, Val		X	X	X	X		Writer	X
Butler, Hugo	X	X	X	X			Writer	X
Butler, Jean	X	X		X			Actress	
Byrd, Willie B.						X		
Cameron, Russell						X		
Carnovsky, Morris	X		X	X	X		Actor	X
Caro, Jacobina	X		X				Dance Instructor	
Carter, George				X				
Carufo, Mickey						X	Electrician	X
Casetta, Maria						X		
Casson, April						X		
Castellano, Edward						X	Bookkeeper	X
Chamberlain, Howard aka Howland Chamberlain						X	Actor	X

	I 8/31/44	II 1/8/45	III 1/16/45	IV 2/26/45	V 11/19/45	VI 5/25/47	VII Occupation	VIII Verification
Chandler, Jerry						X		
Chanin, Gerry, aka Gerry Schlein	X	X	X					
Chapman, Clarise	X		X		X			
Chapman, Thomas	X		X		X		Writer	
Chassan, Miriam						X	Musician	X
Child, Nellise						X		
Christlieb, Don	X	X	X	X			Musician	X
Clark, Angela						X	Actress	
Clark, Maurice	X	X	X	X	X		Writer	
Clarke, David G.						X	Actor-Student	X
Clayton, Roger						X		
Cobb, Lee J.	X				X		Actor	X
Cohen, Ralph						X	Electrician	X
Coke, Dalton T.						X		
Cole, Beatrice						X		
Cole, Boyd E.						X		
Cole, Lester	X	X	X	X	X		Writer	X
Coles, Nat			X	X				
Collins, Linda, aka Mrs. Richard Collins Stage name - Dorothy Comingore	X	X	X	X			Actress	X

	I 8/31/44	II 1/8/45	III 1/16/45	IV 2/26/45	V 11/19/45	VI 5/25/47	VII Occupation	VIII Verification
Collins, Richard Joy	X	X	X	X			Writer	X
Collis, James	X	X	X	X	X		Musician	X
Colsen, Martha						X		
Compinsky, Dorothy					X		Musician	X
Compinsky, Manuel					X		Musician	X
Coodley, Ted						X	Make-up Artist	X
Corey, George		X	X	X	X		Writer	X
Crutcher, Norval D.	(see Page		of Summary Memorandum)				Union Official	
Dagget, Charles			X	X			Publicist	
Daigle, Alfred	X		X	X				
Danforth, Helen						X		
DaSilva, aka DeSilva, Howard	X	X		X			Actor	X
Dassin, Jules	X		X		X		Director	X
Davis, Florence						X		
Davis, Norma						X	Actress RKO Studio	X
Davis, Phil						X		
Davis, Sid						X	Actor	X
Decker, Bunnie						X		
Dessan, Paul						X	Film Composer	X
Deutsch, Helen						X	Writer	X
DeVincent, Micohel J.						X	Actor	X

	I 8/31/44	II 1/8/45	III 1/16/45	IV 2/26/45	V 11/19/45	VI 5/25/47	VII Occupation	VIII Verification
DiFiore, Lina	X	X	X		X		Musician	X
Dimondstein, Marion						X		
Dimondstein, Morton						X		
Dimsdale, Howard	X	X	X	X	X		Writer	X
Dix, Marian						X		
Dmytryk, Edward		X	X	X	X		Director	X
Drdlik, Frank						X	Goldwyn Studio	X
Duignan, Ruth						X	Composer	X
Dussan, Paul						X		
Eastes, Larry						X	Machinist	X
Eastman, Mary Lou						X		
Edgley, Leslie (Negro)						X		
Eldridge, Florence, aka Mrs. Frederic March	(C.I. [redacted] 1947)						Actress	X
Elfman, Sam						X		
Eliscu, Edward	X	X	X	X	X		Director & Writer	X
Elliot, Faith	X		X		X		Actress	
Ellis, Mary Jo	X	X	X	X			Actress	X
Ellis, Rayne						X	Actress	
Elwood, Matilda						X		
Endore, Guy	X	X	X	X	X		Writer	X
Enfield, Cyril	X	X	X	X	X		Publicist	

	I 8/31/44	II 1/8/45	III 1/16/45	IV 2/26/45	V 11/19/45	VI 5/25/47	VII Occupation	VIII Verification
Englander, Margaret	X	X	X	X	X	X	Writer	6/6/45
Erwin, LeRoy F. Jr.						X		
Evans, Charles						X		
Exley, Donald						X		
Exley, Ruth						X		
Faragoh, Elizabeth		X	X	X	X		Writer	X
Farmer, Virginia	X	X	X	X			Actress	X
Farmer, Dick						X		
Feher, Milton	X	X	X	X			Musician	X
Felther, Walter						X	Costumer studio	X
Fielding, Bruce						X		
Finn, Pauline Lauber, nee Mrs. Aubrey Finn, Pauline Lauber	X	X	X	X			Secretary	
Friedman, Frances						X		
Fleishman, Steve		X	X	X	X		Writer	X
Fletcher, Blair			X					
Foray, June	X	X	X	X	X		Actress	X
Frank, Anne May	X	X	X		X			
Freund, Burton						X	Unemployed Artist	X
Froelich, Anne, aka Mrs. Philip Taylor	X	X	X	X			Writer	X
Fuller, Lester	X	X	X	X	X		Director	
Garfield, John (C.I [redacted] 1947)							Actor	X

	I 8/31/44	II 1/8/45	III 1/16/45	IV 2/26/45	V 11/19/45	VI 5/25/47	VII Occupation	VIII Verification
Garnett, Betty						X	Screen Actors Guild	X
Gersh, Phillip						X	Motion Picture Agent	X
Gibson, Julie	X	X	X	X	X		Actress	X
Gilbert, Ed						X	Designer	X
Gilbert, Frances						X		
Gilbert, Jody	X	X	X	X	X		Actress	X
Glass, Med	X	X	X	X			Actor	X
Goff, Lloyd						X	Actor	X
Goldberg, Martha	X	X	X	X			Musician	
Goldblatt, Harriet	X		X	X			Musician	X
Golub, Nathan						X	Painter	6-6-48
Goodwin, Finley						X		
Gordon, Bernard	X		X		X		Writer	X
Gordon, Don	X		X		X		Analyst	X
Gordon, Julian						X	Technician	X
Gorney, Jay	X	X	X	X	X		Writer, composer, producer, lyricist	X
Gorney, Sondra	X	X	X	X	X		Writer	X
Gottlieb, Eunice Shapiro						X	Musician	X
Gough, Lloyd (L./. Inft. [redacted] July, 1947)						X		

	I 8/31/44	II 1/8/45	III 1/16/45	IV 2/26/45	V 11/19/45	VI 5/25/47	VII Occupation	VIII Verification
Graff, Freddy	X	X	X	X			Actor	X
Gralnick, Max						X	Musician	X
Granata, Edward P.						X		
Grant, David	(Pd. Inft. [redacted] Los Angeles, 1945)							
Grant, Norton	X	X	X	X	X		Writer	
Gray, Gilbert	X	X	X	X			Musician	X
Gray, William						X		
Green, Anna, aka Ann Koch	X	X	X	X	X		Writer	
Green, Eunice						X		
Greenberg, Lester						X		
Greenberg, Pauline						X		
Greene, Sidney						X	Musician	X
Greenhalgh, Ernest H.						X	Sound Director MGM	X
Grennard, Elliot		X	X	X	X		Writer	X
Gross, Jennie						X	Film Technician	X
Grunes, Albert (Former Pd. Inft., L.A., [redacted] 1944, Ineligible)							Wardrobe Dept.	X
Guilford, Jack	X		X	X			Actor	X
Hamer, Alvin	X	X	X	X	X		Actor	X
Hamer, Bea	X	X	X	X	X		Actress	
Harper, Annette	X	X	X	X	X		Actress	
Harris, Louis	X	X	X	X	X		Producer & writer	

	I 8/31/44	II 1/8/45	III 1/10/45	IV 7/26/45	V 11/19/45	VI 5/25/47	VII Occupation	VIII Verification
Helford, Morris						X		
Hellgren, George						X	Executive of Movie Credit Union	X
Hellgren, Nora						X	Writer	
Herman, Muriel						X	Writer	X
Hertz, David			X				Writer	
Hilberman, Libbie						X		
Holland, Tom		X	X	X			Actor	X
Holmes, Ellen						X		
Holzer, Herbert H.						X		
Houtrow, D. C.						X		
Hood, Edward P.						X	Printer	5-13-46
Horne, Victoria		X	X	X	X		Actress	X
House, Mary						X		
Hovey, Constance		X	X	X	X			
Hovey, George		X	X	X	X		Musician	X
Hovey, Tamara		X	X	X	X		Musician	X
Hubley, Claude	X		X				Screen Cartoonist	
Huggins, Roy						X	Writer	X
Hughes, Merle						X		
Hughes, R.						X		

	I 8/31/44	II 1/8/45	III 1/16/45	IV 2/26/45	V 11/19/45	VI 5/25/47	VII Occupation	VIII Verification
Idriss, Famiz	X		X	X		X	Musician	X
Inge, Joe						X	Music editor	X
Ingram, Rex	X	X	X	X		X	Director-Writer-actor	X
Irwin, Leslie						X		
Jackson, John			X	X				
James, Ron	X		X		X		Writer	X
James, Lillith	X		X		X		Writer	X
Jampel, Miriam						X	Singer	X
Jarrico, Paul	X	X	X	X			Writer	X
Jarrico, Sylvia								
Jasper, Helen	X		X					
Jasper, Marjorie						X		
Jones, Keith						X		
Jones, M.						X		
Kadish, Ben	X	X	X	X	X		Writer	
Kahn, Gordon	X	X	X	X	X		Writer	X
Kalb, George						X	Musician	X
Katz, Helen		X	X	X				
Kaufman, Oliver						X		
Koren, Chuck						X		
Korvin, Jeanne		X	X	X		X	Actress	
Killian, Victor	X	X	X	X	X		Actor	X

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	I 8/31/44	II 1/8/45	III 1/16/45	IV 2/26/45	V 11/10/45	VI 5/20/47	VII Occupation	VIII Verification
King, Don	X	X	X	X			Publicist	
Kraft, Hyman	X	X	X	X	X		Writer	X
Krasner, Ben						X		
Lamar, Bill						X	Electrician	X
Lamar, Truman						X		
Landers, Harry						X	Actor	X
Lang, David			X		X		Writer	X
Lardner, Ring.W.Jr.	X	X	X	X	X		Writer	X
Larkin, Katherine						X		
Leavy, Phyliss						X		
Lawson, John Howard	X	X	X	X	X		Writer	X
Lawrence, Marc	X	X	X	X	X		Actor	X
Lee, Canada	X						Actor	X
Lee, Sondra						X	Film Technician	X
Lees, Robert	X	X	X	X	X		Writer	X
Lehrman, Eugene S.						X	Am.Federation of Musicians	X
Lennart, Isobel	X	X	X	X	X		Writer	X
Lenson, Miriam						X		
Lessner, Herbert	X	X	X	X			Musician	X
Levy, Melvin	X	X	X	X	X		Writer	X
Levis, Harvey						X		

	I 8/31/44	II 1/8/45	III 1/16/45	IV 2/26/45	V 11/19/45	VI 5/25/47	VII Occupation	VIII Verification
Lewis, Herbert Clyde		X	X	X	X		Writer	X
Leyda, Jay	X						Director	
Lloyd, Norman		X	X	X	X		Actor	X
Logan, Humphrey						X		
London, Joe						X	Laborer	X
Lusher, Bernard	X						Union leader	
MacClelland, Ken						X		
Maes, Simone			X			X	Analyst	X
Mahler, Lillie	X	X	X	X			Musician	X
Maltz, Albert	X	X	X	X	X		Writer	X
Mann, Hack						X	Technician	
Mann, Winnie						X	Actress	X
Manoff, Arnold	X	X	X	X	X	X	Writer	X
March, Frederic (Confidential Informant [redacted] 1947)							Actor	X
Marchionni, Charles						X	Lab Technician	X
Marlow Brian	X	X	X	X	X		Writer-Actor	X
Mason, Esta		X	X	X			Actress	
Mattison, Mathew						X	Analyst	7-29-47
Mayer, Ray		X	X	X			Actor	X
Mazuir, Phyllis						X	Secretary	X
McHugh, Kitty	X	X	X	X			Actress	X
McKenney, Ruth [redacted] -1947)							Writer	X

	I 8/31/44	II 1/8/45	III 1/16/45	IV 2/26/45	V 11/19/45	VI 5/25/47	VII Occupation	VIII Verification
McNeil, Allan D.						X	Story Analyst	X
McVeigh, Paul (McVey)	X	X	X	X	X		Actor	X
Meadow, Leon					X		Writer	X
Meltzer, Saul Louis	(A very reliable but most delicate source reported Meltzer was a member of the Communist Party in Los Angeles in 1943)						Writer	X
Mendelssolm, Lafcadio						X		
Menkes, Gertrude						X	Attorney-film	X
Menken, Lawrence						X		
Mesches, Arnold						X		
Miller, John	X	X	X	X	X	X	Actor	X
Miller, Patricia	X	X	X	X	X	X	Actress	X
Miller, Virginia						X		
Millholland, Charles	X	X	X	X	X		Writer	X
Mischel, Florence	X	X	X	X	X		Analyst	X
Mischel, Joseph	X	X	X	X	X		Writer	X
Morgan, Joe	(Discontinued paid Informant [redacted] 1946)							
Morley, Hank (Henry)						X	Actor and film technician	X
Morley, Karen, aka Karen Victor		X	X	X	X		Actress	X
Moore, Irving		X	X	X	X	X	Writer	X
Moore, Sam			X					

	8/31/44	1/8/45	1/16/45	2/26/45	11/19/45	5/25/47	Occupation	Verification
Myers, Henry	X	X	X	X			Writer	X
Moss, Jack	X	X	X	X	X		Producer-Actor	
Mullen, Virginia						X		
Murphy, Maurice						X	Actor	X
Myers, Al	X	X	X	X				
Myers, Barbara	X		X					
Nelson, Ruth	X	X	X	X			Actress	X
Nicholas, Goraldine	X	X	X	X	X			
O'Conner, Norman						X	Theatrical announcer	X
Orfner, Herbert	X	X	X	X			Musician	X
O'Flaherty, E. B.						X		
Oranata, Edward S.						X		
Orme, Rosemary S. (Urme, Rosemary S.)						X		
Ornitz, Sam	X	X	X	X	X		Writer	X
Orszag, Jean, nee Jeanette Grossman						X	Secretary	X
Paige, Clinton						X	Electrician	X
Palastky, Alexander						X	Actor	4-2-47
Paley, Stanley		X	X	X			Writer	X
Parker, Lillian						X		
Parks, Larry	X	X	X	X	X		Actor	X

	I 8/31/44	II 1/8/45	III 1/16/45	IV 2/26/45	V 11/19/45	VI 5/25/47	VII Occupation	VIII Verification
Pathe, Paquerette						X		
Pederson, Peter						X		
Peel, Spencer						X	Screen Cartoonist	X
Pelleti, John Virgil						X	Actor	X
Pepper, George				X				
Perlin, Paul	X		X			X	Movie Laborer	X
Peters, John						X		
Philips, Peggy		X	X	X			Writer	X
Phillips, Webster C.						X	Free lance Make-up artist	11-19-45
Pini, Les				X	X		Writer	X
Pinney, Ted						X		
Place, Kermit						X		
Polonsky, Abraham					X		Writer	X
Pomerance, William			X				Former Union Official, S.G.	
Powell, Homer						X		
Prager, Stanley	X	X	X	X	X		Actor	X
Pratt, Carolyn						X		
Preston, Lou						X	Painter	X
Privel, Lucien	X	X	X	X	X		Actor	X

	I 8/31/44	II 1/8/45	III 1/16/45	IV 2/26/45	V 11/19/45	VI 5/25/47	VII Occupation	VIII Verification
Ragsdale, Byron Young						X	Set Director	X
Ragsdale, Lacalla M.						X	Secretary	X
Rapf, Maurice	X	X	X	X	X		Writer	X
Ravetch, Irving		X	X	X			Writer	X
Reed, Valerie						X		
Reid, Arnold					X			
Reis, Meta	(A very reliable but most delicate source reported Reis was a member of the Communist Party in Los Angeles on November 16, 1943)						Story Analysist Executive	X
Revel, Elaine						X		
Revere, Anne	X	X	X	X	X		Actress	X
Reynolds, Jack	X		X			X	Technician	
Richards, Robert L.		X	X	X			Writer	
Richardson, Carolyn		X	X	X				
Richardson, Melonie		X	X	X			Actress	
Richardson, William L.		X	X	X				
Rinaldo, Frederic D.	X		X			X	Film Writer	X
Ripps, Harry	X		X			X	Technician	
River, Joerney		X	X	X				
River, W. L.	X				X		Writer	X
Robeson, Paul [redacted] 1947)							Singer and Actor	
Roberts, Stanley						X	Actor's Agent Writer	X
Robinson, Earl	X	X	X	X			Composer-Musician	8/2/47

	I 8/31/44	II 1/8/45	III 1/16/45	IV 2/26/45	V 11/19/45	VI 5/25/47	VII Occupation	VIII Verification
Robinson, Edward G.		(C. L. [redacted]					Actor	X
Robinson, Jerry		X	X	X	X		Writer	
Robison, David	X		X	X			Script reader	
Robison, Naomi						X	Actress	X
Rofheart, Leonard Jay						X	Electrician	X
Rohl, Anita						X		
Rohl, Dave						X		
Rolfe, Edward	X	X	X	X	X			
Roma, Margaret (Margrit)						X	Actress-writer	X
Romano, Amelia	X	X	X	X	X		Actress	X
Romano, Mary						X	Secretary-Screen Readers Guild	X
Rossen, Robert	X		X		X		Writer	X
Roth, Esther	X	X	X	X	X		Musician	X
Roth, Henry	X	X	X	X	X		Musician	X
Roth, Richard						X		
Rotstein, Herman	X	X	X	X			Writer and director	
Rousseau, Louise						X	Writer	X
Rubane, B.						X		
Rudnick, Stella		X	X	X	X		Actress	
Ruskin, B.						X		
Ruskin, Shimen	X	X	X	X	X	X	Actor	X

	I 8/31/44	II 1/8/45	III 1/10/45	IV 2/26/45	V 11/19/45	VI 5/25/47	VII Occupation	VIII Verification
Ryan, Ralph						X		
Sak, Gus						X		
Salt, Waldo	X	X	X	X			Writer	X
Samuels, Murray	X	X	X	X			Writer	X
Sandell, Bea	X	X		X			Musician	X
Sandell, George		X	X	X			Musician	X
Sanford, John	X	X	X	X	X		Writer	X
Sanford, Marguerite	X	X	X	X			Writer	X
Saul, Oscar	X	X	X	X			Writer	X
Saylin, Marcella						X		
Schaftel, George			X	X			Writer	
Schneider, Paul						X		
Schoenfeld, Bernard					X		Writer	X
Schuelberg, Virginia aka Virginia Viertel	X		X	X			Writer	X
Schuler, Dorothy						X		
Schwartz, Zack						X	Screen Cartoonist	
Scott, Adrian	X	X	X	X	X		Producer	X
Seffinger, Ben						X		
Seigel, Sanford						X	Actor	X
Selio, Leonard	X	X	X				Musician	X
Seller, Kay		X	X	X			Actress	

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	I 8/31/44	II 1/8/45	III 1/16/45	IV 2/26/45	V 11/19/45	VI 5/25/47	VII Occupation	VIII Verification
Selvin, Min	X		X				Union official	
Shaw, Ben	X	X	X	X	X		Writer and Assistant Director	
Sherwood, Stanley						X		
Shore, Wilma	X	X	X	X	X		Writer	X
Short, Anita						X	Musician	
Short, Robin	X	X	X	X			Actor	X
Siegel, Sam		X	X	X	X		Musician	X
Simmons, Mike						X	Writer	X
Sklar, George	X	X	X	X			Writer	X
Smith, Art	X	X	X	X			Actor	X
Smith, Corinne						X	Analyst	X
Smith, Ed, was Israel Malensky	X	X	X			X	Film technician	X
Smith, Harold, aka Hal Smith	X	X	X	X	X	X	Writer	X
Smith, James						X		
Smith, Lita						X	Ceramic worker	X
Smith, Milton	X	X	X	X			Writer	
Smith, Ralph						X	Painter	
Sniffin, Jane						X	Secretary Movie AFL	X
Snyder, Mike						X	Literary Dept.	X

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	I 8/31/44	II 1/8/45	III 1/16/45	IV 2/26/45	V 11/19/45	VI 5/25/47	VII Occupation	VIII Verification
Solomon, Jack						X		
Solomon, Louis	X	X	X	X	X		Writer	X
Sondergaard, Gale, aka Mrs. Herbert Biberman	X	X	X	X	X		Actress	X
Sorrell, Herbert K.	(Membership in Communist Party-1938; See Summary memorandum Page)						Union Official	X
Spencer, Helen M.	X		X					
Spencer, Ray	X	X	X	X	X		Writer	X
Stapp, John	(C.I. [redacted]);						Hollywood Section Organizer of C.P.	X
Steele, Dorothy					X		Writer	X
Stein, Philip						X		
Stevenson, Philip		X	X	X	X		Writer	X
Stewart, Gordon						X		
Stillman, Sam						X		
Stone, George						X		
Strauss, Theodore					X		Writer	X
Sullivan, Glenda	X		X				Writer	
Taffel, Bess	X	X	X	X	X		Writer	X
Tanner, Harry		X	X	X				
Tarcai, Mary	X	X	X	X	X		Actress	
Tarloff, Frank	X	X	X	X	X		Writer	X
Thery, Jacques						X	Writer	X

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	I 8/31/44	II 1/8/45	III 1/16/45	IV 2/26/45	V 11/19/45	VI 5/25/47	VII Occupation	VIII Verification
Thomas, Elizabeth						X	Secretary	X
Thomas, George, Jr.	X	X	X	X		X	Publicist	
Tolins, Natalie						X		
Towbin, Cyril	X	X	X	X	X		Musician	X
Townsend, Leo	X	X	X	X	X		Writer	X
Trabin, Rosabelle						X		
Trabin, Marion			X					
Tree, Dorothy	X	X	X	X	X		Actress	X
Trivers, Paul	X	X	X	X	X		Writer	X
Trumbo, Dalton	X	X	X	X	X		Writer	X
Turner, Jeanne						X	Ass't. Film Editor	X
Tuttle, Frank	X	X	X	X	X		Director	X
Tuttle, Karen	X	X	X	X			Musician	X
Urban, Paul						X		
Uris, Michael	X	X	X	X	X		Writer	X
Vals (or Vols), Roddie						X		
Vandermenlen, Harry						X		
Van der Kar, Joseph						X		
Van Eyck, Peter	(A very reliable but most delicate source reported Actor he was a member of the CP in Los Angeles in 1944)							X
Van Sickle, Ruth						X		

	I 8/31/44	II 1/8/45	III 1/16/45	IV 2/26/45	V 11/19/45	VI 5/25/47	VII Occupation	VIII Verification
Villard, Paul	X	X	X	X			Musician	X
Vincent, Mark			X				Actor	X
Virgo, Jean	X	X	X	X	X			
Virgo, Peter	X	X	X	X	X		Actor	X
Wakestein, Hy						X		
Walden, Alexander	X	X	X	X	X		Musician	X
Walker, Thelma						X		
Walper, Norman		X	X	X	X			
Ware, Eugene		X	X	X				
Warren, Lucy						X		
Washington, Norma		X	X	X			Writer	
Watts, William	X	X	X	X				
Waxman, Leo						X	Electrician	X
Weber, John				X			Story Editor	X
Weber, John, Mrs.	X	X	X	X				
Webster, Sherman B.						X	20th Century Fox	X
Weil, Richard		X	X	X			Writer	X
Weiner, Herman			X	X		X	Writer	X
Weintraub, Al						X		
Watkins, Rose						X	Musician	X
Wexley, John	X		X		X		Writer	X
White, Isidore						X	Film Technician, AFL	X

	I 9/21/44	II 1/8/45	III 1/16/45	IV 2/26/45	V 11/19/45	VI 5/25/47	VII Occupation	VIII Verification
Whitman, Ernest		X	X	X			Actor	X
Whitney, Lynn	X	X	X	X	X		Actress	X
Wilcox, Pamela		X	X	X	X		Actress	
Williams, Bob						X	Writer	X
Williams, Frances						X	Actress	X
Wills, Garland Bennett aka Margaret Bennett				X			Union-[illegible] official	
Wilner, George						X	Writer's Agent	X
Wilner, Tibe Berlin						X	Writer	
Wilson, Alice						X		
Winchell, Prentiss		X	X	X	X			
Winters, Dea	X		X			X	Secretary Analyst	X
Wroblewski, Mary						X		
Yaris, Buddy, now acting as George Tyne	X	X	X	X	X		Actor	X
Yarrick, Maria						X	Dancer	X
Yubave, Corrine						X		
Yurden, Clay			X	X	X			
Zeller, David						X		

F. Analysis of Preceding List

As has been indicated, the preceding list reflects all the individuals in the motion picture industry or the radio industry in Hollywood, California, who are or have been members of the Communist Political Association or the Communist Party, U.S.A, according to a most reliable but very delicate source. The occupational breakdown of the Communists listed who have been identified and their occupations ascertained, is as follows:

Actresses	45
Actors	47
Directors	15
Producers	8
Writers	127
Publicists	5
Musicians	42
Analysts	11
Technicians	12
Cameramen	3
Film Editors	1
Miscellaneous (Cartoonists laborers, office employees, artists, etc.)	62

It should be noted that there are 159 individuals on this list whose occupations have not as yet been ascertained. A perusal of this list will reflect that many common names, which, in some instances, may be Communist Party names, are set out. Identification of these individuals has been made more difficult as the result of the small amount of identifying data available at the source. In addition, the constant rotation of places of employment by Hollywood personnel has caused additional hardships in effecting identifications.

Many of the writers, directors, producers and actors are employed in more than one capacity; that is, director and writer, writer and producer, etc. Consequently, in the occupational breakdown these individuals have been listed under each of the occupations in which they are engaged.

G. Prominent Motion Pictures with which some of the leading Actresses, Actors, Producers, Directors and Writers identified as Communists have been connected, according to "1947-48 International Motion Picture Almanac"

Actors

Bohnen, Roman:	"Vogues of 1938"
	"Of Mice and Men"
	"So Ends Our Night"
	"Affairs of Jimmy Valentine"
	"Grand Central Murder"
	"The Hard Way"
	"Song of Bernadette"
	"The Hitler Gang"

Bridges, Lloyd:	"The Lone Wolf Takes a Chance"
	"The Royal Mounted Patrol"
	"Sun of Davy Crockett"
	"Sing For Your Supper"
	"Shut My Big Mouth"
	"Blondie Goes to College"
	"I was a Prisoner on Devil's Island"
	"Canal Zone"
	"Our Wife"
	"Two Latins from Manhattan"
	"Here Comes Mr. Jordon"
	"Three Girls About Town"
	"You Belong to Me"
	"Harmon of Michigan"
	"Cadets on Parade"
	"Harvard, Here I Come"
	"Hello Annapolis"
	"Alias Boston Blackie"
	"Tramp, Tramp, Tramp"
	"Meet the Stewarts"
	"Sweetheart of the Fleet"
	"Flight Lieutenant"
	"Atlantic Convoy"
	"Riders of the Northland"
	"The Spirit of Stanford"
	"A Man's World"
	"The Daring Young Man"
	"Sahara"
	"The Heat's On"
	"She's a Soldier Too"
	"Master Race"
	"Saddle Leather Law"
	"Strange Confession"
	"A Walk in the Sun"
	"Miss Susie Slagle's"
Carnovsky, Morris:	"The Life of Emile Zola"
	"Tovarich"
	"Address Unknown"
	"Rhapsody in Blue"
	"Edge of Darkness"
	"Our Vines Have Tender Grapes"
	"Cornered"
	"Miss Susie Slagle's"

DaSilva, Howard:	"Abe Lincoln in Illinois"
	"The Sea Wolf"
	"Nine Lives are Not Enough"
	"I'm Still Alive"
	"The Big Shot"
	"The Omaha Trail"
	"Tonight We Raid Calais"
	"The Lost Weekend"
	"Duffy's Tavern"
Garfield, John:	"Four Daughters"
	"They Made Me a Criminal"
	"Juarez"
	"Dust Be My Destiny"
	"Saturday's Children"
	"The Sea Wolf"
	"Tortilla Flat"
	"Air Force"
	"Between Two Worlds"
	"Destination Tokyo"
	"Thank Your Lucky Stars"
	"Hollywood Canteen"
	"Nobody Lives Forever"
	"Humoresque"
Hemmer, Alvin:	"Greenwich Village"
	"A Walk in the Sun"
	"Doll Face"
	"The Fabulous Suzanne"
Lawrence, Marc:	"White Woman"
	"Little Big Shot"
	"Dr. Socrates..."
	"Road Gang"
	"San Quentin"
	"I Am the Law"
	"While New York Sleeps"
	"Johnny Apollo"
	"Brigham Young"
	"The Great Profile"
	"Shepherd of the Hills"
	"Lady Scarface"
	"Public Enemies"
	"This Gun for Hire"

Lawrence, Marc (cont'd.)	"Yokel Boy"
	"Call of the Canyon"
	"Neath Brooklyn Bridge"
	"Hit the Ice"
	"Calaboose"
	"Rainbow Island"
	"Dillinger"
	"Flame of Barbary Coast"
	"Club Havana"
	"Don't Fence Me In"
	"The Virginian"
	"Life with Blondie"
March, Frederic:	"The Dummy"
	"Jealousy"
	"Paris Bound"
	"Sarah and Son"
	"The Royal Family of Broadway"
	"Dr. Jekyll and Mr. Hyde"
	"Sign of the Cross"
	"Smiling Through"
	"Design for Living"
	"Death Takes a Holiday"
	"The Affairs of Celelini"
	"The Barretts of Wimple Street"
	"Les Miserables"
	"The Dark Angel"
	"Anna Karenina"
	"Mary of Scotland"
	"Anthony Adverse"
	"Trade Winds"
	"Susan and God"
	"Best Years of Our Lives"
	"The Adventures of Mark Twain"
	"Tommorow the World"
Murphy, Maurice:	"Beau Geste"
	"The Valiant"
	"All Quiet on the Western Front"
	"Private Worlds"
	"The Crusades"
	"Curly Top"
	"The Prisoner of Shark Island"
	"Gentle Julia"

Murphy, Maurice (cont'd.)	"Romeo and Juliet" "The Road Back" "Tovarich" "Forged Passport" "Career" "Abe Lincoln in Illinois" "Wolf of New York "To Be or Not To Be" "Smith of Minnesota"
Parks, Larry:	"Mystery Ship" "Blondie Goes to College" "Canal Zone" "Harvard, Here I Come" "Harmon of Michigan" "Three Girls About Town" "You Belong to Me" "Sing for your Supper" "Flight Lieutenant" "Submarine Raider" "Atlantic Convoy" "Honolulu Lu" "Hello Annapolis" "You Were Never Lovelier" "The Boogie Man Will Get You" "A Man's World" "Power of the Press" "Calling All Stars" "The Deerslayer" "The Racket Man" "Black Parachute" "Sergeant Mike" "She's a Sweetheart" "Counter-Attack" "The Jolson Story"
Prager, Stanley:	"Behind Green Lights" "Doll Face" "Gentleman Joe Palooka" "Do You Love Me?"
Robinson, Edward G.:	"The Bright Shawl" "The Hole in the Wall" "The Widow From Chicago" "Little Caesar" "The Idol"

Robinson, E.G. (cont(d.)	"Five Star Final"
	"Smart Money"
	"The Hatchet Man"
	"Two Seconds"
	"Silver Dollar"
	"Tiger Shark"
	"The Little Giant"
	"I Loved A Woman"
	"Dark Hazard"
	"The Man with Two Faces"
	"The Whole Town's Talking"
	"Barbary Coast"
	"Bullets or Ballots"
	"Thunder in the City"
	"Kid Galahad"
	"The Last Gangster"
	"A Slight Case of Murder"
	"The Amazing Dr. Clitterhouse"
	"I Am the Law"
	"Confessions of a Nazi Spy"
	"Blackmail"
	"Dr. Ehrlich's Magic Bullet"
	"Brother Orchid"
	"A Dispatch from Reuter's"
	"The Sea Wolf"
	"Manpower"
	"Unholy Partners"
	"Flesh and Fantasy"
	"Destroyer"
	"Tampico"
	"Double Indemnity"
	"Mr. Winkle Goes to War"
	"The Woman in the Window"
	"Our Vines Have Tender Grapes"
	"Scarlet Street"
Van Eyck, Peter:	"The Moon is Down"
	"Five Graves to Cairo"
	"The Impostor"
	"Address Unknown"

Actresses

Collins, Linda, aka Mrs. Richard Collins, Stage name Dorothy Comingore:	"Citizen Kane" "Blondie Steps Out" "The Hairy Ape"
Gibson, Julie:	"The Feminine Touch" "Here We Go Again" "Let's Face It" "Ringside" "The Contender" "Hail the Conquering Hero" "Freddie Steps Out"
McHugh, Kitty:	"Hot Tip" "Women Are Trouble" "On Again--Off Again" "Blonde Trouble" "My Old Kentucky Home" "Broadway Serenade" "Grapes of Wrath" "Secret Evidence" "The Magnificent Dope"
Revere, Anne:	"Double Door" "The Howards of Virginia" "Men of Boys Town" "Remember the Day" "Star Spangled Rhythm" "The Song of Bernadette" "Standing Room Only" "Old Acquaintance" "National Velvet" "Rainbow Island" "Keys of the Kingdom" "Sunday Dinner for a Soldier" "Thin Man Goes Home" "Don Juan Quilligan" "Fallen Angel" "Dragonwyck" "The Shocking Miss Pilgrim"

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Sondergaard, Gale aka Mrs. Herbert Biberman:	"Anthony Adverse" "Maid of Salem" "Seventh Heaven" "The Life of Emile Zola" "Isle of Forgotten Sins" "The Strange Death of Adolph Hitler" "The Climax" "The Invisible Man's Revenge" "Gypsy Wildcat" "Christmas Holiday" "Enter Arsene Lupin" "Anna and the King of Siam"
Tree, Dorothy:	"Life Begins" "East Of Fifth Avenue" "The Woman in Red" "Four Hours to Kill" "A Night at the Ritz" "The Great Garrick" "Having a Wonderful Time" "Trade Winds" "Confessions of a Nazi Spy" "City in Darkness" "Abe Lincoln in Illinois" "Little Orvie" "Sky Murder" "Singapore Woman" "Salute to Courage" "Hitler, Dead or Alive" "Edge of Darkness"

Producers

Buchman, Sidney:	"The Talk of the Town" "A Song to Remember" "Over 21

Harris, Louis:	"Mardi Gras" "Caribbean Romance" "Lucky Cowboy"
Moss, Jack:	"The Shepherd of the Hills" "Journey Into Fear" "Mr. Winkle Goes to War" "Snafu"
Scott, Adrian:	"Keeping Company" "Parson of Panamint" "We Go Fast" "Mr. Lucky" "Farewell My Lovely" "My Pal, Wolf" "Miss Susie Slagle's" "Cornered"

Directors

Biberman, Herbert J.:	"One Way Ticket" "Meet Nero Wolfe" "King of Chinatown" "Road to Yesterday" "The Master Race" "Together Again"
Dassin, Jules:	"Reunion in France" "Young Ideas" "A letter for Evie"
Dmytryk, Edward:	"Murder, My Sweet" "The Invisible Army" "Back to Bataan" "Cornered"
Fuller, Lester:	"You Can't Ration Love"

Writers

Barzman, Ben:	"True to Life" "Meet the People" "You're a Lucky Fellow, Mr. Smith" "Never Say Goodbye"

Bessie, Alvah:	"Dwell in the Wilderness"
	"Men in Battle"
	"Bread and a Stone"
	"Northern Pursuit"
	"Hotel Berlin"
	"The Very Thought of You"
	"Objective"
	"Burma"
Blankfort, Henry:	"Meet the People"
	"Youth on Parole"
	"Double Exposure"
	"I Killed That Man"
	"I Escaped from the Gestapo"
	"Tales of Manhattan"
	"She's for Me"
	"Harrigan's Kid"
	"Reckless Age"
	"Singing Sheriff"
	"Night Club Girl"
	"I'll Tell the World"
	"Swing Out, Sister"
	"Easy to Look At"
	"Crimson Canary"
Buchman, Harold:	"Our Daily Bread"
	"Don't Gamble With Love"
	"Blackmailer"
	"Shakedown"
	"Trapped by Television"
	"The Case of the Missing Man"
	"Come Closer, Folks"
	"Shall We Dance"
	"The Devil is Driving"
	"It Can't Last Forever"
	"Counsel for Crime"
	"Forgotten Woman"
	"On Their Own"
	"Double Alibi"
	"Manhattan Heartbeat"
	"Jennie"
	"Dixie Dugan"
	"Paris After Dark"
	"Take It or Leave It"
	"Doll Face"

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Butler, Hugo	"Big City" "Society Lawyer" "Wyoming" "Edison the Boy" "Omaha Trail" "Edison the Man" "Christmas Carol" "Huckleberry Finn" "Lassie Come Home" "The Southerner" "Miss Susie Slagle's"
Cole, Lester:	"Love Technique" "If I Had a Million" "Sleepers East" "The Affairs of Cappy Ricks" "The Crime of Dr. Hallet" "The Invisible Man Returns" "The House of Seven Gables" "Pacific Blackout" "Footsteps in the Dark" "Night Plane for Chunking" "None Shall Escape" "Hostages" "Objective Burma" "Men in Her Diary" "Blood on the Sun"
Collins, Richard Joy:	"Private Miss Jones" "Thousands Cheer" "Song of Russia"
Endore, Guy:	"Lady from Louisiana" "Song of Russia" "Story of G. I. Joe
Gorney, Jay:	"The More the Merrier" "The Heat's On" "Meet the People" "Hey Rookie" "The Gay Senorita"

Kahn, Gordon:	"Gentleman's Fate" "The People's Enemy" "S.C.S. Tidal Wave" "Wolf of New York" "A Yank on the Burma Road" "Northwest Rangers" "The Cowboy and the Senorita" "Song of Nevada" "Two O'Clock Courage" "Her Kind of Man"
Lardner, Ring W. Jr.:	"Meet Dr. Christian" "The Courageous Dr. Christian" "Arkansas Judge" "Woman of the Year" "The Cross of Lorraine" "Tomorrow the World"
Lawson, John Howard:	"Dynamite" "The Sea Bat" "Party Wire" "Blockade" "Algiers" "They Shall Have Music" "Four Sons" "Earthbound" "Sahara" "Counter-Attack"
Maltz, Albert:	"Moscow Strikes Back" "This Gun for Hire" "The Man in Half Moon Street" "Destination Tokyo" "Pride of the Marines"
Marlow, Brian:	"Bad Girl" "Hello Sister" "The Road to Reno" "Unmarried" "Beware Spooks" "Manhattan Heartbeat"
Rapf, Maurice H.:	"Divorce in the Family" "He Went to College" "They Gave Him a Gun"

Rapf, Maurice H. (cont'd)	"Bad Men of Brimstone" "Sharpshooters" "Winter Carnival" "North of Shanghai" "Dancing on a Dime" "Jennie" "Call of the Canyon"
Rossen, Robert:	"Roaring Twenties" "Cut of the Fog" "A Child is Born" "Dust Be My Destiny" "Sea Wolf" "Blues in the Night" "Edge of Darkness" "A Walk in the Sun"
Saul, Oscar:	"Once Upon a Time" "Strange Affair"
Sklar, George:	"Afraid to Talk" "First Comes Courage" "City Without Men"
Trumbo, Dalton:	"Road Gang" "The Remarkable Andrew" "A Guy Named Joe" "Thirty Seconds Over Tokyo" "Tender Comrade" "Jealousy" "Our Vines Have Tender Grapes"

COMMUNIST PARTY ACTIVITIES IN HOLLYWOOD
October 2, 1947 to February 5, 1948

A I. Additional Information Concerning the History and Development of the Communist Party in Hollywood.

At the request of the Bureau, the Los Angeles Office interviewed [redacted] a former functionary of the Communist Party in Los Angeles who has since disavowed himself from the Party. [redacted] was born in [redacted] He presently resides at [redacted] California. He has engaged himself as a writer contributing to several trade magazines. [redacted] is married for the second time and has two minor children. He served in the U. S. Armed Forces during World War II and received an Honorable Discharge.

[redacted] California, became a member of the Communist Party in 1933, using the Party name [redacted] He explained his moving to the Communist Party as being attributed to the sincere belief in the "United Front" movement of that period.

[redacted] stated that in 1941 he ceased his activities as an active member of the Party, gradually disassociating himself from all Communist Party activities.

Concerning the Motion Picture Industry, [redacted] pointed out that [redacted] Motion Picture Artists Committee, he was the one who spoke convincingly for the organization he represented, assisting in the collection of funds and the propagation or cause of the organization he represented. He stated that the Motion Picture Artists Committee was the forerunner of such later Communist front groups as the Motion Picture Democratic Committee and the Hollywood Anti-Nazi League, which was associated with the Hollywood League Against War and Fascism.

[redacted] he never held any functionary post in Hollywood. He stated that there were 11 sections of the Party in Los Angeles County at that time, one of them being the Hollywood Section. He also stated that there were no specialized groups such as professions, cultural, etc. He recalled that by 1935-1936, the Hollywood Section numbered only about 160 individuals, headed by Emil Freed. He said that the so-called Hollywood Section, however, had no connection whatever with the studio group which was in the embryonic stage.

[redacted] tated that the Hollywood Section actually referred to those comrades living in the geographical area known as Hollywood and that when the film industry subsequently became important, the Party's efforts in that direction increased. He stated that the Party would refer to the film industry people as the "studio group" and from the beginning this group was handled in a strictly secret fashion in so far as the rank and file membership was concerned.

He pointed out that he had no first hand information on the formation of the so-called studio or cultural group in Hollywood. He said that from the beginning, as far as he knows, the studio groups dealt directly with the Party's Central Committee in New York and that he strongly believes that such has been the case from that time to the present.

According to [redacted] except for the routine liaison work between these groups and the County Headquarters in Los Angeles, there was no connection. He believes that such membership records and dues records as may have been kept on the studio groups were always handled by a particular Party representative unknown to him.

He referred to a group known as the "Z-100" formed in 1935 by the Party which included those people who for some reason insisted that their Party affiliation be kept secret. He said that this group included such people as Jeff Kibre, Hollywood Labor Organizer (previously identified in this running memorandum) and motion picture actor Lionel Stander

and his wife. Stander has also been previously referred to in this running memorandum. [redacted] stated that it was his understanding that the Communist Party activity in the studio industry, as it developed, was handled directly with New York in the manner with which he was never acquainted. He stated that he understood V. J. Jerome was sent out to Hollywood, directly from the Central Committee in New York, to lay the Party's groundwork in the film industry.

Concerning John Howard Lawson, he stated he has never seen Lawson's Party card or any documentary proof that he was a member of the Party. However [redacted] stated it was generally an accepted fact, on the part of all Party people, that John Howard Lawson was the Party's top man in the Hollywood Film Industry. He said that the only evidence he has to substantiate this assumption was an occasion in August of 1937 when he had reason to contact Lawson directly.

[redacted] recalled that in August of 1937, Paul Cline, at that time Acting County Organizer, [redacted] effort to raise funds which were to be used to buy ambulances for Loyalist Spain. Cline sent [redacted] to see Sonia Dahl for clearance before he could actually go on this assignment. Sonia Dahl was the wife of Edward Biberman and sister-in-law of Herbert Biberman. [redacted] recalled that he did contact Sonia Dahl which resulted in her advising him that his assignment to the position was satisfactory with her, but that he would have to be okayed by John Howard Lawson.

[redacted] thereafter contacted Lawson at his home, the address of which he was unable to recall other than the fact that it was located in the Hollywood hills. [redacted] stated that Communist matters were not discussed when he met Lawson and that the only question which was concerned was whether or not it was satisfactory with Lawson for [redacted] to serve [redacted] He stated that apparently Lawson okayed his assignment inasmuch as he did make the trip.

On November 22, 1947, [redacted] a confidential paid informant of the Los Angeles Office, who [redacted] made available to the Los Angeles Office two mimeographed documents obtained from the Communist Party Headquarters. Although these documents are undated, confidential informant [redacted] South Side Section of

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the Communist Party in Los Angeles, stated that to the best of her recollection they were issued in the late summer or early fall of 1947. One of these documents was a resolution unanimously passed by the executive members and invited writers of the Hollywood Cultural Sub-Section and deals with the part which film and radio writings play in the Marxist movement.

This resolution was considered following the article written by Albert Maltz which was considered as anti-Marxist by the Cultural group. The background and further explanatory explanation concerning the Maltz article, referred to above, is set out in that section of this memorandum which reviews the testimony given at the October Hearings of the Un-American Activities Committee of the House of Representatives.

The resolution in part, is quoted as follows:

"(2) Improvement in the content of the film and radio can be attained not through cajoling and maneuvering but only through struggle - struggle on the job on the part of the writers and artists directly involved, and through their organizations which should link their efforts with those of labor and the people generally on these issues; as well as on the ideological front through the various journals to which the writers and artists should be contributing.

"This struggle for progressive content is of profound importance to the program of the whole cultural movement, but must not be distorted or hampered by illusions which gloss over the basically monopolist and reactionary character of the industry. This struggle must furthermore be conducted with a consciousness of the danger of social-democratic and other pseudo-progressive ideology and content which must be exposed as an aid to the reactionary forces in the industry.

"(3) We recognize our responsibility as Communist writers and artists to strengthen the left cultural movement through our creative output as well as through organizational activity. We welcome the plans to found a Marxist literary quarterly as a necessary part of the program to reestablish our influence and leadership in this field. To this magazine, as well as to our press in general, we pledge our active support

"and cooperation. As Communist cultural workers we shall play our part in the building of an independent cultural movement in film, radio, theater, and other media based on labor and the progressive movement.

"(4) In our discussion last fall, the struggle against revisionism was distorted and blunted by an exaggerated and non-political struggle against bureaucracy. The incorrect system of relationship between the county and the section in past years, which placed the entire burden of contact upon one or two individuals, contributed to this distortion. The collective guidance of the elected section leadership as well as the assumption of political responsibility in the cultural field by the County Board and County Cultural Commission should succeed in establishing proper contact and rectifying this situation.

"The problem of the artist having adequate time for his own creative work as well as for mass activities and contact with mass struggles can be solved through the proper application of the science of organization - through a proper rationalization of the work and division of tasks, doing away with the present system where: (1) some burden themselves tremendously while others carry hardly a minimum of activity, and (2) many of our talent forces scatter their effectiveness by operating individualistically in their organizational activity, without working in accord with a collective plan.

"(5) This discussion has disclosed the necessity on the part of all for a deeper understanding of Marxism. It has brought forward the all-embracing character of Marxism as a science which illumines every field of thought and activity. For the further clarification and deepening of our thinking, and as a safe-guard against the corrupting influences of bourgeois ideology, we propose the establishment of a system of classes and study circles in Marxism-Leninism.

"(6) The present drive of American imperialism toward a third World War - a war against the Soviet Union - is by its very nature an attack on the democratic peoples everywhere, including the people of our own country. This war drive against the Soviet Union urgently demands that all of us respond speedily and with all our powers to help mobilize the people against such a monstrous and criminal betrayal of humanity."

The other document referred to above, obtained by informant [redacted] is a memorandum from the "National Cultural Commission." This memorandum was apparently prepared by the Party's National Committee in New York and points out that great possibilities now exist for the rapid development of a labor and peoples cultural movement throughout the United States. To help realize these possibilities, three major things must be done:

"1. We must help establish a correct ideological and political orientation in our cultural work.

"2. We must help strengthen existing cultural mass organizations and help build new ones in those fields where they do not exist.

"3. We must establish appropriate Party organization for cultural work in every area where the possibility of building a mass cultural movement exists."

The memorandum thereafter outlines the methods by which the National Cultural Commission expects to accomplish this program. Pertinent excerpts from this memorandum are quoted as follows:

"The Role of the National Cultural Commission

"I. The Commission will develop an educational program designed to help achieve clarity on fundamental ideological and political questions in the cultural fields. Recent discussions have made it clear that there is great need for a continuing struggle for ideological and political clarity on such questions as: The role of art and culture; Communist esthetics; the role of the Marxist writer and artist; the struggle against reactionary ideas and trends in the fields of culture (idealism, mysticism, obscurantism, racism, decadence, etc); form and content; etc.

The following methods will be used to carry out the educational program:

1. The establishment of Cultural Commissions in the Districts.

"2. The utilization of the Party educational apparatus for discussion of specific questions.

3. The stimulation of discussions in such organs as Mainstream, New Masses, Political Affairs, Daily Worker, Chicago Star, Peoples World, Jewish Life, etc.

4. The organization of a systematic political training and education of cultural cadres, especially Negro cadres. Special attention will be given to training new writers and artists of labor and the Negro people.

"II. The Commission will actively concern itself with the problems of mass activity in the cultural fields:

1. By helping to strengthen existing labor and peoples cultural organizations such as Contemporary Writers, Peoples Songs, Stage for Action, Graphic Arts Workshop, etc, and by giving support to efforts which are made to establish new ones. Mass cultural activity needs to be developed far beyond the few metropolitan centers in which it is now conducted. In many cities, labor schools, national group bodies, etc. may provide the impetus for organizing mass cultural activities.

2. By helping to develop and by participating in struggles around important national issues:

a. Fight against thought control.
b. Fight for Federal Arts & Science Bills.
c. Organize audience groups to fight for democratic films, radio, books, etc.

The foregoing take on the following concrete forms, for example:-

Fight for rescinding of the 'loyalty oath' executive order of Pres. Truman.

Defense of Hollywood progressive writers, actors, directors. (Washington Un-American Committee hearings scheduled for mid-September).

General fight vs. Thomas-Rankin Committee attack on all fields of culture.

"Campaign directed toward compelling the New York Board of Education to restore 'Citizen Tom Paine' to circulation in New York High School libraries; defense of Don West; the fight vs. Hearst's attacks on progressive literature.

The fight against the forthcoming red-baiting, anti-Soviet films now in production or planned for early production by Hollywood. Fight against chauvinist films (Song of South, etc.).

The fight against the Callahan Act in Michigan.

The fight against the California Tenny Committees 'Education Bills'.

The fight against the militarization of science.

Fight against suppression of Robeson.

Fight for admission of Mexican artist Guerrero and against State Department ban on travelling American Art Exhibit.

Fight to help restore progressive and liberal commentators on the radio.

Fight vs. White Bill in Radio.

Fight vs. Lea Act (anti-Petrillo Bill).

Federal Arts Bill.

Fight for Municipal and State support of art centers.

Help mobilize support for NNC Cultural Divisions in every community. Campaigns directed to radio stations, symphonies, libraries, professional schools, etc. for employment of negro artists, auditions for negro musicians, etc.

Support to the economic struggle of artists led by their cultural unions.

Rally unions for united labor action between A.F. of L. and C.I.O. to struggle for peoples cultural needs.

3. By encouraging the development of a labor cultural movement along two line:

"a. Labor sponsorship and financial support of professional production organizations in publishing, radio, theatre, film and art - on local, regional and national levels.

b. Mass membership participation in cultural activities through the establishment of choruses, dramatic groups, camera clubs, dance groups, art classes, and exhibits, writers workshops, etc.

4. By encouraging and development of independent mass cultural media:

a. Labor and progressive book publishing and distribution.

b. Film production and distribution.

c. A Theatre Arts Center in New York City.

d. Graphic arts production and distribution.

e. Through the building of a mass circulation for both New Masses and Mainstream as well as all other publications that fight for democratic content in the commercial media, as well as to promote independent cultural activity.

5. By the development of Party cultural activities through the use of cultural forms in Party education and propaganda.

a. Film strips
b. 16 mm films
c. Theatre - skits and songs
d. Posters and displays
e. Chalk talks
f. Choruses
g. Radio

Some districts are already developing a Party cultural program and have assigned full or part-time personnel to the work. These districts have begun to use the professional forces available in their cultural sections and branches (artists, writers, radio people, etc.) for the preparation of printed and spoken material.

"6. Improving the connection between the National Cultural Commission and the District and City Cultural Commissions by:

a. Establishing regular communications.
b. Calling regional cultural conferences.
c. Helping to set up Cultural Commissions in districts and cities and by regular discussion of their work.
d. Helping to establish regular relations between District Cultural Commission and District Boards and their various Departments.

The Role of Cultural Sections and Branches

An examination of the following categories of members will reveal a base for the establishment of cultural branches or sections in almost every District:

Musicians, actors, radio writers, authors, teachers, engineers, architects, scientists, journalists, including cultural workers who are semi-professional, amateur or students of the arts.

First Steps in Formation of Branches or Sections

1. Calling together existing forces to discuss a program of work.

2. Determination of concentration fields of work.

3. Assignment of personnel

Where there are sufficient forces to build a number of clubs it is advisable for each club to concentrate on the organization in one specific field, e.g. writing.

Where there is one heteregenous club of cultural workers, experience has shown that better work will be done if groups are established within it responsible for craft concentrations.

Integration of Cultural Sections and Branches in the work of County, City and District Organizations.

1. Regular liaison between Branch and Section, labor, education and organization committees and corresponding higher bodies of higher organizations. "

B I. Current Communist Party Developments and Activities in Hollywood.

As an indication of the current relationship which exists between cultural leaders in the Motion Picture Industry and the national leadership of the Communist Party, the following is being set forth:

[redacted] John Howard Lawson it was ascertained on October 6, 1947, that he desired to go to New York to talk to the "people there" prior to going to Washington, D. C. He indicated that he could see considerable value in going to New York and "setting up some of this stuff." Larson was undoubtedly referring to formulating the plans which his group was contemplating putting into effect in connection with their appearance before the House Committee on Un-American Activities.

The Los Angeles Office by letter dated November 8, 1947, advised that during the Hearings held by the House Committee on Un-American Activities, the Communist Party in Hollywood attempted to convince the people that the Thomas Committee (House Committee on Un-American Activities) was a "Catholic inspired committee" and stated that Thomas was a Catholic and that he and other members of his Committee were carrying out instructions of the church in an effort to expose the people whom the church had singled out for prosecution.

Following the Hearings of the Committee, the Communist Party believed that there would be a qualitative gain from the Hearings. According to confidential informant [redacted] the Party believed for the first time the Un-American Activities Committee of the House of Representatives was on the defensive rather than on the offensive. She stated that Dorothy Healey, the Organization Secretary of the Communist Party in Los Angeles County, did not believe the Hearings were over, but that the House Committee was "just licking its wounds."

[redacted] related that the Party claimed a moral victory for the progressive movement, stating that the House Committee had been forced to retreat and that if the Committee continued they would have to take a different approach. According to [redacted] confidential informant, the Party believed that they had sufficiently

ridiculed the Committee's approach and have brought out the point that agencies of the Government, such as the FBI, should handle any kind of investigation and that Congress's business is not investigating any part of American life.

[redacted] previously identified, and [redacted] Los Angeles Labor Chairman for the Communist Party, have indicated the Party's position regarding the defense of the 10 Hollywood writers and directors who were cited by the House Committee for contempt of Congress as follows:

It was decided not only to challenge the power of the Committee, but also to turn the whole thing around so that it became an offensive rather than a defensive. The Reichstag trials were to be tied in. Considerable play was to be made regarding the Constitution and questions raised as to the invasion of individual rights.

The tactics to be used called for an aggressive organization to carry on the campaign on a broad scale and tie in everything on the above basis. The theory of policy of these Communists was that every court room can be turned into a forum and a place for the education of everyone who can hear the defense of the Party.

[redacted] Waldo Salt, one of the Sub-Section Organizers of the Communist Party in Hollywood, it was ascertained that the Communist Party functionaries in the Motion Picture Industry were disappointed in a sense at the abrupt ending of the Hearings for the reason that it deprived them of an active cause around which to rally an attack upon the House Committee on Un-American Activities. Some of the functionaries felt it would be more difficult to maintain enthusiasm for the campaign to eliminate the Committee now that the Hearings had ended.

On December 19, 1947, confidential informant [redacted] of the Los Angeles Office, advised that the recent Hearings on Communism in Hollywood had brought into opposition the entire strength of the Communist Party, nationally and even internationally. He said that every group or organization attached to the Communist Party, as a front or a mask for its activities, has been enlisted to discredit the investigation and to have this Committee of Congress of the United States abolished. [redacted] related that the general theme on which the campaign is carried out is that any investigation on Communism or Communists is an invasion of civil rights guaranteed by the Constitution and further that such

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investigation is a sign of the rise of Fascism in the United States. Every press item in the official press of the Communist Party and the literature of the Communist front organizations all repeat the same slogan and chant the same line of propaganda, according to [redacted]

He stated that the following organizations and groups have fallen into line with the program of the Party: The Los Angeles County Democratic Committee; CIO Industrial Union Council; Hollywood Screen Writers Guild; Mobilization for Democracy; Southland Jewish Organization; Artists and Science Council of the Hollywood Progressive Citizens of America; and the regular daily newspaper where the American Newspaper Guild has a strong influence.

He said at the same time the Communist Party uses this campaign to make the 10 Hollywood figures cited by the Committee appear as martyrs and thus take advantage of the opportunity as a sounding board to get their distorted program before the American people.

To further show the close relationship between the "unfriendly" witnesses subpoenaed before the Committee and the Communist Party, it is significant to point out that included among the legal representatives of the "unfriendly" witnesses were Charles J. Katz and Benjamin Margolis, both of whom have been identified as Communists through highly confidential sources. In addition, Robert W. Kenny, Bartley Crum and Martin Popper, all of whom have been associated with the Communist movement to varying degrees through Communist front organizations and/or associated with known Communists.

Reliable paid confidential informant [redacted] of the Washington Field Office, advised on February 23, 1947, that Charlotte Young, the Acting Membership Director of the Communist Party for the District of Columbia, was employed at Room 100C at the Shoreham Hotel doing stenographic and clerical work for the attorneys representing the Hollywood "unfriendly" 19.

The same informant advised on October 30, 1947, that Charlotte Young received a subpoena from the House Un-American Activities Committee on October 27 or 28, 1947, to appear before the Committee on October 29. According to this source, the subpoena caused considerable consternation in the local Communist Party office to such an extent that William Taylor, Chairman of the local Party, ordered all Party members to stay away from the Committee Hearings. In addition, Charlotte Young was instructed to stay away from all Party meetings and under no circumstances was she to go to Communist Party Headquarters in Washington. All papers,

records, etc. which would have implicated Young in Party affairs were taken from her person as well as from the home of her parents where she resides. According to this informant, Taylor was more upset and concerned over the discovery that Young had been a paid employee of the 19 hostile defendants at their office at the Shoreham Hotel than he had been about anything else for some time. The informant related that the main objective of the Party at that time was to disarrange any knowledge of Communist Party affiliations on the part of Charlotte Young. In this connection, it should be pointed out that the Hearings were terminated before Young was called as a witness.

COMMUNIST PARTY ACTIVITIES IN HOLLYWOOD
(February 6, 1948 to September 15, 1948)

I B. Current Communist Party Developments and Activities in Hollywood

Confidential Informant [redacted] in January and February, 1948 reported that the general situation in the motion picture industry, resulting from years of infiltration by Communists, was at that time in a most critical state. He attributed this situation to the investigation of Communism in Hollywood by the House Committee on Un-American Activities in October, 1947, and notoriety which that investigation had given to Communist influence on motion pictures.

This informant attributed this condition partially to a boycott of theaters, particularly in the Middle West and smaller communities, because of the Communist taint of pictures and the employment of known Communists and sympathizers in the making of pictures.

Another reason, according to this informant, why the motion picture industry was in a critical state was due to the fact that producers could not decide on what type of pictures to make, fearing that some pictures might add to the reputation of Hollywood as a center of Communist activities.

Informant [redacted] also stated that Communist infiltration of the motion picture industry had begun in 1935 and was not unknown to the heads of the industry and, in fact, some of the top studio officials had actually given aid to the Communist penetration. This informant stated that in order for the producers to protect the industry and their own financial condition, they had found themselves lined up with the Communist Party in a united front to oppose any investigation of Communist infiltration into the motion picture industry, and that the producers now find themselves working hand in hand with Communists, Communist fronts, and all elements sympathetic to that cause.

According to this informant, following the Washington hearings in October, 1947 the producers had issued a statement that they would not employ known Communists in the motion picture industry and would voluntarily clean house of all such elements. As a result, certain writers and directors were discharged, but the movement proceeded no further. [redacted] reported that all the efforts of the producers were, at the time of his report, directed toward covering up the Communist situation in Hollywood and using all possible pressures to discredit and, if possible, abolish the House Committee on Un-American Activities.

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In April, 1948, informant [redacted] stated that there was considerable unemployment in the motion picture industry and very little action in the field of production of motion pictures. The informant attributed this situation to the curtailment of foreign markets in those countries which were satellites of Russia, and secondly, to public opinion within the United States which considered Hollywood studios as a hotbed of Communist activities. The informant was of the opinion that the top executive structure of the industry was making no effort to curb the activities of those individuals who had brought about the situation within the industry, and that efforts were still being made to hush up any investigation or exposure of the industry in activities not to the best interests of the United States. The informant went so far as to state that it was fairly apparent that those who controlled employment within the industry were frowning on any person or persons who openly opposed the Communists or the Communist Party.

In substantiation of this statement, [redacted] reported that at a meeting on March 31, 1948 of the Motion Picture Alliance for the Preservation of American Ideals, it had been stated that anyone fighting Hollywood Communists would have to make great sacrifices in his personal affairs.

Informant [redacted] further reported in February, 1948 that the Jewish question was becoming very apparent in Hollywood. He also stated that Jewish publications themselves were raising the issue that the House Committee and all other government agencies or state investigative agencies concerned with the investigation of Communism were actually attempting to attack the Jews rather than the Communists.

The informant stated that the majority of producers in Hollywood are Jews and that about seventeen of the nineteen "Unfriendly witnesses" subpoenaed before the House Committee in October, 1947 were also Jews, that the racial issue is becoming more and more apparent, and that the producers and those in high positions are becoming so sensitive on the subject that they are actually becoming morbid about it. This attitude, according to the informant, plays right into the hands of the Communists who exploit the work of the Investigative Committee as a sign of rising Fascism in America. Informant [redacted] attributed to this racial issue the fact that the producers and the entire motion picture industry were doing all they could to protect the Communists within the industry and to oppose any sincere cleaning up process such as had been promised to the House Committee on Un-American Activities.

In regard to actual Communist Party activity in Hollywood, during the latter part of January, 1948 the Communist Party officially took notice of the

Hollywood situation and put out a pamphlet bearing the headline, "Motion Picture Workers, Keep Your Eye on the Ball—the Eight Ball—You are Behind It". This pamphlet was sent by mail to thousands of motion picture employees and others connected with the industry. It was signed by the "Morgan Hall Section" of the Communist Party, and denounced Red-baiting and blacklisting, and urged the repeal of the Taft-Hartley Act and the defeat of congressmen who had voted in favor of that Act.

This pamphlet presented the Communist Party program as in favor of guaranteed wages, pensions, better seniority and grievance clauses, etc., and admitted that there were Communists in Hollywood, that there was no secret about that fact, and that the "Real trouble is that there aren't enough Communists in Hollywood." This marks one of the few times that the Communist Party officially has directed a message to employees in any particular industry.

With reference to the Morgan Hall Section of the Communist Party, Los Angeles Confidential Informant [redacted] reported that this section had been created at a meeting of Communist Party functionaries in November, 1947, and was designed to bring all Party members who were AFL unionists into one section for the purpose of better coordinating the Party's work of infiltrating various AFL unions. The informant estimated the membership at approximately 200, all of whom were AFL members. The informant stated that this total membership did not mean that all members of the section were connected with the motion picture industry, but represented all AFL Communists in the Los Angeles area. The informant felt that it was significant that the above-mentioned pamphlet was directed toward the employees in the motion picture industry where the AFL has complete union control.

More recent information concerning the activities of the Communist Party itself in relation to Hollywood was furnished by Los Angeles Informant [redacted] member of the Communist Party). This informant reported that the Hollywood Section of the Communist Party had been revised and consisted only of so-called "cultural" and professional Communist Party members, and included not only writers, actors, directors and other people within the motion picture industry, but also doctors, lawyers, scientists and other similar professional groups. In the past, the Hollywood Section had been comprised of a geographical area rather than a concentration, while under the present organizational setup the term "Hollywood Section" is practically synonymous with "Cultural Section" because of the character of the membership concentration. In July, 1948, this informant furnished figures concerning the standings of the various Communist Party sections during the then active membership drive, and the Hollywood Section was listed as having a quota of 25 recruits, but as of June 1 not a single new member had been recruited into the Hollywood Section.

The opinion of this informant was that this lack of new recruits might be due in part to the hesitancy of new prospects to "sign up", or a disinclination of the Hollywood members to risk exposing themselves by recruiting efforts.

The Communist Party, during the first part of 1948, inaugurated a definite program of security, and this "Security Conscientiousness" was being taken more seriously in Hollywood than elsewhere.

As an example of this interest in security, Los Angeles Informant [redacted] a member of the Communist Party) reported on a meeting of the Hollywood Section, attended by John Stapp, organizer of that section. At this meeting, Stapp laid considerable stress on Party security, stating that no names of Party members are recorded and that membership cards and serial numbers had been discontinued. He also stated that Party members had been instructed to keep a constant vigil against spies in the Party and against chance revelations of Party affiliation. Stapp told those present that all Party records, excepting those maintained by Communist Party headquarters, had been destroyed and that all Communist Party cards, as well as duplicates of those previously issued, had likewise been destroyed. Stapp indicated that each branch of the Party had selected one person at random, whose job it was to memorize the names and addresses of the members of that particular branch, and that any telephone numbers and similar data necessary to be maintained would be kept in a regular telephone or social notebook in alphabetical order, intermingled with the names of friends and business associates so that there could be no positive identification of Communist Party members as such.

Informant [redacted] stated that it was his understanding from Stapp's remarks concerning Party records for the Hollywood Section that such records were maintained at the national Communist Party headquarters for the Party.

It should be noted that highly confidential sources available to the Los Angeles Office have established that no membership records of any kind are maintained at the Communist Party headquarters for Los Angeles County.

I C. Additional Early Communist Party History and Organization in Hollywood

New York Informant [redacted] reported that in the latter part of 1935 the Political Committee of the Communist Party commissioned V. J. Jerome to visit Hollywood for the purpose of reorganizing the Communist

Party's Hollywood Branch. The reasons for this organization were twofold: (1) Because Lionel Stander, an actor, was considered to be "Too leftist", and as a result too difficult to get along with; and, (2) To set up a separate branch for the prominent professional people who were refraining from Communist Party activities because they felt that they were exposing themselves unnecessarily to adverse publicity by openly associating with non-professionals who were prone to boast of their Communist Party connections, and, in fact, their acquaintanceship with prominent Hollywood people.

According to Jerome, the new Hollywood branch of the Communist Party, after his reorganization of it, was held responsible to the national office of the Communist Party which also took charge of all Communist Party money coming from Hollywood.

Informan[redacted] reported that during this period, the Cultural Committee of the Communist Party was in direct contact with Hollywood through its chairman, Lionel Berman, who was frequently consulted as to the advisability of the Communist Party's pushing or promoting certain scripts or productions.

[redacted] indicated that actors Edward G. Robinson and Frederic March were among the individuals who came under Berman's influence. Informant also reported that the Communist Party worked particularly hard to promote the pictures "Mission to Moscow" and "North Star" and in connection with the first named picture, issued a directive containing instructions for its promotion.

Also according to informant[redacted] the first real impetus to the infiltration of the motion picture industry was the sending by the Communist Party of John Howard Lawson to Hollywood in about 1941 for the purpose of promoting the Party's influence in the motion picture industry. Following Lawson's arrival in Hollywood, the national office of the Party would send almost any Communist who could write to Lawson, who would take care of such writers and thereby help the Party. Among the individuals who the informant stated had been sent to Hollywood under Lawson's influence were: Alvah Bessie; Michael Blankfort; Albert Maltz; and Dalton Trumbo.

The informant also reported that Blankfort, in addition to his own personal reasons for wanting to go to Hollywood, was to be involved in some program with Emmett Lavery to work on winning Catholics in the Hollywood area over to the Communist cause.

The informant also advised that Dorothy Parker and Donald Ogden Stewart assisted Lawson in his work for the Party, and that it was through

Lawson's efforts that Hans Eisler had been brought to Hollywood. The informant further reported that the Screen Writers Guild had definitely been under the control of the Communist Party, which had played a prominent part in its organization and development, and that the Cultural Committee of the Party had agreed that control of the Hollywood writers would provide a wedge for the control of all Hollywood. Emmett Lavery was made president of this guild because the Party felt that Lavery, known as a Catholic, could be more effective whereas a man better known for his Communist connections might be at a disadvantage.

In connection with the guild, [redacted] stated that in 1945 it was as completely under Communist Party control as was the International Workers Order.

Informant [redacted] stated that he was convinced that the following Hollywood personalities are or have been members of the Communist Party: Alvah Bessie; Michael Blankfort; Millen Brand; Richard Bransten; Lillian Hellman; John Howard Lawson; Albert Maltz; Ruth McKinney; Dorothy Parker; Donald Ogden Stewart; and Dalton Trumbo - all writers; John Garfield; Frederic March; Paul Robeson; and Edward G. Robinson - all actors; and Alfred Kreymbourg. This informant also advised that the following individuals prominent in the infiltration program were close to the Communist Party, although he would not state that they are actual Communist Party members: Bartley Crum; Philip Connelly; Norman Corwin; Gene Kelly; Robert Kenny; Paul Muni; and Arch Obler. It should be noted that of the individuals mentioned by this informant, Los Angeles Informant [redacted] (a highly confidential source) has identified the following as members of the Communist Party: Bessie; Lawson; Maltz; and Trumbo.

The August 2, 1948 issue of the "Washington Star" reported on testimony which Louis Budenz had given before a Senate Committee in regard to the Communist Party, and quoted [redacted] as stating that so much money came to the Communist Party from Hollywood that at one time there was a jurisdictional dispute as to how the money was to be divided in the use for Soviet activities.

I. B. COMMUNIST PARTY DEVELOPMENTS AND ACTIVITIES IN HOLLYWOOD
(September 16, 1948, to July 15, 1949)

During the fall of 1948, an individual by the name of Sidney Bernstein, who is generally known as Sidney Benson, was devoting a considerable portion of his time to work on behalf of the Communist Party. Agents of the Los Angeles Office conducted numerous surveillances which disclosed that a group met with some regularity at approximately noon on Fridays. Individuals attending these meetings were Sidney Benson, Mortimer Offner, Leona Chamberlin, Lynn Whitney, and Margaret Waltz, all of whom, with the exception of Benson, have in the past been identified as Communist Party members by Los Angeles Informant [redacted] It is the opinion of Agents of the Los Angeles Office that the above individuals comprise the Cultural Commission for the Communist Party in Los Angeles.

Also during the latter part of 1948, surveillances conducted by Agents of the Los Angeles Office indicated that John Stapp, Section Organizer for the Hollywood Section of the Los Angeles County Communist Party, spent several days each week contacting various men and women employed in the motion picture industry who have been identified as Communist Party members by Los Angeles Informant [redacted] Among the individuals that Stapp has contacted have been Waldo Salt, Louise Rousseau, Frank Spector, Joy Darwin, and John Howard Lawson. In addition, Stapp attended several meetings with known Communist Party members in the motion picture industry.

On July 17 and 18, 1948, the 13th District of the Communist Party held a convention in Los Angeles and Stapp addressed the convention on the subject of the Party's work in the cultural field. He described the entertainment industry as a fringe industry under capitalism, but of value in exposing the contradictions in which capitalism is being plunged. In connection with the motion picture industry, he cited its inefficient methods, the competition for foreign markets, the high overhead for salaries for Vice Presidents, and the utilization of speed-ups and loyalty oaths as terrorist methods.

With reference to Sidney Benson, previously mentioned, he is well acquainted with innumerable Communist Party members in the motion picture and radio industries, and has received very considerate treatment from such individuals. Benson told Los Angeles Informant [redacted] that he would be glad when his cultural work was over, which the informant construed as indicating that Benson was to function in some type of organizational capacity in the cultural field in Hollywood.

Indications were received during the fall of 1948 indicating that financial contributions to the Communist Party were not as freely available in Hollywood as had been the case in the past. Los Angeles Informant [redacted] indicated that many of the individuals in Hollywood were in financial straits, such as the "Hollywood Ten", and that other Party members in high salary brackets were inclined to "cover up" and to contribute only to Party functionaries and to controlled organizations.

During the early part of 1949 it was learned that the Cultural Section of the Communist Party in Los Angeles claimed a total membership of 407, which indicated that some 400 Party members were employed in the motion picture, radio, and allied industries in the Hollywood area, including individuals who were members of various professions, such as lawyers, doctors, scientists and authors who, for one reason or another, felt they could not afford to risk exposure of their Party membership. At this time it was learned that of the 407 total, 387 members had actually been registered for the current year as of March, 1949. This indicated that approximately 95% of the cultural membership were on record as Party members for 1949, and that their dues were paid up to date. This was a better record than the county membership as a whole, of which approximately 86% had been registered for the year 1949.

The Cultural Section of the Communist Party is known to have a Section Executive Committee and an Organizational Committee, both of which meet once each week. However, the identities of those comprising these two committees are not yet known.

The memberships of the clubs in the Cultural Section are broken down with a membership limit of approximately 20, and for the purposes of additional security, each club itself is again broken down into groups of six or seven members. Of the clubs in the Hollywood area, the following are known to exist: Jacob Leisler (for writers), Aragon (for members in the radio industry), Fiske, Frenau, Barbusse, McGuire, and Haldane. With reference to the Haldane Club, at least half of its membership is reported to consist of comrades with ten or more years of membership in the Party, while the balance of the Club is composed of individuals considered prominent by members of the Communist Party.

With reference to the history of the Communist Party in Hollywood, the column of Bob Considine appearing in the "Washington Times-Herald" of March 4, 1949, stated that late in the 1930's the Communist Party began to move some of its more talented individuals into Hollywood, and that the organizers "found a fertile field of endeavor among some of the tinseled souls who had developed a guilt complex over their earnings or a lust for power growing out of an intellectual contempt for the pioneers who bossed them." Considine commented that it was a move which should be expected inasmuch as products of Hollywood were being witnessed by 75,000,000 Americans each week, and that Lenin had devoted much thought and some wordage to the need of seizing the medium.

II. COMMUNIST INFILTRATION OF LABOR GROUPS

Confidential Informant [redacted] of the Los Angeles Office, who was a member of the Communist Party from [redacted] until [redacted] and who has been active in the motion picture industry for a considerable period, reported that in 1934 the Communist Party realized the propaganda possibilities in the motion picture field and decided to move into the motion picture industry. He related that in the Spring of 1935 direct orders came down in mimeographed form from the top structure of the Communist Party, USA, to all units in the Los Angeles area instructing them to intensify and concentrate their activities on Hollywood and the motion picture industry. This directive emphasized the fact that Communist must try to capture the labor unions and pointed out that if this were done, the unions could be of tremendous service in influencing the type of pictures produced and thus serving the Communist cause. It should be pointed out that Informant [redacted] did not furnish this information to the Bureau until 1942, and, consequently, this mimeographed form referred to by him is not available.

John L. Leech who, in 1934, was the Organizational Secretary of the Los Angeles County Communist Party, gave testimony before the Los Angeles County Grand Jury on August 14, 1940. On this occasion he testified that Jeff Kibre was a member of the Communist Party in Hollywood in 1934. He further testified that W. J. Jerome, a prominent Marxian Communist who has been engaged in the Communist propaganda field, was sent in the latter part of 1935 by National Communist Party Headquarters to Hollywood at which time Jerome sought the aid of Jeff Kibre in setting up plans for capturing the Hollywood motion picture industry for the Communist Party.

Ezra T. Chase, identified in 1939 as having been a member of the Communist Party for a period of seven years or more, swore to an affidavit in Los Angeles on March 10, 1939, that Jeff Kibre was a member of the Communist Party. His affidavit further stated that Jeff Kibre was at that time assigned to "special" work in the studio unions, more specifically in the International Alliance of Theatrical Stage Employees, Local 37 to the organizing of special studio units of the Communist Party.

[redacted] of the International Alliance of Theatrical Stage Employees, who has been active in the trade union movement in Hollywood for a number of years and who is familiar with the activities of the Communist Party members in connection with labor groups in the motion picture industry, related that the Communist penetration of the motion picture unions began in 1934 or 1935 when a meeting was held in Carmel, California, at which the principal figure, one Mr. Michael Eistein, then attached to the Amtorg Trading Corporation and bearing the title of "Commissar of Heavy Industries of the U.S.S.R.", was present as well as a number of Hollywood personalities..

He stated arrangements were made at this meeting to finance the program of infiltration into the Hollywood studio enterprise and these arrangements later resulted in the establishment of [redacted] chosen by the Communist organization to carry [redacted]

Confidential Informant [redacted] stated that in the early days of the motion picture industry there apparently was no consistency in the labor organizational set-up. The principal active labor organization was the International Alliance of Theatrical Stage Employees. (IATSE).

International Alliance of Theatrical Stage Employees

Confidential Informant [redacted] reported that this was an autonomous group of local labor unions identified with the American Federation of Labor. The International Alliance of Theatrical Stage Employees' jurisdiction was recognized as the only union organization in Hollywood for a number of years. However, on two occasions, in 1921 and in 1933, strikes were called by this organization which were completely unsuccessful. In each case the strike was the result of a jurisdictional dispute and was broken by members of outside unions entering the field as strikebreakers. [redacted] related that these unsuccessful strikes brought about a very chaotic condition in the labor field in 1933 which caused many of the workers to lose confidence in the American Federation of Labor (AFL). As a result, the Communist Party had little difficulty in moving into the unorganized field with the Motion Picture Workers Industrial Union.

In 1937, after the International Alliance of Theatrical Stage Employees had reestablished themselves following the disastrous strike in 1933, one local union emerged covering what is known as the "backyard crafts" which crafts are normally identified with stage and theatrical workers such as electricians and grips. While this controversy in the trade union movement was continuing in the motion picture studios, a new attack was attempted on the established unions by an organization known as the United Studio Technicians Guild. This Guild was headed by Jeff Kibre who was attempting to set up an overall industrial union.

Before the establishment of the United Studio Technicians Guild, numerous smaller groups such as the Federation of Motion Picture Crafts and an organization which became known as the CO[redacted]PIC (Committee of Motion Picture Arts and Crafts) as well as an unemployed conference all of [redacted] according to [redacted] were obviously Communist front groups used to agitate in an effort to destroy the unions which were already organized under the AFL. According to [redacted] the struggle for domination within the labor movement in the motion picture studios did not develop into a major controversy until 1936 when the principal factor in establishing the importance of the United Studio Technicians

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Guild fight was a decision of the National Labor Relations Board which challenged the validity of a contract which the International Alliance of Theatrical Stage Employees had entered into in 1936. Following this decision there was held an election which was promulgated by a petition filed by the United Studio Technicians Guild. This election resulted in the International Alliance of Theatrical Stage Employees' winning by a substantial majority. However, Local #644 of the International Alliance of Theatrical Stage Employees and Herbert K. Sorrell, who had only recently come into power in this Union, did not support the other AFL unions, actively campaigning on the side of the United Studio Technicians Guild. Sorrell's Communist connections will be taken up separately in this section of the memorandum. Following the defeat of the United Studio Technicians Guild, Kibre disappeared from the Hollywood motion picture studio labor field and his organization dissolved.

During the years of 1937 and 1938, the AFL and affiliated unions in the motion picture industry in Hollywood were greatly disturbed over the Communists' efforts to wreck or disturb the union and consequently at the union's 35th Convention held at Louisville, Kentucky, from June 3 to 6, 1940, a report was prepared which set out numerous exhibits in the form of letters written by either Jeff Kibre, aforementioned, or Roy Hudson, a national functionary of the Communist Party who is at present District Leader of the Party in the Pittsburgh area. This report, a photographic copy of which is maintained in the files of this Bureau, contains a lengthy report of Jeff Kibre dated April 23, 1938, in Hollywood, entitled "Report on Hollywood... Review of Plan and Objectives for Past Several Months". One portion of it refers to a studio unemployment conference representing a group of unions and guilds bonded together in a broad anti-International Alliance of Theatrical Stage Employees movement as a preliminary to the formation of an industrial union.

Exhibit #2 of this report is Jeff Kibre's letter to one Bob Reed of 136 West 19th Street, New York City, dated February 7, 1938. Reed is identified in the report by J. L. Buzzell, Secretary of the Los Angeles Central Labor Council, as a member of the Actors' Equity in New York and an active organizer for the Communist Party. In this regard Kibre writes, "Well, one thing about the Reds, they seldom write except on business." Kibre refers to himself in the letter as the "undercover field representative for CIO in Hollywood." Kibre states "In the meantime I wish you would discuss the matter of 'I.A.' (International Alliance of Theatrical Stage Employees) action with Jack Stachel (national functionary of the Communist Party) and the necessity of my getting in touch with contacts in the various cities. I have taken it up with Paul Cline (at that time Los Angeles Communist Party functionary) but he feels a personal appeal to you or V. J. (V. J. Jerome) rather than communicating through official channels would get quicker results."

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Exhibit #4 of this report is a letter from Roy Hudson, identified above, to Comrade Lambert at San Francisco, a copy of this letter being sent to Paul Cline in Los Angeles. This letter was dated June 21, 1938. [redacted] identified Lambert as Walter Lambert, a member of the Executive Committee of the California Communist Party. Roy Hudson, in the letter, states "On the basis of the above, it seems to me there should be a thorough reexamination of the methods of work of our people in Hollywood and especially the approach to the I.A.T.S.E.....Finally, I think that we should try and keep closer contact and have a more systematic change of information between our people in the I.A.T.S.E. in Hollywood and the people here in New York. Hereafter, when communications are sent they will be brought directly to the attention of our fraction here. Likewise we would like to have the names of people in Hollywood in this organization with whom our people here could correspond directly."

Motion Picture Workers Industrial Union

Informant [redacted] stated that this was an independent group completely under the control of Communist elements and taking orders directly from local Communist Party leaders. In the short time between the creation of this union in January of 1934 and April of 1935, it had obtained a large number of members and was well on its way to becoming the leading union in Hollywood. However, about that time instructions were sent out by the Central Committee of the Communist Party that the Party had changed its line from that of advocating the creation of separate unions under Communist control to that of affiliating with existing unions with the hope of taking over the control of these groups. In Hollywood the Communist activity was directed at affiliating with the AFL groups. These instructions called for the liquidation of all independent unions and their members sent in to the AFL unions. This policy was followed by the Motion Picture Workers Industrial Union which resulted in the gradual disintegration of this union. It was officially dissolved in February of 1936.

According to [redacted] during this same period the CIO was being organized by John L. Lewis and several attempts were made by the CIO to organize in the motion picture industry. There were at that time approximately 25 labor unions of various types in the motion picture industry. Some of these were affiliated with the AFL and the balance were independent unions. [redacted] stated that in 1937 Herbert K. Sorrell became the President of the Studio Painters Local 644 of the International Brotherhood of Painters, Decorators, and Paperhangers of America, AFL. This union was a newly activated AFL group. Sorrell soon became the leader of the Communist factions among Hollywood labor

circles. After he developed the leaders of a number of locals which had strong Communist factions in them, he moved to set up an organization which would tie all the locals into one body under his domination.

Conference of Studio Unions

[redacted] of the International Alliance of Theatrical Stage Employees who has previously been referred to herein, stated that the Conference of Studio Unions was formed by nearly the same group of unions that had formed the COMPAC (Committee of Motion Picture Arts and Crafts), the Unemployed Conference and several other labor groups which had sprung up in Hollywood during the late 1930s. One significant addition, he related, which had been made to this group was Local 1083 of the International Alliance of Theatrical Stage Employes which is a union composed of studio technicians. He related that the Conference of Studio Unions took up the Communist fight where the United Studio Technicians Guild had left off only utilizing a different tactical approach. The Conference of Studio Unions was designed to form a wedge between the membership of the AFL and the International Unions of the AFL and at the same time to establish a solid front of those unions which the Communists had been able to bring into their orbit.

Confidential Informant [redacted] refers to this group as a small compact organization composed of delegates or representatives of a bloc of labor unions in the Hollywood motion picture industry which is under the control of the Communist Party operating through its members in those unions which have captured key positions. It has further been described as a Hollywood studio labor group that act as the control and steering committee which coordinates and directs Communist union activities, looking toward the taking over of all studio workers and their unions into the Communist Party orbit. The Conference of Studio Unions, according to [redacted] is the organization upon which the Communist Party relies for eventual complete domination of motion picture unions.

As the Conference of Studio Unions organization developed, [redacted] related, Herbert Sorrell began to emerge as the overall leader of the Communist fraction in the Hollywood motion picture studio unions. He stated that the Conference of Studio Unions was officially organized in 1941 at which time its activities were outlined as follows: to organize all unorganized groups in the studios into unions which the Communists could control and, in the absence of any union to suit the particular craft, place workers in the Painters Union which was headed by Sorrell. [redacted] later

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that the Conference of Studio Unions, following its organization in 1941, supported the Communist Party line completely, carrying on a program of agitation in which they cried for local autonomy and democratic unionism generally advocating contempt and disregard for the authority of officers within the union above the local level.

The unions, as of October, 1946, which composed the Conference of Studio Unions were as follows. It will be noted that of the eleven unions listed, ten are associated with the AFL:

Local	Parent Organization
Screen Set Designers Local 1421, AFL	Brotherhood of Painters, Decorators, and Paperhangers of America
Screen Publicists Guild Local 1489, AFL	Brotherhood of Painters, Decorators, and Paperhangers of America
Screen Story Analyst Guild Local 1488, AFL	Brotherhood of Painters, Decorators, and Paperhangers of America
Screen Cartoonists Guild Local 852, AFL	Brotherhood of Painters, Decorators, and paperhangers of America
Moving Picture Painters and Scenic Artists, Local 644, AFL	Brotherhood of Painters, Decorators and Paperhangers of America
Special Officers and Guards Local 193, AFL	Building Service Employees International Union
Building Service Employees Local 278, AFL	Building Service Employees International Union
Studio Carpenters Local 946, AFL	United Brotherhood of Carpenters and Joiners of America
Studio Electrical Workers Local 40, AFL	International Brotherhood of Electrical Workers
Studio Sheet Metal Workers Local 108, AFL	Studio Metal Workers International Union
Studio Machinists Local Cinema Lodge 1185	International Association of Machinists

[redacted] related that since the origin of the Conference of Studio Unions, several strikes have developed in the motion picture industry which basically were the result of jurisdictional disputes between the Communist bloc or Conference of Studio Unions and the International Alliance of Theatrical Stage Employees under the leadership of Richard Walsh, International President.

Concerning these strikes participated in by the Conference of Studio Unions, Informant [redacted] has advised that they were not legitimate labor disputes but rather strikes by a group of Communist dominated local unions using the question of jurisdiction as an excuse to create a strike. [redacted] stated that these disputes have been attempts by the Communist element to disrupt the International Alliance of Theatrical Stage Employees, and that the Communist issue was usually the question around which the dispute revolved rather than the issue of wages, hours, or working conditions. He related that Herbert K. Sorrell, head of the Conference of Studio Unions, received the support of the Communist Party locals in these jurisdictional disputes.

[redacted] related that during the period of the Conference of Studio Unions' development, the Communist propaganda machine was making full use of the war and the period of cooperation with Russia in order to strengthen its position in Hollywood. The Communists during this period established several political fronts, according to [redacted] and made successful penetrations into several of the active crafts and guilds within the motion picture industry. This struggle for power within the Hollywood studio motion picture unions was climaxed by the 1945 jurisdictional dispute.

Informant [redacted] related that on March 12, 1945, a jurisdictional dispute between the Conference of Studio Unions and the International Alliance of Theatrical Stage Employees precipitated a strike which was purely political in character and was an attempt on the part of the Conference of Studio Unions to break the International Alliance of Theatrical Stage Employees unions in Hollywood. [redacted] continued that from March 12, 1945, until July 28, the Communist Party Line in the United States was one of collaboration which had been adopted at the time Russia was invaded by Germany in June of 1941. He stated that in view of this, the Communist Party did not take an active part in this strike. However, on July 28, 1945, the Communist Political Association reverted to the tenets of the Communist Party, USA, and elected William Z. Foster as the new National Chairman. [redacted] related that on this occasion the Party announced that it would relinquish its Browder revisionist policies and return to the basic Marxist-Leninist principles. Immediately after the change in the Party Line, the Communist

press began to support the strike and the Communist Party in Los Angeles began to issue leaflets through its various branches calling on the workers to man the picket lines in the strike.

As a further verification of the Communist Party's attitude toward this strike, it should be pointed out that on March 15, 1945, the West Coast Communist newspaper, the daily "People's World", carried an editorial captioned "End the Movie Strike at Once". This editorial pointed out that strikes in wartime were not under any circumstances permissible and further went on to discuss at length the fact that there is no excuse for any kind of a strike when the nation is at war. However, an editorial appearing in the July 24, 1945, issue of the People's World captioned "Support the Strike of the Film Unions" reflected that this motion picture strike was no longer a jurisdictional dispute as it had originally been represented to be by the producers but that it has now been revealed to be a strike of the union versus anti-union forces. The editorial concluded by stating that every effort should be made by all conscientious workers to support the strike in every way.

According to Informant [redacted] it was obvious that the Communist Party and its members were whipping the situation toward the violent stage. During October of 1945 numerous individuals were injured and violence reached such a pitch that the public and traffic were not permitted in the vicinity of Warner Brothers Studio. This strike was settled on October 29, 1945, when an agreement was reached between high AFL union officials and Eric Johnston of the Motion Picture Producers Association.

Confidential Informant [redacted] related that the real purpose of the Conference of Studio Unions was two-fold: first, the union desired to keep the general labor situation agitated in line with the Communist Party program of creating confusion in the United States; and, secondly, to maintain intact the leadership of Herbert K. Sorrell.

A strike was again called on September 26, 1946, by the Conference of Studio Unions. Informant [redacted] as well as [redacted] who was in charge [redacted] advised that this strike was again a purely jurisdictional matter between the International Alliance of Theatrical Stage Employees and the Conference of Studio Unions. They stated that this was merely a continuation of the previous strike in 1945 which lasted for some eight months. This strike resulted in numerous strikers and union leaders being arrested in Los Angeles.

[redacted] of the [redacted] related that some 1189 defendants were arrested in connection with this strike.

According to the records of the [redacted] on October 11, 1946, 26 defendants were arrested at the Technicolor Studios, charged with violation of Section 23.10 of the Los Angeles Municipal Code which is parading without a permit. Following the arrests, however, this Section of the Municipal Code was declared unconstitutional by the Appellate Division of the Los Angeles Court which resulted in all 26 defendants' being dismissed.

[redacted] stated that on October 14, 1946, 208 defendants were arrested at Columbia Studios charged with violation of failure to abide by the Court's injunction which prohibited mass picketing at the studio unions. Of the original number arrested, 113 defendants pled guilty; 41 were dismissed for lack of evidence; 47 were found not guilty; 6 defendants are off the calendar pending other action while 1 defendant jumped bond and there is at present a bench warrant outstanding for him. The disposition of these cases involved fines being levied against those convicted ranging from $30 to $200 each.

The records also reflected that on October 26, 1946, 125 defendants were arrested at Columbia Studios for violation of Municipal Code 23.10 (parading without a permit). Of the 125 arrested, 3 defendants were dismissed for lack of evidence; 11 pled guilty, receiving fines up to $25 or sentences up to 5 days; 30 were convicted, in most cases fines being imposed of from $10 to $75, however, some fines were as high as $150; and in the case of James Shelton, he was sentenced to 30 days in jail. All of the above have appealed their cases. The trial on the additional 81 defendants is slated for October 15 pending the appeal of the 30 persons convicted in this case.

On November 15, 1946, 696 defendants were arrested at Columbia Studios charged with violating Municipal Code 23.10 (parading without a permit). Of these 600 pled guilty to the charge and each one paid a fine of $25; 88 defendants were dismissed for various reasons, it being pointed out by the Los Angeles City Attorney Donald M. Redwine that many of the officers used to make these mass arrests who were inexperienced and not in permanent status with the Police Department. Consequently they could not be used to testify which resulted in insufficient evidence in many cases. The records also reflected that two persons made bail and forfeiture was made later resulting in bench warrants being issued for these two individuals. 6 defendants were taken off the calendar because they are defendants in Superior Court on conspiracy counts and will be referred to hereinafter.

On November 16, 1946, at Columbia Studios, an additional 124 defendants were arrested for violation of the California Penal Code 166.4 which has reference to the disregarding of a Superior Court order which in this case was

an injunction prohibiting mass picketing. Of the 124 defendants, 70 were convicted. The minimum fine for each person was $300 and the maximum fine was $300 and one year in jail. 13 defendants were dismissed by the court because of insufficient evidence or the temporary status of the policemen making the arrests. 39 defendants were dismissed upon a motion of the City Attorney, and 2 defendants will be tried in October, 1947.

In addition to the above figures, [redacted] pointed out that there were 10 individual arrests made at various locations in the Hollywood area in connection with the motion picture strike.

Under date of November 22, 1946, the Los Angeles Daily News contained an article which reflected that felony indictments had been returned by the County Grand Jury on that date against 14 Hollywood film leaders for activity in the film strike. The article reflected that the 14 so indicted were arraigned before Judge William R. McKay and subsequently freed on $5,000 bail. Those charged were as follows:

Herbert K. Sorrell	Matthew Matison
Averill Berman	Carl Head
Ed Gilbert	Russell McKnight
Norval Crutcher	John Martin
James Skelton	Roy Tindall
Andrew Lawless	Frank Drdlik
Louis Whitman	Wilbur R. Higbie

Specifically, Sorrell is accused of advising and encouraging the Conference of Studio Unions' members in their picketing of Columbia Studios. Berman is alleged to have incited pickets at Metro-Goldwyn-Mayer Studios during which demonstration several Deputy Sheriffs were injured. Gilbert, Matison and Frank Drdlik are charged with having incited pickets to disregard court orders at various union meetings. Lawless was accused of an attack upon Henry Siccardi, a non-striking film technician, on October 22, 1946. Sorrell, Matison and Gilbert are also named as having advised picketing of Columbia Studios on November 14, 1946. The other men are alleged to have directed picketing activities.

On July 19, 1947, Frank Barnes, Assistant District Attorney in Los Angeles, California, related that the indictments against Berman, Skelton, Tindall and Drdlik were dismissed because of insufficient evidence. He also stated that a challenge to the indictment had been presented which contended that the Grand Jury had not been selected in a manner provided by law. He stated that the Grand Jury did not represent a true cross section of society. Following is a brief background as well as the Communist affiliations of each of the individuals originally indicted:

Averill Joseph Berman

Berman is a Radio Commentator who resides at 1116-4/5 Tamarind, Hollywood, California. He was born on April 19, 1919, at Minneapolis, Minnesota. Berman was released on bond on November 19, 1946, after having been charged with violation of California Penal Code, Sections 182, 409, 166, 245 and 518. With regard to Berman's Communist connections, there exists to date no documentary evidence of his membership in the Los Angeles County Communist Party. However, he has been active on behalf of Communist front organizations in the Los Angeles area. A pamphlet was made available entitled "Campus Currents", which is a bulletin published by the Four Freedoms Club of the American Youth for Democracy, in Los Angeles. Page 1 of this bulletin for November 12, 1945, carried a heading, "Averill Berman, Addresses First AYD Meeting." The article stated that Berman, CIO reporter and Army orientation lecturer, highlighted the first meeting of the Four Freedoms Club on Friday, November 10, 1945. On January 9, 1946, Confidential Plant Informant, [redacted] of the Los Angeles Office, made available documentary evidence of an address made by Berman at the American Youth for Democracy Conference held on October 21, 1945, at Los Angeles City College.

[redacted] an active informant of the Los Angeles Office [redacted] Section of the Communist Party, provided a mimeographed announcement on July 29, 1946, distributed by the Executive Committee of this Section of the Communist Party urging members to attend a mass meeting scheduled for July 29, 1946, at the Gilmore Stadium Auto Parking Lot. Agents of the Los Angeles Office attending this meeting reported that Gordon Williams, candidate for the 59th Assembly District, State of California Legislature, was the Chairman of this meeting and that he introduced Averill Berman. Following Berman's talk, Williams introduced Emil Freed as Chairman of the 59th District Communist Club.

The East Side Journal, a local Los Angeles newspaper, on March 27, 1947, commented on the opinion expressed by Averill Berman in his news analysis over radio station KXLA. The newspaper specifically reflected that Berman pointed out the danger of Fascism in the proposed outlawing of the Communist Party and that he stated that the battle ground "has changed to the community where we must fight the corruption of our educational system, police force and local courts".

Norval Dixon Crutcher

Crutcher is Secretary-Treasurer of Local 683 of the Film Technicians Union, International Alliance of Theatrical and Stage Employees. He resides

at 2050 Hightower Street, Los Angeles, California. Crutcher was born in Louisville, Kentucky, on October 17, 1889. Oliver Meeks of 111 West 7th Street, Los Angeles, stated that Crutcher joined the Communist Party in 1937 under the name of Norman Newman. [redacted] a discontinued paid informant of the Los Angeles Office who was formerly a member of the Los Angeles Police Department assigned to Communist and radical investigations, related that Crutcher joined the Communist Party on September 27, 1937, under the name of Norman Newman, having been recruited into the Party by Sidney Martin who was at that time one of the most active Communists in Hollywood.

[redacted] Elizabeth Bensen, a functionary of the Communist Party in Los Angeles, it was ascertained that in 1944 Crutcher held 1944 Communist Political Association Card 47439. According to this source, the membership card was issued on December 6, 1944. Through this same source, it was also ascertained that Crutcher was also a member of the commission which governed the cultural and miscellaneous groups in the Hollywood area. Confidential Informant [redacted] related that in 1944, Crutcher was a member of the Hollywood Democratic Committee, an organization known to have been infiltrated by and under the influence of Communists.

Frank J. Drdlik

This individual, who is a member of the Set Designers Union #1421, resides at 5922 Carlton Way, Hollywood, California. Drdlik was born on August 19, 1901, in Yugoslavia. He was naturalized on February 20, 1922, in Douglas County, Nebraska, having Certificate #1659434. On May 17, 1947, an extremely reliable but highly delicate source advised that Drdlik was a member of the Communist Party. The record which this source made available was dated on December 11, 1945, and indicated he most probably had Communist Party membership card #49925.

Edward McCreary Gilbert

Gilbert, who is Business Agent of the Set Decorators Union #1421, resides at 1051 East Magnolia Avenue, Burbank, California. Gilbert, who is 43 years of age, has been affiliated with the Communist Party in Los Angeles for a considerable length of time. Through a highly confidential but thoroughly reliable source it was ascertained on February 11, 1947, that Gilbert had returned from special leave to the Whitman Branch of the Communist Party.

Confidential Informant [redacted] of the Los Angeles Office who is a member of the Communist Party, attended a homecoming party of the Walt Whitman Communist Party Club in Los Angeles on December 1, 1945, held at the home of Art and Evelyn Shapiro, both Communists, in honor of returned veterans. According to this reliable source, Gilbert was in attendance at this meeting.

This same source advised that on January 11, 1946, at a meeting of the Whitman Club of the Communist Party, Gilbert was nominated for the position of Chairman but declined after George Sandy, Los Angeles County Financial Director of the Communist Party, stated that Gilbert was "tied up in studio unions".

Carl C. Head, also known as Earl Clark Head

Head is chairman of the Conference of Studio Unions and Assistant Business Agent of the Painters Union Local #644. He resides at 143 North Mariposa, Los Angeles, California.

Head, who is 51 years of age, has not been identified as a member of the Communist Party in Los Angeles to date.

Wilbur R. Higbie, also known as Ray Higby

Higbie, who is a member of the Carpenters Union Local #946, resides at 909½ South Catalina Street, Los Angeles. Higbie, who is 47 years of age, has no previous Communist record according to the Los Angeles Office.

Herbert Knott Sorrell

Sorrell is the Business Agent of Local #644, Studio Painters Union, AFL, and is the President of the Conference of Studio Unions. Sorrell resides at 1153 Norton Avenue, Glendale, California. At the time of his arrest in November, 1946, Sorrell was 49 years of age.

The [redacted] records also show that Sorrell was arrested on November 8, 1930, on a gambling charge. As a result of this arrest, he was fined $10 and given 5 days in jail. In October, 1946, Tom Cavitt, Representative of the California Tenney Committee Investigating Un-American Activities, provided the Los Angeles Office with a photograph of a receipt for a Communist Party membership book #60622 on which appears the signature "Herb Stewart". The signature appears to have been started as "So" and then the "T" written over the "o". This receipt refers to book #74283 signed "Herbert Stewart".

[redacted] California, furnished the Los Angeles Office on June 6, 1941, with a 1936 Communist Party registration blank filled out in handprinting under the Party name: "Herbert Stewart". The Bureau's Laboratory, after a handwriting comparison, positively identified the document as having been prepared by Herbert K. Sorrell. The Los Angeles Office has no documentary evidence of membership on the part of Sorrell in the Communist Party or the Communist Political Association since 1938.

[redacted] in Los Angeles, it was ascertained on October 31, 1945, that a discussion was had regarding the strike situation participated in by members of the Hollywood Section of the Los Angeles County Communist Party. During this discussion the probability of having Herbert Sorrell actually join the Communist Party was discussed. MacClelland, who at that time was a functionary of the Hollywood Section, terminated this discussion by stating she had discussed this possibility with Sorrell, who advised her he had considered it but decided not to because he would turn red in the face if someone were to ask him if he were a member and it was necessary for him to reply that he was not, knowing himself that he actually was. MacClelland stated that Sorrell had advised her he was conscious of the class struggle.

A 6-page information bulletin released by the International Alliance of Theatrical Stage Employees dated November 13, 1945, entitled "The Record of Herbert K. Sorrell, President of CSU (Conference of Studio Unions) and Strike Leader in the Hollywood Strike Commencing March 12, 1945" was obtained. The subheading for this bulletin was "Communist Activities from 1938 up to the Present time". According to this bulletin, Sorrell was associated with the following organizations. The following quotations are taken directly from the bulletin:

"1. Motion Picture Democratic Committee. Herbert K. Sorrell was a member of this Executive Board and continued actively to support the new position of the organization, which was in strict conformance with the Communist Party line.

"2. Hollywood Democratic Committee. Herbert K. Sorrell now emerges as a member of the Executive Board of this organization, whose program is just the reverse of its predecessor where he was also a member of the Executive Board.

"3. Labor's Non-Partisan League. Herbert K. Sorrell was State President of this organization and opposed the third term for President Roosevelt, denouncing him for leading us into war.

"4. Patterson Slate. This organization opposed aid to England and was strictly isolationist. It followed the Communist Party line and was in sympathy with the aims of the Party.

"5. Workers Alliance. Herbert K. Sorrell was one of the speakers at a mass demonstration of this organization before the Hollywood District SRA headquarters, 245 South Western Avenue, March 7, 1940.

"6. National Federation for Constitutional Liberties. The Attorney General of the United States has pronounced this organization to be a Communist front. Herbert K. Sorrell in the official announcement of the meeting appears as one of the sponsors of this organization. This organization has followed every twist and turn of the Communist Party Line and is still in operation.

"7. Yanks Are Not Coming Committee. Herbert K. Sorrell was listed as one of the speakers at the Student Union, University of California at Los Angeles, on April 18, 1940. The purpose of the meeting was to induce the students of the college to stage a 'peace strike'.

"8. Schneiderman-Darcy Defense Committee. Herbert K. Sorrell was a member of the committee to protest the deportation of William Schneiderman and Samuel Darcy, two top officials of the Communist Party.

"9. Earl Browder. Sorrell sent a petition demanding the immediate release of Earl Browder, head of the Communist Party in the United States, during his incarceration in the Atlanta Penitentiary.

"10. Leo Gallagher Testimonial. Sorrell was one of the sponsors of a testimonial dinner given in honor of Leo Gallagher, Communist of the law firm of Katz, Gallagher and Margolis, given at the Wilshire Bowl in Los Angeles on June 2, 1941.

"11. Harry Bridges Committee to Defeat Deportation. Herbert Sorrell was one of the signers of an open letter addressed to the President of the United States protesting the deportation of Bridges.

"12. American Youth for Democracy. On December 1, 1944, the AYD in the Los Angeles area held a meeting for the celebration of the first anniversary of the change of the name Young Communist League to American Youth for Democracy. Herbert K. Sorrell was one of the sponsors of the meeting.

"13. People's World Press Conference. The People's World is a Communist publication on the West Coast. On August 4, 1943, a press conference was held for the benefit of this publication at 2936 West 8th Street, Los Angeles, California. Sorrell was one of the sponsors of the conference.

"14. Third Annual Convention, Los Angeles County Communist Party. This convention was held April 29 and 30 and May 1, 1938, at 121 West 18th Street, Los Angeles. Herbert K. Sorrell has denied that he has ever been a member of the Communist Party. A photostatic copy of the minutes of the above Communist convention shows the following names written on the back page: William Schneiderman, State Secretary of the Communist Party, District 13; Don Healy; High Wilkins; Herb Sorrell and Urchel Daniels."

Andrew Lawless

Lawless is a member of the Studio Painters Union #644 and resides at 10736 Lawler Street, Los Angeles, California. At the time of his arrest Lawless gave his age as 45.

On October 4, 1946, [redacted] Los Angeles, advised the Los Angeles Office by telephone that [redacted] Andrew Lawless, a carpenter, was taking a leading part in the studio strike in Hollywood. He described [redacted] Andrew as a "right-hand man of Herbert Sorrell." He stated [redacted] was a loyal American citizen who was not a member of the Communist Party. [redacted] further related that [redacted] readily admitted the fact that there were numerous Communists in the Conference of Studio Unions.

Confidential Informant [redacted] of the Los Angeles Office advised that Andrew Lawless was "one of the sluggers for Herbert Sorrell." [redacted] related that, although Lawless has "played along with the Communists," he did not believe him to be an actual member of the Communist Party.

Russell L. McKnight

McKnight is the President of Local #683 which is the Film Technicians Union affiliated with the International Alliance of Theatrical Stage Employees. McKnight resides at 4317 Bakman Street, North Hollywood, California, and at the time of his arrest in November, 1946, he gave his age as 38.

The masthead of the November, 1943, issue of the International Alliance of Theatrical Stage Employees, Local 683, publication called "Flashes" reflects that Russell L. McKnight was President of the organization. Norval D. Crutcher, previously identified as a Communist, was Secretary and Treasurer.

On July 21, 1947, [redacted] who is an investigator of the Los Angeles District Attorney's Office, exhibited a sworn statement which he

took from [redacted] in the office of the International Alliance of Theatrical Stage Employees on April 1, 1947. This statement was taken in connection with the Conference of Studio Unions' Strike. The following excerpts were taken from this statement reflecting McKnight's Communist tendencies. According to [redacted] in 1944 he was working as technical editor of the magazine "Flashes." He related that during this period he differed with the policies of McKnight who was the editor of the magazine. He stated he told McKnight that he was plugging Communism and that it was [redacted] desire that the magazine contain writings of a technical nature. [redacted] stated it was his wish to publish a magazine representative of the film technicians and not a magazine dealing in politics or Communism. Continuing his comments regarding his differences with McKnight in the publication of the magazine, he stated as follows:

> "Then when he went so far to the left that I couldn't take it any longer -- I couldn't ask people like Bell and Howell to advertise in a paper that showed a cartoon of Westbrook Pegler living in a sewer and called the President a Fascist. I couldn't go for that. Then he called me a Fascist and I resigned. I told him I won't go on with this stuff. He said, 'O.K., across your card at the union office which I have filed I have written "traitor"'. I said, 'All right then, and when your office is some day broken into by the FBI, I will be very happy to have them see that record, that I was not one of your party.' Those are my exact words to him."

Confidential Informant [redacted] of the Los Angeles Office, reported that Russell McKnight ran for the Los Angeles City Council from the Hollywood area in the 1947 Spring elections, but was defeated. He advised that the Communist Party supported McKnight and commented as follows regarding the Communist Party support given him. [redacted] stated he was present at a meeting of the Communist Club held on February 18, 1947, at which John Stapp, Hollywood functionary of the Communist Party, stated that the Party agreed to handle completely the 125 precincts in the second district for the McKnight campaign, working in the name of the campaign and not in the name of the Party. He stated that the progressive AFL had come out in favor of McKnight. He related that the Communist Party was only supporting and not endorsing McKnight, continuing that "We endorse only Communist candidates."

John R. Martin

Martin is the Business Representative of Local 683, Film Technicians Union, and resides at 2144 Midvale Avenue, West Los Angeles.

The Hollywood Reporter for March 2, 1945, (a trade paper) stated that John R. Martin was a member of the Board of Hollywood Guilds and Unions. Confidential Informant [redacted] related that an organization known as the "Motion Picture Labor Committee for Political Action" was set up on September 6, 1943, at a meeting held at 1627 Tujunga Boulevard. The purpose of this organization, according to [redacted] was ostensibly to take part in the forthcoming elections, nationally and locally and to elect candidates favorable to the cause of the Communist Party. John R. Martin attended this meeting representing his Local Union #683. The masthead of the November, 1943, issue of "Flashes," previously identified, reflected that Martin was the Business Agent with known Communist Norval D. Crutcher, previously referred to herein, as Secretary-Treasurer.

Matthew Irving Matison (frequently spelled Mattison)

Matison is the President of the Screen Story Analysts Guild. He resides at 8441 Ukon Trail, Court #2, Canoga Park, California. Matison was born in Boston, Massachusetts, on May 30, 1915. The records of the Registry Department in the City of Boston reflect that Matison's father and mother were born in Russia.

On March 25, 1945, Confidential Informant [redacted] a paid reliable informant of the Los Angeles Office, [redacted] Communist Party headquarters in Los Angeles, produced a piece of paper with the following notation thereon:

> "(March 20, 1945). Matthew Matison, No. 75899 (1945) from East End Club, Pittsburgh, Pennsylvania. Has no transfer. Lives with George Maki of the East Los Angeles Club, 4306 East 5th Street, Los Angeles 22. Looking for work. From New England."

Through this same source, it was ascertained in March, 1945, that Matthew Matison, who was issued Communist Political Association membership card 75899 was transferred from the East End Club of Pittsburgh Communist Political Association to the Los Angeles County Communist Political Association. It was also ascertained through a highly confidential and delicate source that Matison was a member of the North Hollywood Section of the Los Angeles County Communist Party during 1946.

James N. Skelton

The Business Agent of Local 946 of the Studio Carpenters, AFL, Skelton resides at 3760 Dover Street, Los Angeles, California. According to Confidential Informant [redacted] Skelton is not a Communist and he is definitely anti-Communist. He stated that Skelton accepts the support of the Communists to try to win the strike for the Conference of Studio Unions.

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Roy Tindall, with alias Roy Tyndall

Tindall is the Business Agent of the International Brotherhood of Electrical Workers, Local #40. He resides at 1225 North Highland, Los Angeles, California. There is no information available in the Los Angeles Field Division reflecting that Tindall has any connections with the Communist Party.

Louis Whitman

This individual is a member of the Studio Carpenters Union Local 946 and was a picket captain in the Conference of Studio Unions' strike. He resides at 935½ North Vendome Street, Los Angeles. At the time of Whitman's arrest, he gave his age as 50 and Social Security number as 067-16-0680. The Los Angeles Office has no information or evidence that Whitman is a member of the Communist Party.

The Los Angeles Daily News of July 7, 1947, carried an article reflecting that 11 major Hollywood Studios in the International Alliance of Theatrical Stage Employees were sued on July 7, 1947, for $43,000,000 by the striking Conference of Studio Unions. According to the article, former Attorney General for the State of California, Robert W. Kenny, and his law partner, Morris E. Cohn, filed suit in Federal Court. The suit was based on the provisions of the Sherman Anti-Trust Act charging the existence of a "back scratching" agreement between the producers and the International Alliance of Theatrical Stage Employees to kill off competition in their respective fields. If the International Alliance of the Theatrical Stage Employees helped the major studios kill off independent competition, the suit said, the International Alliance of Theatrical Stage Employees would help the major producers crush the Conference of Studio Unions. The suit charged that Willie Bioff, former head of the International Alliance of Theatrical Stage Employees, who, according to the news article, was convicted of extorting bribes in the film industry still "formulates, directs and supervises the affairs of the defendant, the International Alliance of Theatrical Stage Employees." The article also reflected that this was the second million dollar suit filed in four days relating to the 10 month old Conference of Studio Unions' strike. Sixteen members of the AFL Studio Carpenters Brotherhood asked for $28,000,000 in back pay in a suit filed against the major producers and the International Alliance of Theatrical Stage Employees.

Screen Writers Guild

The Motion Picture Almanac for 1942 and 1943 reflected that the Screen Writers Guild was an affiliate of the Authors League of America, Inc.

The Authors League of America does not have a local organization in Los Angeles. The representative of the Authors League of America in Los Angeles until recently was Ann Roth Morgan, who was secretary of the Screen Writers Guild. According to a highly confidential but most delicate source, Morgan was a member of the Communist Party, USA, assigned to Branch A-1 of the Northwest Section, and as of November 19, 1945, was a member of the Communist Party, Northwest Section, Los Angeles, California.

The Hollywood Press Times (a weekly "throw away" tabloid which according to informant [redacted] followed the Communist Party line) for November 10, 1944, reflected that the Screen Writers Guild was organized in 1933 in the Hollywood motion picture industry. Informant [redacted] has reported that this was one of the first unions in the cultural field to come under the influence of Communists in Hollywood. He related that among the original organizers were John Howard Lawson, Samuel Ornitz, and Guy Endore. These individuals who have been identified as Communists, are referred to in Section I of this memorandum where their Communist affiliations are set forth. According to [redacted] John Howard Lawson, Robert Rossen, Lester Cole, Hugo Butler, Waldo Salt, and Ring Lardner, Jr., are among the leading Communists in the Guild who have been most influential in the forming of its policies. All of these individuals have been identified as Communists and their Communist affiliations are set out in Section I of this memorandum.

[redacted] stated that between 1935 and 1939, he realized that Communists were gaining control of the Screen Writers Guild. He related that the Communists gained this control through their untiring efforts in seeking to project their ideals in the Guild. He stated that they called more meetings "than any human being but one interest in Communism could ever desire to attend." He recalled specifically that from 1935 to 1939 he spent almost all of his evenings attending meetings primarily directed at his personal effort to keep the Communists from controlling the Screen Writers Guild. He related that after years of fighting, he found it impossible to do anything about the Communist control of the Guild which resulted in his withdrawing his membership. He emphatically stated that there was no question in his mind but that the Communist element was in complete control despite the fact that the majority of the membership in the Screen Writers Guild, in his opinion, were neither Communist members nor Communist sympathizers. This source related that John Howard Lawson has a strong influence on the members of the Executive Board of the Screen Writers Guild. He related that in his opinion, John Howard Lawson, Gordon Kahn and Ring Lardner, Jr., are the three most dangerous Communists in Hollywood.

According to the organization's official publication in June of 1945 there were approximately 13,000 members of the Screen Writers Guild.

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Of this number about 100 were identified as Communists at that time through information obtained by a very confidential but extremely delicate source. The names of these individuals who are still affiliated with the motion picture industry are set out in Section I of this memorandum. In addition, a great many others, according to [redacted] were associates of Communists, reported to be sympathetic to Communist ideologies and/or members of Communist front organizations.

However, in order to show the true significance of these figures, it is necessary to consider the reports of such confidential informants as [redacted] as well as [redacted] Motion Picture Alliance for the Preservation of American Ideals, the latter group having been formed to oppose Communist influence in the motion picture industry during February of 1944. These informants have stated that the Screen Writers Guild is actually controlled and operated by between 100 and 300 members who take an active interest in the work of the organization. As a further clarification of these figures, it was noted that in January of 1946, the "Screen Writer," the official publication of the Screen Writers Guild, contained a report reflecting that there were 1317 members of the Screen Writers Guild. The report classified 972 members as being active and 345 as associate members. The associate members were identified as writers who have been elevated to directorships or producerships in the motion picture industry. It also pointed out that of the 972 members of the Screen Writers Guild, only 366 were employed at that time in the eight major studios in the motion picture industry.

Informant [redacted] related that the majority of the members of the Screen Writers Guild belonged to the Guild as a bargaining agency and not for any "political reasons." However, Communists belong to the Guild for "political reasons." Hence the majority of the members of the Screen Writers Guild do not attend the regular meetings and take no active interest in the Guild. [redacted] of the Motion Picture Alliance, [redacted] California, reported that for 14 years he carried on an open fight with the leaders of the Screen Writers Guild due to the fact that it was completely dominated and controlled by Communists since its organization. He identified the following individuals as the principal figures in the Communist controlled group.

John Howard Lawson	Lester Cole
Sam Ornitz	Borris Ingster
Gordon Kahn	John Bright
Fred Rinaldo	Dorothy Parker
Dashiell Hammett	Marian Spitzer
Donald Ogden Stewart	Ring Lardner, Jr.

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[redacted] stated that he is certain that these individuals are all Communists. He continued by relating that many years ago he thought a man could not be called a Communist unless he carried a card (Communist Party membership card) but that he has come to learn that the most dangerous Communists do not carry cards. He related that he could prove every one of these individuals was a Communist by his strict adherence to the Communist Party policy over the past 14 year period.

According to the Hollywood Reporter a Hollywood studio daily paper, dated August 21, 1946, the "second report on Un-American Activities in California, published by the Joint Fact-Finding Committee of the State Legislature, stated that the Committee members consider John Howard Lawson one of the most important Marxist strategists in Southern California. John Leech, former Secretary of the Communist Party for Los Angeles County, testified before the Los Angeles County Grand Jury that Lawson had been sent from New York to Hollywood by the Central Committee of the Communist Party and that he had immediately become active in Hollywood Study Clubs and in the Communist faction of studio unions, particularly in the organization of the Screen Writers Guild. Leech stated that Lawson became a dominant figure in Communist Party drama groups and attended Communist Party faction meetings in New York and Hollywood. Thus, Leech's testimony establishes that the Screen Writers Guild's founder, the first president, came directly to Hollywood from Communist Headquarters in New York and that the establishment of the Screen Writers Guild was the mission he was entrusted with by that headquarters. Lawson was the first commissar of thought planted by the Communist Party in the motion picture industry."

[redacted] International Alliance of Theatrical Stage Employees, on July 17, 1947, stated that the Screen Writers Guild is definitely under the control of the Communist Party, principally through three men, John Howard Lawson, its founder; Gordon Kahn and Emmet Lavery, the present President of the group. According to this source, all three of these individuals are Communists. He stated that they do not necessarily have membership cards in the Party so far as any documentary proof is concerned but their policies and dealings in the Screen Writers Guild which have always coincided with the current Communist Party line, cause him to believe they are Communists. He related he thinks Lavery knows what "the score is" and "Party member or not, he is not being innocently taken in by the Communist Party."

The Communist connections of Kahn and Lawson are set out in Section I of this memorandum.

There is no evidence in the Los Angeles Office indicating Lavery is a member of the Communist Party. However, [redacted] Communist functionary [redacted] who is now acting as an

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informant for the New York Office, related that Emmet Lavery is supposed to be a well-known Catholic. According to [redacted] it was felt by the Party that because of Lavery's being known as a Catholic, Lavery could be effective where a man better known for his Communist connections might have been at a disadvantage. Although supposedly a Catholic, [redacted] related Lavery was regarded by Communist Party leaders at the National Headquarters as a loyal and faithful follower of the Communist Party Line. [redacted] remarked that Lavery might not have been as much under the influence and control of the Communists at the outset of his affiliation with the Guild as he became later on. He may have eventually become an actual member of the Communist Party although [redacted] was not sure of this. In any case, Communist leaders were well aware of Lavery's weaknesses and made very good use of him in connection with their program in the Screen Writers Guild.

[redacted] related that, with regard to the Screen Writers Guild generally, the Communists were either organizers of or a big factor in the organization of the Screen Writers Guild. He stated that the Communists definitely have control of this organization and that the development of the Guild was part of the Communist program to infiltrate the movie industry and to dictate policies to the industry. He stated that he recalls hearing the Screen Writers Guild and its activities discussed by the Communist leaders and remembers discussions by the Cultural Committee of the Communist Party in which it was agreed that the control of the writers in Hollywood would provide the wedge for control of all Hollywood. The purpose of the Guild, he stated, was to obtain better conditions for its members and to further the Communist Party's position in influencing public opinion. After the Guild was fully organized, [redacted] related the Party used it in many ways including for the purpose of "pulling the leg of management." In accordance with Communist Party strategy of using the negative approach when the positive was found to be unsuccessful or unsuitable, the Guild was also utilized successfully for its "disintegrating effect. [redacted] explained that he meant by this that management and influential persons were forced into line to avoid criticism. So-called "experts" within the Guild have been, by belittling and harping along certain lines, effective in isolating persons who opposed the Party's line or at least were successful in destroying their effectiveness. [redacted] knows from reports seen by him at the Daily Worker Office and at Party Headquarters, that at the time he left the Party which was in the Fall of 1945, the Guild was as completely under the Party's control as such organizations as the International Workers Order.

The May, 1946, issue of "Screen Writer," listed the Screen Writers Guild's studio chairmen. This list included Melvin Levy for Columbia Studios, Isobel Lennart for Metro-Goldwyn-Mayer, Abe Polonsky for Paramount, and Henry Myers for RKO. All of these individuals have been identified as Communists and their Communist affiliations are set out in Section I.

According to the "Screen Writer," Volume No. III, No. 2, dated July, 1947, the present officers and executive board members of the Screen Writers Guild are as follows:

Ernst Lavery	President
Mary McCall, Jr.	First Vice President
Howard Estabrook	Second Vice President
Hugo Butler	Third Vice President
F. Hugh Herbert	Secretary
Harold Buchman	Treasurer

Executive Board

Melvill Baker	F. Hugh Herbert
Harold Buchman	Talbot Jennings
Hugo Butler	Ring Lardner, Jr.
James M. Cain	Ranald MacDougall
Lester Cole	Mary McCall, Jr.
Philip Dunne	George Seaton
Howard Estabrook	Leo Townsend

Alternate Executive Board Members

Maurice Rapf	Henry Myers
Gordon Kahn	David Hertz
Isobel Lennart	Morris E. Cohn, Counsel
Valentine Davies	Alice Pennenman, Secretary

Of the above 28 officers and executives the following 10 are, or have been, members of the Communist Party.

Harold Buchman

Buchman has been identified through a highly confidential but most delicate technique on August 31, 1944, January 8 and 16, February 26 and November 19, 1945, as a member of the Northwest Section of the Los Angeles County Communist Party or Communist Political Association. Through this source it was also ascertained that he was a functionary of the Party and held 1945 Book #46802.

Hugo Butler

Through this same source it was ascertained on August 31, 1944, January 8 and 16, 1945, and February 26, 1945, that Butler was a member of Branch A-3 of the Northwest Section of the Los Angeles County Communist Party and that he had been a member of the Communist Political Association.

Lester Cole

The same source advised that on August 31, 1944, January 8 and 16, 1945, and February 26, 1945, Cole was a member of Branch A-3 of the Northwest Section of the Los Angeles County Communist Political Association and his 1945 Book Number was 46805.

David Hertz

The same confidential source also related that on January 16, 1945, Hertz was a member of the Northwest Section of the Los Angeles County Communist Political Association.

Gordon Kahn

The same source related that on August 31, 1944, January 8 and 16, February 26, and November 19, 1945, Kahn was a member of the Northwest Section of the Communist Political Association or the Communist Party. His 1945 Book was #46823.

Ring Lardner, Jr.

On August 31, 1944, January 8 and 16, February 26 and November 19, 1945, the same confidential source advised that Lardner was a member of Branch A-1 of the Los Angeles County Communist Political Association or Communist Party. He held 1945 Book #46806.

Isobel Lennart

The same source related that on August 31, 1944, January 8 and 16, February 26, and November 19, 1945, Lennart was a member of the Northwest Section of the Los Angeles County Communist Party or the Los Angeles Communist Political Association. She held 1945 book #46816.

Henry Myers, also known as Henry Meyers

On August 31, 1944, January 8 and 16, and February 26, 1945, the same source advised that Myers was a member of the Los Angeles County Communist Political Association and in 1945 held Book #41819.

Maurice Rapf

On August 31, 1944, January 8 and 16, February 26 and November 19, 1945, Rapf was a member of Branch A-1 of the Northwest Section of the Los Angeles County Communist Political Association or Communist Party, according to the same source. In addition this source reported that he was a member of the Communist Party in 1943, at that time listed as a functionary of the Northwest Section.

Leo Townsend

On August 31, 1944, January 8 and 16, February 26 and November 19, 1945, Townsend was a member of Branch A-1 of the Northwest Section of the Los Angeles County Communist Party and held 1945 Book #41824. In addition, he was also a member of the Communist Political Association.

Former Special Agent [redacted] 1946, ascertained that Ann Roth Morgan, 660 Westmont Drive, Los Angeles, and Ruth Birnkrant were employed as secretaries in the office of the Screen Writers Guild. This highly confidential but delicate source, referred to above, on January 16, 1945, identified both of these women as members of the Los Angeles County Communist Political Association.

The "Screen Writer", which is the official publication of the Screen Writers Guild, is a monthly publication. The following individuals are responsible for its publication, according to Volume 3, Number 2, dated July, 1947:

Editor:	Gordon Kahn	
Director of Publications:	Robert Shaw	
Editorial Committee:	Art Arthur	Herbert Clyde Lewis
	Martin Field	Harris Gable
	Richard Hubler	Lester Koenig
	Isobel Lennart	Ronald MacDougall
	Bernard Schoenfeld	Theodore Strauss

In addition to the above, a review of the December, 1946, and January, 1947, issues of the Screen Writer was made and it was noted that the following individuals have had responsibilities in connection with the publication of the magazine:

Editorial Committee:	Sidney Boehm
Director of Publications in 1946:	Harold J. Salemson
Editorial Committee:	Paul Trivers
Editor in 1946:	Dalton Trumbo
	Adele Buffington
	Philip Dunne
	Ring Lardner, Jr.
	Sonya Levien
	Stephen Morehouse Avery

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Of the 21 individuals listed above, 8 are or have been members of the Communist Party or Communist Political Association. They include:

Herbert Clyde Lewis	Bernard Schoenfeld
Theodore Strauss	Paul Trivers
Dalton Trumbo	Gordon Kahn
Isobel Lennart	Ring Lardner, Jr.

The Communist connections of these individuals are set out in Section I of this memorandum.

Exemplar of the influence had by these Communists within the organization was the October, 1946, issue of the "Screen Writer". In this publication, an editorial appears concerning the Communist-inspired American Authors Authority; an article concerning the scope of the Screen Writers Guild; a third article by Communists Howard Dimsdale and Guy Endore; a fourth article on a technical phase of writing; the fifth on opinions and motion pictures; and the sixth by Communist screen writer Lester Cole on wage negotiations for screen writers. The Communist affiliations of Howard Dimsdale, Guy Endore and Lester Cole are set out in Section I.

In the back of the publication, there is a section entitled "News Notes". An analysis of these notes also clearly shows how the Communist cause is disseminated by this publication. For example, "News Notes" in this issue carried an announcement by the California Labor School, a Communist inspired group, of a series of courses, a production by the Communist influenced Actors Laboratory, an announcement of the Communist influenced People's Educational Center carrying details of the curriculum of this school as well as a report concerning the Hollywood Writers Mobilization, a Communist influenced group. The Communist connections of the Actors Laboratory, the People's Educational Center, and the Hollywood Writers Mobilization are set out in Section III of this memorandum.

The American Authors Authority, previously referred to, was said to have been established and conceived by the Screen Writers Guild. The inception of this plan, according to the "Screen Writer", resulted from a meeting of the Screen Writers Guild Original Material Committee of which Communist Ring Lardner is the head. Confidential Informant [redacted] advised on December 13, 1946, that the American Authors Authority is a proposed agency to be set up by the Authors League of America and its affiliated branches, the Authors Guild, the Dramatists Guild, the Radio Writers Guild and the Screen Writers Guild. The purpose of this agency is to protect the economic interests of all writers and authors of every kind who write for

the screen, for publishing houses, magazines, radio, etc., by making this agency in effect an over all "holding agency" of all the written material produced by the writers in the United States. The formation of this American Authors Authority is based on one central idea, that is, that no writer may sell outright to any film company or publisher of any kind his written material but that such written material shall be "leased" only and that the copyright of all such material is assigned by the writer to the American Authors Authority when it is offered for sale originally. Thus, while the writer is technically the owner of the story, article or screen play, the copyright on same would be held by the American Authors Authority under its control. The American Authors Authority maintains that there are only three issues involved in the plan and states them as follows:

1. Under the authority they (the film producer or publisher) will not through re-makes be able to make two or more profits out of one story purchased.

2. They will be restrained from accepting as a free gift from the writer his secondary rights in any piece of material such as television, radio, serial, etc.

3. They will be restrained from freezing a writer's material on their shelves for an indefinite period while he watches the chances for other sales pass by.

Confidential Informan[redacted]related that the formation of the American Authors Authority within the Screen Writers Guild of Hollywood "has a relation to the general activities of the Communist Party as shown by the individuals of the over all committee of that guild and who are given the task of putting it across." The names appearing in this committee as reported by [redacted]are as follows:

Emmet Lavery, Chairman	Ring Lardner, Jr., Vice President
Robert Ardrey	Arthur Edmund Beloin
Alvah Bessie	True Boardman
James M. Cain	Morris E. Cohn
Philip Dunne	Joseph Fields
Aubrey Finn	Everett Freeman
Frances Goodrich	Albert Hackett
T. Hugh Herbert	Boris Ingster
Albert Maltz	Mary McCall, Jr.
Sam Moore	Arch Oboler
William Pomerance	Allen Rivkin
Adele Rogers St. John	Louise Rousseau
Arthur Schwartz	

Ring Lardner, Jr., Alvah Bessie and Albert Maltz have been identified as Communists in Section 1 of this memorandum. In addition, through a highly confidential but very delicate source, Aubrey Finn was identified August 31, 1944, January 8 and 16, and February 26, 1945, as a member of the Communist Party on special leave since December, 1942, having entered that status in January, 1943, from Branch-D of the Northwest Section of the Los Angeles County Communist Party. In 1943 his Communist Party Book was #215153.

Through this same source on January 16, 1945, Sam Moore was identified as a member of Branch D of the Northwest Section of the Los Angeles County Communist Political Association. He was educational director of that Branch and was assigned Book #44635.

Through this same source, William Pomerance on January 16, 1945, was identified as a member of Branch A-3 of the Northwest Section of the Los Angeles County Communist Political Association and was assigned Communist Book #46294.

In this connection it is of interest to point out that it was ascertained [redacted] Lawson on May 23, 1946, stated in a conversation with Bert Bargeman that the best method to fight "Fascism" was to Communize the writers and producers in Hollywood and, eventually, control every picture and fiction story produced in Hollywood. He continued that perhaps one day it would be possible to control every news article in the United States that the people read. By way of identification concerning Bert Bargeman, it should be pointed out that at that time she was employed as a secretary at the Hollywood Writers Mobilization.

It is through the Communists in this group, the Screen Writers Guild, that Communist ideology is disseminated to the fellow traveler, Communist sympathizer, and unsuspecting writers who are affiliated with the Guild in the motion picture industry. The Communists and Communist pressure in the Guild thus caused the injection into motion picture scripts of Communist propaganda and the elimination of anti-Communist statements and scenes from original motion picture scripts.

Screen Writers Guild Members Connected with the
Office of War Information Overseas Film Program

In July of 1945 over fifty writers, all members of the Screen Writers Guild, were working on scripts for pictures to be produced in conjunction with the Office of War Information Overseas Film Program. Among the editorial board members were the following members of the Screen Writers Guild:

John Howard Lawson	Robert Rossen
Marc Connelly	Howard Estabrook
Sidnay Buchman	Howard Koch
Charles Brackett	Harry Tugend
John Houseman	Talbot Jennings

John Howard Lawson, Sidney Buchman and Robert Rossen have been identified as Communists, and their Communist Party affiliations are set out in Section I.

Marc Connelly has been reported by Informant [redacted] in 1944 as having been a member of the Communist Party. [redacted] has also stated that he was a member of the League of American Writers and the Hollywood Democratic Committee. The Communist connections of these two organizations are set out in Section III of this memorandum.

Charles Brackett has been identified by Informant [redacted] as having been a member of the Screen Writers Guild. The League of American Writers and the Hollywood Democratic Committee.

John Houseman has been identified by Informant [redacted] as having been a member of the League of American Writers. The People's World, a Communist publication for June 10, 1944, reflected that Houseman was a member of the Hollywood Writers Mobilization.

Howard Estabrook has been identified by Informant [redacted] as having been a member of the League of American Writers, an instructor at the Peoples Educational Center in Hollywood and a member of the Executive Council of Hollywood Democratic Committee.

Informant [redacted] has reported that Howard Koch has been a member of the League of American Writers, The Screen Writers Guild, and the Hollywood Independent Citizens Committee for the Arts, Sciences and Professions.

Informant [redacted] has related with regard to Harry Tugend that he was a member of the Screen Writers Guild and a member of the Hollywood Democratic Committee. The People's World for June 10, 1944, reflected that Tugend was a member of the Hollywood Writers Mobilization.

According to Informant [redacted] Talbot Jennings was a member of the League of American Writers and the Screen Writers Guild.

As has been previously indicated in this section the organizational affiliations of the above individuals have been set out to show that these individuals have been connected with organizations which have been infiltrated by Communists or are under the influence of Communists. The organizations with which these individuals are affiliated are discussed in Section III of this memorandum.

Screen Actors Guild

On April 10, 1947, Special Agents of the Los Angeles Office interviewed Ronald Regan and his wife, Jane Wyman, at their request in order that they might furnish information to this Bureau regarding the activities of some members of the Guild who they suspected were carrying on Communist Party work. Reagan advised that the Screen Actors Guild had 12 officers and that the work of the Guild was carried on principally through the Executive Board composed of 12 officers plus past presidents.

Reagan and his wife advised that for the past several months they had observed during the Guild meetings there were two "cliques" of members, one headed by Anne Revere and the other by Karen Morley which on all questions of policy confronting the Guild, followed the Communist Party Line. Reagan related that Revere and Morley do not appear to be particularly close, but whenever an occasion arises necessitating the appointment of some member to a committee or to an office, the two cliques invariably either nominate or support the same individual. Reagan and his wife listed the following actors and actresses as supporting Revere and Morley:

Alexander Knox	Howard DeSilva
Hume Cronyn	Dorothy Tree
Howland Chamberlain	Senela Hoyale

Reagan also mentioned Larry Parks has also supported this group on several occasions. Of the individuals mentioned by Reagan and his wife, those known to the Los Angeles Office as being or having been members of the Communist Political Association or the Communist Party are as follows:

Anne Revere	Karen Morley
Howard DeSilva	Dorothy Tree
Howland Chamberlain	Larry Parks

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Regan advised that recently an actor by the name of Lloyd Gough appeared to be a particularly close friend of Karen Morley and had very vociferously supported Revere and Morley. He stated that Gough had recently been named Chairman of the clique within the Guild which calls itself the "Combined Actors Committee". He related that this Committee includes in its membership the element which he and his wife consider the radical element. He also related that this group apparently meets separately prior to the Guild meetings and agrees on the policy it will follow at the meetings. Lloyd Gough was identified as a member of the Communist Party through a highly confidential but very delicate source in May of this year. Through another very reliable but extremely delicate source, it was ascertained that the records of the Communist Party have reflected that 71 members are listed as actors or actresses. Of this number, 54 have been verified through the Guild as Guild members, 42 of which are in a current status. This verification was made on July 31, 1947.

The following 42 persons currently in good standing with the Screen Actors Guild are known to be members of the Hollywood Section of the Los Angeles County Communist Party and/or former members of the Los Angeles County Communist Political Association. The Communist affiliations of these actors and actresses are set out in Section I of this memorandum.

Georgia Backus	Helen Beverly
Roman Bohnen	Lloyd Bridges
Joseph Bromberg	Morris Carnovsky
Howland Chamberlain	Lee Cobb
Howard DeSilva	Mary Jo Ellis
Virginia Farmer	June Foray
Julie Gibson	Jody Gilbert
Lloyd Gough	Freddy Graff
Alvin Hammer	Tom Holland
Victoria Horne	Victor Killian
Mark Lawrence	Canada Lee
Norman Lloyd	Ray Mayer
John (Skins) Miller	Patricia Miller
Karen Morley	Ruth Nelson
Larry Parks	Stanley Prager
Lucien Privel	Anne Revere
Amelia Romano	Shimen Ruskin
Robin Short	Art Smith
Gale Sondergaard	Dorothy Tree
Peter Virgo	Ernest Whitman
Lynn Whitney	Buddy Yarus

Screen Cartoonists Guild

Confidential Informant [redacted] of the Los Angeles Office advised that the Screen Cartoonists Guild was organized and founded in the motion picture industry in Hollywood, California, during the Fall of 1939 as an independent union having jurisdiction over cartoonists, sketch artists and animators who were engaged in the motion picture industry.

He related that this union continued as an independent union until the Spring of 1941 at which time it secured a charter of affiliation with the AFL. [redacted] stated that after the charter was granted, a strike was called at the Walt Disney Studios which lasted for about 40 days. This strike according to [redacted] brought out conclusively that the Screen Cartoonists Guild was Communist infiltrated and was evidenced by the fact that the entire strength of the Communist machine in the Los Angeles and Hollywood areas was thrown into the strike, resulting in the anti-Communist unions in the studios entering the dispute to bring about a settlement. The strike was settled on July 9, 1941, with the Screen Cartoonists Guild gaining its objectives by being recognized as the sole barganing agency for the cartoonists and the Communists in the Cartoonists Guild considered this a major victory.

[redacted] related that the persons chiefly responsible for the organization and founding of this guild included the following individuals:

Herbert K. Sorrell	David Hilberman
Ed M. Gilbert	Arthur Babbitt
Phyllis Lambertson	George E. Bodle
William Littlejohn	

It should be noted with regard to the above that Herbert K. Sorrell is a former Communist. His background is set out under the section devoted to the Conference of Studio Unions.

Concerning David Hilberman, whose Party name is said to be William Foldal, Confidential Informant [redacted] related on May 2, 1943, that Hilberman was present at the Annual Communist Party May Day Festival held at the Los Angeles Breakfast Club and was responsible for the cartoon which was posted in that hall demanding a second front. Through a highly confidential and very delicate source, it was ascertained that Hilberman, on October 5, 1943, purchased a $25 War Bond through the Communist Party in Los Angeles. Former paid informant [redacted] the Los Angeles Office related in January, 1944, that Hilberman joined the Communist Party in 1935 under the name of William Foldal and that he held 1939 Communist Party Book #3171.

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With regard to Ed M. Gilbert, a highly confidential and extremely delicate source in May, 1947, made available information indicating that Gilbert had been a member of the Communist Party for 12 years and was an active member of the Party at that time.

With regard to the policies propagated by this group, Confidential Informant [redacted] has related that the Screen Cartoonists Guild, prior to the time Germany invaded Russia, came out strongly against United States aid to Britain and against the United States entry into the war. However, when Russia was invaded by the Germans, the Screen Cartoonists Guild called for the United States to enter the war and the establishment of a second front.

[redacted] related that the leading functionary of the Screen Cartoonists Guild from 1943 to 1945 was Mortimer William Pomerance, who, during that period, was the Business Representative of the union and used his influence to direct and control union activities which would bring the union into the Communist orbit. The Communist connections of Pomerance are set out in Section I of this memorandum.

[redacted] related in February, 1944, that the Communist Party in Los Angeles was working through its members and fellow travelers in the Hollywood movie industry and had gained control or at least strong influence in 17 studio guild unions, one of which was the Screen Cartoonists Guild. This latter union was a member of the Conference of Studio Unions which was then under Communist influence. [redacted] related that the Screen Cartoonists Guild was one of the studio guilds which sponsored the Hollywood Writers Mobilization (a Communist front group discussed in Section III), which, from its inception, started clamoring for a second front and continued to follow the Communist Party line. [redacted] Elizabeth Glenn, a functionary of the Communist Party in Los Angeles, it was ascertained that on April 21, 1944, Mortimer William Pomerance, acting as the Business Representative of the Screen Cartoonists Guild, conferred with Elizabeth Glenn. On this occasion, Glenn was advised by Pomerance that the Guild had no objection to Communist Party meetings being held at the Screen Cartoonists Hall.

Through a highly confidential but delicate source it was ascertained on January 16, 1945, that Elizabeth Leach, Organizer of the Northwest Section of the Communist Political Association, Los Angeles County, had a report which dealt with the Screen Cartoonists Guild. This report stated:

> "The Screen Cartoonists Guild has done a great deal toward developing understanding of the possibilities of the cartoon film as a propagandist educational medium. Through the educational activities

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of the Union it has been possible to achieve more consistent democratic content in the regular governmental films themselves. In addition, members of the Guild have undertaken to make films for labor and police organizations. The first of these was the United Auto Workers cartoon 'Hell Bent for Election' which was conceived and produced by members of the Guild."

[redacted] California, advised on June 16, 1947, that Mary Sherret, Cecil Beard and Norman McCabe, who are cartoonists and artists in the motion picture industry, were contacting numerous cartoonists who were then unemployed through the Screen Cartoonists Guild and were making plans to put out a series of cartoon books for children as well as adults in order to influence their thinking toward Communism. Mary Sherret told this informant, [redacted] that if children will follow these cartoon booklets, it will result, when they become adult, in their being masters of the machine rather than the machine mastering them. It should be pointed out that there is no information available in Los Angeles reflecting that any of the above three individuals are members of the Communist Party.

Confidential Informant [redacted] as well as informants [redacted] and [redacted] Walt Disney Studios, advised that the Screen Cartoonists Guild presently has its offices in Union Hall at 6272 Yucca Street, Hollywood, California. According to [redacted] there are approximately 800 members of the Screen Cartoonists Guild, 300 of whom are unemployed. According to all of the above mentioned informants, the Screen Cartoonists Guild held an election of officers on June 24, 1947, at which time the following individuals were elected who are members of the Communist Party or who have indicated Communist sympathies:

Robert Carlson

Carlson, who was elected Treasurer of the Screen Cartoonists Guild, was reported by Mr. Robert H. Coleman whose address is the YMCA in El Paso, Texas, in June, 1947, as having received Communist literature at the YMCA where he resided during his visit to El Paso, Texas, in the latter part of 1946. Coleman also stated that Carlson talked openly in favor of Communism.

Maurice Howard

Maurice Howard was elected the Business Agent of the Screen Cartoonists Guild. He was identified as a Communist in Hollywood on 2/26/45 through a most reliable and very delicate source. It is also known through an extremely reliable but very delicate source that his wife, Evelyn, was also a member of the Communist

Party. [redacted] Elizabeth Glenn in Los Angeles, it was ascertained that Howard was in frequent contact with Glenn during July, 1945, Glenn at that time being the organizer for the Communist Political Association in the Hollywood area.

Milton S. Tyre

Tyre is the Legal Advisor for the Screen Cartoonists Guild. Through [redacted] paid informant of the Los Angeles Office who furnishes information concerning the activities at the Los Angeles County Communist Party headquarters, supplied data during July, 1945, indicating that Tyre was a member of the Communist Political Association, having transferred from the 59th A.D. Branch to the Wilshire-Fairfax Branch. This report from this source was also verified on June 15, 1947, through a very reliable but highly delicate source which reflected that Tyre was still a member of the Communist Party and that he had held membership in the Party for a period of two years.

William "Bill" Higgins

Higgins, who was a member of the Board of Trustees of this Guild, was reported by [redacted] an informant of the Los Angeles Office, to have been very pro-Communist and pro-Russian in his speech while he was in the United States Army at Camp Roach. [redacted] also reported that Higgins had Communist Party literature in his possession.

Cecil Beard

Beard is also a member of the Board of Trustees and has the position of delegate in the Conference of Studio Unions. The Communist connections of Beard are set out in Section I of this memorandum which will reflect that Beard is a member of the Communist Party and a former member of the Communist Political Association.

Thomas Byrnes

Byrnes is a member of the Board of Trustees of the Guild. Confidential informant [redacted] of the Los Angeles Office stated on July 20, 1947, that he was well acquainted with Byrnes who to his knowledge married a woman who is a member of the Communist Party. However, the informant was unable to furnish the name of Byrnes wife. He stated that Byrnes agrees with and is under the influence of Maurice Howard and Cecil Beard, identified above.

It is also of interest to note that [redacted] reported that Arthur Babbitt, the former President of this organization and one who has exercised a great deal of influence in the Guild, has now gone to France on a temporary mission to assist in making of motion pictures. [redacted]

[redacted] Beard to Babbitt that on June 20, 1940, [redacted] of a number of cartoonists who spent several evenings each week making drawings and cartoons to be sent to Communist Party headquarters in New York and in turn published in Communist [redacted] publications. According to Informant [redacted] California, Babbitt was discharged by [redacted] Disney Studios on June 6, 1941, for endeavoring to influence other employees to become interested in Communist matters and also for the distribution of Communist literature.

Through a highly confidential but very delicate source, it was ascertained that the following individuals who are screen cartoonists, are members of the Communist Party. Their Communist Party affiliations are set out in Section I of this memorandum:

Cecil Beard	Morton Diamondstein
Mary Lou Eastman	Burton Freund
William Gray	Spencer Peel
Gordon Stewart	George Stone

Screen Office Employees Guild, AFL Local 1391

[redacted] Studio Drivers Transportation Union, AFL Local 399 [redacted] Motion Picture Alliance, reported that the Screen Office Employees Guild was originally affiliated with the Brotherhood of Painters, Decorators and Paperhangers of America, AFL Local 1391.

He related that in 1945 when the Conference of Studio Unions called a strike in the film industry, all of the members of the Screen Office Employees Guild were not in full accord with the provisions of the strike. Consequently, about half of the members in the union went back to work. He also related that in the interim between the 1945 strike and the current film strike, the National Labor Relations Board held an election within the Screen Office Employees Guild at which time the Screen Office Employees Guild voted to affiliate with the AFL "Office Employees Industrial Union". Accordingly, the Screen Office Employees Guild no longer exists.

On July 24, 1947, this same source related that at one time the Screen Office Employees Guild was strongly dominated by the Communist Party and contained many members within its organization who were members of the Communist Party. This source based his statement on the long experience and his observations of the tactics and policies followed by various individuals listed hereinafter who were members of the Screen Office Employees Guild as of July 30, 1944.

President:	Margaret Bennett (Wills)
Recording Secretary:	Blanche Cole
Financial Secretary:	Bernard Lusher (Luscher)
Treasurer:	Claire Horgan
Warden:	Jack Reed
Conductor:	Barbara Alexander (Barbara Myers)
Organizer:	Florence Contini
Special Organizer:	Min Selvin
Business Representative:	Glenn Pratt

This same source related that in addition to the above, Herta Berkvitz who was member of the Board of Directors of the Screen Office Employees Guild and a delegate to the Central Labour Council, was a Communist.

Margaret Bennett (Margaret Bennett Wills)

The Communist connections of this individual are set out in Section I of this memorandum. It should be pointed out that she is at the present time connected with the Council of Hollywood Guilds and Unions. She is not at the present time connected with the Office Employees Industrial Union which succeeded in Screen Office Employees Guild.

Blanche Cole

Blanche Cole on July 26, 1943, was Educational Director of Branch N of the Northwest Section of the Los Angeles County Communist Party, according to information received from a very reliable but extremely delicate source. According to informant [redacted] she is not associated with the Office Employees Industrial Union at the present time.

Bernard Lusher (Luscher)

He is identified in Section I of this memorandum as a Communist.

Barbara Alexander (Barbara Myers)

Barbara Alexander has also been identified in Section I as a Communist.

Min Selvin

According to a very reliable but extremely delicate source, in 1943 Selvin was a member of the Northwest Section of the Los Angeles County Communist Party. In addition, informant [redacted] has related that Selvin recently married Norval D. Crutcher, who has been identified in Section I as a former member of the Communist Party.

Herta Uerkvitz

She has also been identified as a member of the Communist Party through former paid Confidential Informant [redacted] who was a former member of the Communist Party.

Informant [redacted] related he believed that those individuals who had Communist connections and who were affiliated with the Screen Office Employees Guild had for the most part dropped out of the Office Employees Industrial Union and that there was no indication at the present time that this latter union, the Office Employees Industrial Union, was under the control of the Communist elements.

Screen Directors Guild, Inc.

The Hollywood Studio Blu-Book Directory, spring edition, 1947, lists 18 officers of the Screen Directors Guild, none of whom have been identified as Communists and therefore the names of the officers and directors are not being set out. Through a very highly confidential and most delicate source, it was ascertained that 9 directors presently connected with the motion picture industry are or have been members of the Communist Party. They are set forth as follows:

Jack Berry, Universal Studios
Louis Brandt, Assistant Director in charge of production at Audio Pictures, Inc.

Herbert Biberman, Freelance, unemployed at present
Jules Dassin, Offices of Mark Hellinger
Edward Dmytryk, RKO Studios
Cyril Enfield, Comet Pictures
Lester Fuller, Paramount Studios in 1945 (unemployed at present)
Benjamin Kadish, Early in 1947 Director for Nassour Studios, at present making independent picture
Frank Wright Tuttle, at present unemployed.

In addition to the above, Confidential Informant [redacted] who is a member of the Board of Directors of the Screen Writers Guild, advised that the following directors are not members of the Screen Directors Guild. However, they have been identified through highly confidential but most delicate sources as members of the Communist Party or the Communist Political Association.

Herman Rotstein, In 1945 employed by Columbia Studios
Ben Shaw, an Assistant Director
William Edward Watts, Freelance Assistant Director

Musicians Mutual Protective Association
(Local 47, American Federation of Musicians, Affiliated with the American Federation of Labor)

[redacted] Los Angeles, who is the [redacted]erican Federation of Musicians, stated on July 23, 1947, that this union, Musicians Mutual Protective Association, included all professional white musicians in the Los Angeles area.

The April, 1947, edition of the Musicians Directory, an official publication of this union, listed approximately 13,000 members in good standing. The July, 1947, "Overture" which is the official journal of this union, listed the '47 officers. The only individual listed among the current officers who has been identified as a Communist is Don W. Wight, a member of the Trial Board and Delegate to the Pasadena Central Labor Council. Wight was identified as a member of the Communist Party in April, 1943, possessing Communist Party Book #36200 by a highly confidential and most delicate source.

Information concerning this group is set out in the report of the Joint Fact-Finding Committee of the California Legislature on Un-American Activities for 1947, which reflects that from 1937 to 1939, the President of this group was California State Senator, Jack B. Tenney, whose candidacy had originally been supported by a group of approximately 65 Communist Party members. According to the report, during Tenney's term of office, he conducted an investigation of Communism within the local which resulted in a number of expulsions. In 1939, Tenney was defeated for reelection and according to the report, since that time the activities of the Communists within the union have resulted in its withdrawal from affiliation with the Los Angeles Central Labor Council and from the State Federation of Labor. According to Informant [redacted] J. K. (Spike) Wallace, succeeded Tenney as President due to the fact that he had received the Communist support in the union. He related that during the period from 1939 until 1947, Wallace cooperated with the Communist members of the union to such an extent that the Communists actually exercised control over the policies of the local. He related that the local's constitution provides that 150 members constitutes a quorum and that it was extremely difficult to secure an attendance as large as this at a union meeting. Consequently, there have only been four quorum meetings of the union during the past five years with the result that the general membership estimated at nearly 15,000 had no voice in the affairs of the local. According to this source, the Communists made numerous demands upon Wallace during the last National Convention of the group with which Wallace found it impossible to comply. As a result, Wallace was severely criticized by this faction but indicated to this source that from now on he was through with the Communists. Each of the following individuals are members in good standing of local 47 of the American

Federation of Musicians. They have been identified through a highly confidential but very delicate source as members of the Communist Political Association as of January 16, 1945, or Communist Party as of May 17, 1947:

Doris Albert	Samuel Albert
Mischa Altman	Philip Bass
Kalman Bloch	Russell Brodine
Morris Browda	Miriam G. Chassan
Don Christlieb	Beatrice Dassin
Paul Dessau	Lina Di Fiore
Joe Eger	Milton Feher
Roy Frankson	Endice Shapiro Gottlieb
Chas. Gould	Max Gralnick
Sidney Greene	Serge Hovey
Tamara Hovey	Ramez Idriss
George Kast	Eugene B. Lehrman
Herbert Lessner	Edgar Lustgarten
Lily Mahler	Herbert Offner
Joseph Pass	George Pepper
Paul Powell	Esther Roth
Henry Roth	George Sandell
Leonard Selic	Cyril Towbin
Alexander Waldon	Fred Warren
Rose Watkins	Norman Granz
Gilbert Grau	

Council of Hollywood Guilds and Unions

This organization was formed originally as the "Emergency Committee of the Hollywood Guilds and Unions" to combat the so-called "Fascist Motion Picture Alliance for the Preservation of American Ideals" and held its first meeting on Wednesday, June 28, 1944, in Hollywood, California. The purpose of this original meeting was, according to an official announcement which appeared in the Hollywood Reporter, to get together representatives of 17 guilds and unions in the Motion Picture Industry to set up a constructive program during the war and after which would protect the industry and its works from anti-labor and semi-Fascist attacks.

By way of identification, it should be pointed out that the Motion Picture Alliance for the Preservation of American Ideals, according to its statement of principles has been set up believing in the American way of life in an effort to combat Communism, Fascism and kindred beliefs that sought by subversive means to undermine our American Government. Confidential Informant [redacted] previously identified, has related that several meetings took

place in order to formulate plans for an organization set up to combat the Motion Picture Alliance. One of these meetings took place on February 7, 1944, two days after the publicity announcing the formation of the Motion Picture Alliance. [redacted] it was ascertained that Paul Cline, a Communist functionary in Los Angeles and publicly identified, according to the Voters' Registration in Los Angeles, as a member of the Communist Party, met with Carl Winter, the Executive Secretary of the Los Angeles County Communist Party, to consider ways and means to attack the Motion Picture Alliance.

A surveillance on March 2, 1944, by Agents of the Los Angeles Office reflected that the following Communists gathered at Sardi's Restaurant to formulate a program directed against the Motion Picture Alliance: Elizabeth Leach, William Pomerance and George Pepper. Likewise a conference was had between John Howard Lawson, leading Communist functionary in the Motion Picture Industry, and Robert Rossen, former President of the Screen Writers Guild, and Hollywood Writers Mobilization, identified in Section I of this memorandum as a Communist, with a similar purpose. [redacted] Through this same source on March 31, 1944, it was ascertained that Lawson told William Pomerance that the Screen Writers Guild should start the ball rolling in forming an attack on the Motion Picture Alliance. Lawson suggested that the attack be made against persons who were leading the Motion Picture Alliance and that the attack be worded in such a way to indicate that the persons responsible for the Motion Picture Alliance were against the war effort. Through this technical source, it was also ascertained that a meeting was held during March, 1944, at the home of Albert Maltz, screen writer whose Communist affiliations are set out in Section I, to further formulate plans to fight the Motion Picture Alliance. At this meeting, Agents surveilling the residence of Maltz identified such active Communist functionaries as Lester Cole and Elizabeth Leach.

[redacted] it was ascertained that a conference was had between Lawson and Katz on May 2, 1944, relative to the "dirt the Communist Party was then attempting to uncover concerning the Motion Picture Alliance leaders". By way of identification concerning the Katz with whom Lawson held this conference, it should be pointed out that this individual is Charles Katz, a Los Angeles attorney whom John Leech, when testifying before a Los Angeles County Grand Jury, identified as a Communist Party member. John Leech himself is a former Communist Party Organizer in Los Angeles.

On May 9, 1944, an article appeared in the West Coast Communist newspaper, the People's World, listing 36 film unions and guilds which sent delegates to a meeting on May 2, 1944. This meeting was called according to former Confidential Informant, [redacted] of the Los Angeles Office, to formulate plans for the organization to be set up which would fight the Motion Picture Alliance.

On May 16, 1944, through [redacted] it was ascertained that Dalton Trumbo, Communist screen writer, conferred with Lawson concerning the Motion Picture Alliance. On this occasion, Trumbo indicated he had prepared a report which set out the long-range program being planned by the Communist Party in its attack against the Motion Picture Alliance. Trumbo stated that the opponents of the Motion Picture Alliance should be prepared to offer a constructive program in contrast to the Motion Picture Alliance's destructive one. Trumbo stated that it was necessary to hold a mass meeting and suggested the use of the Publicists Guild in obtaining the widest possible press space concerning the meeting. It was Trumbo's opinion that the primary aims of this meeting should be a complete exposure of the Motion Picture Alliance. Trumbo believed that it should be brought out at this meeting the inability of the Motion Picture Alliance to name one single picture containing their objective (Communist propaganda). Trumbo believed that this was a very vital point inasmuch as he did not feel that this organization could attack a specific motion picture without attacking specific picture producing organizations and at that moment the Motion Picture Alliance would be giving the opposition new allies. Trumbo indicated the guilds and unions should consider their economic interests in the postwar world as being one that directly coincides with the economic interests of the producers and of the industry as a whole. Trumbo also indicated that the economic interest of all was directly dependent upon the kind of pictures made.

He mentioned that the Motion Picture Alliance was against shaping the contents of a movie for any other purpose than that of making money. He also felt that they proposed to change the world of motion pictures, thereby doing exactly what the Motion Picture Alliance was fighting. Concerning Trumbo, it should be pointed out that he is a Communist screen writer and that his Communist connections are set out in Section I of this memorandum. In reporting on this meeting held on May 16, 1944, Confidential Informant [redacted] of the Los Angeles Office who was a former Communist Party member, stated that the idea was stressed to emphasize to the Public the role the motion pictures played against Fascism as well as the role pictures will play in the postwar world. He stated that this proposed organization was Communist inspired and was created to fight "red baiting". He stated that if this proposed organization was successful it would help further Communist Propaganda in the motion picture industry.

He related that most of the individuals attending this meeting were either Communist Party members or active Communist Party supporters. [redacted] related that on June 6, 1944, at the Screen Cartoonists Hall, he attended a meeting which was called "an emergency meeting of the Hollywood Guilds and Unions". According to [redacted] approximately 18 persons were present, including Robert Rosen, who acted as Chairman; William Pomerance; Herbert K. Sorrell and Lester Cole, all of whom have been identified in Section I of this memorandum as being or having been members of the Communist Party or Communist Political Association.

The Council of Hollywood Guilds and Unions as previously pointed out, was actually formed on June 28, 1944. According to Informant [redacted] one of the purposes for which the Council was built was to "smack down any individual group who attempts to attack the Communist front organizations in motion pictures". According to [redacted] the Motion Picture Alliance was to be attacked from all angles and connected with everything subversive. It was to be accused of Fascism, anti-Democracy, anti-Semitism, anti-Catholicism, anti-Negro, anti-labor, anti-British, anti-Soviet, etc., so that the Motion Picture Alliance would have nothing left to throw back at the Communists without being a "copy cat."

Informant [redacted] Motion Picutre Alliance, related that 17 guilds and unions signed the announcement of the formation of the Emergency Committee of Hollywood Guilds and Unions.

On January 20, 1947, through a highly confidential but very delicate source, it was ascertained that there were 7 unions affiliated with the Conference of Studio Unions which belonged to the Council and that there were 2 International Alliance of Theatrical Stage Employees locals, 2 independent unions and one AFL union which comprised the membership of the Council at that time. These were as follows:

Screen Story Analyst Guild
Screen Cartoonist Guild
Screen Costumers Guild
Film Technicians
Film Electricians, Local 40
Machinists Guild
Musicians Local 767 (This is not the musicians union to which musicians in the studios belong)
Painters Union
Screen Publicists Union
Screen Supervisors Union
Screen Set Decorators
Screen Writers Guild

This source related that the Council had lost, mainly because of the difficulties over the current film strike, the Screen Actors Guild, the Screen Office Employees Guild and Musicians Local #47. Informant [redacted] related the Council had supported all "left-wing, radical elements within the labor movement." This source, [redacted] stated on July 24, 1947, that a radical element packed the first meeting of the Council and took it over. He expressed the opinion the Council was strictly Communist dominated, and, although the Council was relatively dormant at the present time, it must still be regarded as a force in the radical labor wing and will probably spring out soon in support of the third party movement. With regard to the present officers, the latest report available concerning the officers of the Hollywood Guilds and Unions was found in the Hollywood Reporter for March 2, 1945. This publication reflected the following officers of the Council were elected:

Chairman:	Mary C. McCall, Jr.	(Screen Writers Guild)
Vice Chairmen:	Paul Harvey	(Screen Actors Guild)
Secretary-Treasurer:	Ted Ellsworth	(Motion Picture Costumers)
Board of Directors:	John R. Martin	(Film Technicians)
	Bill Blowitz	(Screen Publicists Guild)
	Min Selvin	(Screen Office Employees Guild)
	Howard Estabrook	(Screen Writers Guild)
	Sig Hesselreth	(Moving Picture Painters, AFL, Local 644)

Of the above listed individuals, Min Selvin and Bill Blowitz are known Communists and their communistic connections are set out in Section I of this memorandum.

It should also be pointed out that Margaret Bennett Mills accepted the position of Executive Secretary of the Council according to Informant [redacted] in February, 1946. [redacted] related that she indicated she was formerly President of the Screen Office Employees Guild and a delegate to the Central Labor Council. Mills' Communist connections are set out under Section I of this memorandum.

COMMUNIST INFILTRATION OF LABOR GROUPS

(October 2, 1947 to February 5, 1948)

Conference of Studio Unions

[redacted] International Alliance of Theatrical Stage Employees (IATSE), furnished some of the minutes of the Conference of Studio Unions for the years 1942 through 1944, which tend to prove that the Conference of Studio Unions was "completely dominated by persons within the Communist orbit". Certain portions of these minutes to support the above remark of [redacted] are set out hereinafter.

On November 25, 1942, the minutes of the Conference of Studio Unions stated as follows:

> "We can formulate a program which includes labor management committees, influencing picture content, solution of production problems so that the smallest amount of material and manpower can be used in helping the war effort. We must work for and accomplish a maximum all-out work program."

On January 13, 1943, the minutes of the Conference of Studio Unions, under a section entitled Communications, stated: "Letter from Dave Golden, UOPWA, No. 109 in New York presenting resolution concerning Paramount's 'For Whom The Bells Toll' and MGM's 'Tennessee Johnson'." This resolution was made by Bernie Lusher and seconded by Norval Crutcher. (Both of these individuals have been identified as Communists through highly confidential and delicate sources.) The letter is set out as follows:

> "WHEREAS: Metro-Goldwyn-Mayer has produced a film titled 'Tennessee Johnson' dealing with the life of Andrew Johnson, who succeeded to the presidency of the United States on the assasination of Lincoln; and
>
> "WHEREAS: The film deals with a conflict between President Johnson and Thaddeus Stevens, leader of the Republicans in the House, wherein Johnson is depicted in a most sympathetic light as a misunderstood man who fought to carry out Lincoln's democratic Reconstruction policies and Stevens is portrayed as a politician who pursued

highly questionable objectives not in accord with Lincoln's policies; and

"WHEREAS: It is historical fact that Johnson, only President against whom impeachment proceedings were held, contributed mightily during his tenure of office to the destruction of Lincoln's Reconstruction policies which would have guaranteed the development of economic and political democracy in the South, while Stevens was a statesman who fought for the fulfillment of the principles for which the Civil War was fought, who gave strong support to President Lincoln's policies, whose life-long struggle for the extension of democracy throughout America won for him the love of the people, Negro and white; and

"WHEREAS: The film 'Tennessee Johnson' has already been remade several times due to the protests at the historical distortion portrayed therein;

"THEREFORE BE IT RESOLVED: That the Conference of Studio Unions (representing 6000 employees in the motion picture industry) express its belief that the release of this film, even in its present form, would be destructive of national unity and that Metro-Goldwyn-Mayer be urged to scrap the film and make more patriotic use of both raw film stock and finished film product."

"RESOLUTION"

"WHEREAS: Paramount Pictures is producing a film version of Ernest Hemingway's 'For Whom The Bell Tolls', a novel which dealt with the struggle of the Spanish people against the Fascist invasion of their Republic in 1936-38; and

"WHEREAS: The newspapers and film trade press report that the producers of this film are, with the approval of the State Department, showing it to representatives of the present Fascist government of Spain for censorship and approval in order that the film should not offend that government; and

"WHEREAS: It is a fact that the present government of Spain achieved power with the military aid of German and Italian Fascism and maintains very close relations with those enemies of the United States;

"THEREFORE BE IT RESOLVED: That the Conference of Studio Unions (representing six thousand employees in the motion picture industry) protests this censorship of an American film by a Fascist government, that we express our belief that the American Film Industry is responsible only to the American people and peoples of the United Nations, who are waging a war of survival against Fascism, and that this action on the part of the State Department and Paramount Pictures is not in the interests of our Nation's and our Allies' war effort."

On March 10, 1943, the minutes revealed that a motion made by one _____ Gilbert and seconded by Bernie Lusher indicated "that the Conference of Studio Unions (CSU) go on record opposing the making of the film based on the life of Rickenbacker and refer the matter to the executive board for action. Motion carried."

On June 9, 1943, under a section entitled "Old Business", the minutes read: "The question of the Rickenbacker picture was raised again, pointing out that Twentieth Century Fox is going right ahead with this production." A motion was made by William Pomerance (a member of the Communist Party who has been identified as such through a highly confidential and delicate source) and seconded by one _____ Read, which read as follows:

"That we write letters to Green, Murray and the A.F. Brotherhoods suggesting that letters of protest to the making of the picture be sent from all internationals and that we send letters suggesting like action to all local district counsel bodies of the three organizations.

"Motion carried."

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On October 13, 1943, the minutes read as follows: "A report was made of the motion taken by the Central Labor Council at its last meeting authorizing sending of a letter to Gary Cooper asking that he does not accept the role in the Rickenbacker picture with a copy to go to the Screen Actors' Guild." This motion was made by William Pomerance, previously identified as a Communist. The letter, on the stationery of the Conference of Studio Unions, read as follows:

"October 18, 1943

"Mr. Gary Cooper
11940 Chaparal St.
Los Angeles 24, Calif.

"Dear Mr. Cooper:

"As you no doubt already know, organized labor throughout the country has been deeply incensed by the anti-labor activities of Captain Eddie Rickenbacker. The Conference of Studio Unions, representing six thousand union workers in the motion picture industry, is perturbed at the recurrent rumor that you will portray Captain Rickenbacker in the 20th Century-Fox film slated for early production.

"We do not wish to detract in any way from the courage Captain Rickenbacker displayed in his dramatic rescue at sea. We do feel however, that he has forfeited his claim to heroism by exploiting his adventures to the detriment of the war effort through his anti-labor expressions.

"On the other hand you have always been identified on the screen as a true American embodying the love of all people — labor and otherwise — which is the essence of our democracy.

"We feel that if you play Captain Rickenbacker in the proposed film, the loss will be two-fold: you will do a disservice to the public in making them believe Rickenbacker is a real hero -- obviously the film will not show him in his anti-labor role; and you will do yourself a great disservice because to the men and women of labor who know Rickenbacker for what he is, you will lose your identification with greatness.

"We therefore ask you to state definitely that you will not portray Eddie Rickenbacker in the 20th Century-Fox picture."

"Sincerely yours,

Herbert K. Sorrell
President.

"HKS;bc
sceg/1391
cc: James Cagney, Pres. Screen Actors Guild."

According to Informant [redacted] in his opinion the above samples constitute a perfect example of how a labor union can control the content of a motion picture by declaring it "unfavorable to labor". He continued by pointing out that when Captain Eddie Rickenbacker returned from the Soviet Union and praised the Russian soldiers, all the protests concerning the film based on the story of his life were dropped by the Conference of Studio Unions.

It should be noted that in the review of the testimony given before the October Hearings of the House Committee on Un-American Activities, reference was made to these same films, namely, "Tennessee Johnson" and the life of Rickenbacker. This reference is set out in Section VI of this memorandum.

The "Los Angeles Herald and Express" dated October 28, 1947, carried an article which reflected that members of the AFL Screen Set Decorators on October 28th asked the Hollywood Studios to return them to their jobs which they had abandoned over a year ago to support the strike of the Conference of Studio Unions. The Union voted that it would no longer penalize its members for crossing studio picket lines, which action was similar to that taken just previously by the Painters' Union, Local #644, on the recommendation of Herbert K. Sorrell. The Business Manager of the Carpenters' Union, Local #946, James N. Skelton, whose union originally called the strike, stated that the Local would continue to picket lines but would not make an effort to stop the former strikers from going into the studio. The Decorators' Local #1421 declared: "In recognition of the severe hardship and the tremendous sacrifices endured by the loyal members since September, 1946, this Union now declares that those members who feel compelled to do so may return to studio employment." Sorrell, head of the Conference of Studio Unions, declared that this action was not a "crackup" of the strike and asserted:

"This is not a settlement. It is not a capitulation to the IATSE or to the producers. There is no thought of Painters' Local #644 quitting the present fight for jobs with the studios."

Concerning the testimony given at the Hearings of the House Committee on Un-American Activities that AFL Motion Picture Painters' Union Local #644 was dominated by Communists, the Union itself published an open letter refuting these remarks in the "Hollywood Citizens' News". This publication, on November 12, 1947, carried a copy of a letter which the Union had mailed to the Speaker of the House, Representative Joseph Martin, in which a strong denial was made of these allegations. The letter pointed out that the Union officials had filed a non-Communist affidavit required by the Taft-Hartley Law and was signed by the officers which were headed by Robert Rusk. The officers also included Herbert K. Sorrell. Sorrell has been identified as a former member of the Communist Party by the California State Committee on Un-American Activities headed by Senator Jack B. Tenney.

Screen Writers' Guild

The Screen Writers' Guild, as early as September, 1947, announced publicly that it intended to fight the probe which was being conducted by the House Committee on Un-American Activities.

Articles which appeared in the Trade Press "The Hollywood Reporter" and the "Daily Variety" of September 10 and 11, 1947, mentioned that the Screen Writers' Guild had been split over two main subjects, (1) a proposed royalty of one percent of the take on all films, which was to go to the Screen Writers' Guild; (2) a move by Emmett Lavery, at that time President of the Screen Writers' Guild, to have all executive board members sign the non-Communist affiliation certificates. The "Hollywood Citizens' News" on November 12, 1947, carried an article which reflected that James M. Cain, a member of the Guild and the purported author of the proposed "American Authors' Authority", told fellow members of the Guild that it was loaded with Communists. Cain reportedly sent a letter to all Guild members in connection with election which was to held in the near future within the Guild in which he asserted that the charges made by writer Rupert Hughes, Congressman J. Parnell Thomas and State Senator Jack B. Tenney that the Guild teams with Reds is true "whether we like it or not". Cain also likened the Guild magazine "Pravdushka" to the lesser "Pravda", Moscow newspaper that is the mouthpiece for Stalin.

On December 15, 1947, a meeting was called by the Screen Writers' Guild where the members of the organization were to discuss co-operating with the Producers' Committee concerning the stand on employment of Communists within the industry. On the day previous to this meeting, December 14th, Billie Davenport, the mother-in-law of Screen Writer Waldo Salt, indicated that Waldo Salt had just informed her that his option had been taken up by RKO and that he was to be out of a job after finishing the script for the coming picture, "Ivanhoe". She stated that Dore Schary, Executive Producer at RKO, talked to Waldo for more than an hour and a half and had explained to him that RKO's action was not for political reasons but because it had been necessary to cut down. According to Davenport, Waldo was not taken in by this talk and was certain in his own mind that Dore had been told to get rid of him. [redacted] Through this same source, it was ascertained that on December 14th, Salt reminded a few people in the Guild of the meeting scheduled for December 15th. On this occasion, he pointed out that in a conference with Schary, the latter stated he wanted to secure everyone's opinion and was urging the screen writers not to criticize the producers and to assure the people that this matter of firing and black-listing would happen only to the five so far involved. Schary explained his change in attitude by remarking: "Back in 1938, we had the worst muddling of our waters, 'Peace in Our Time', and I think the producers just say 'Peace in Our Time'." Salt indicated that he could not help but agree that Schary's stand was his only way out.

On December 15, 1947, approximately five hundred members of the Screen Writers' Guild met with representatives of the Producers' Committee to discuss the latter's actions concerning the matter of handling Communism in the motion picture industry. Screen writers [redacted] and [redacted] in referring to the meeting, were emphatic in stating that the Communists, as usual, were able to control the conducting of the meeting. These sources stated that Dalton Trumbo, screen writer, brought the crowd to attention when he attacked Schary, Wanger and Edward J. Mannix as being liars, hypocrites and thieves. Trumbo's first fiery outburst followed an appearance before the Guild of three producers who came to request the writers to "lay off the present situation, and instead of criticism of producers, who fire Communists, to work with the producers in an all-industry public relations campaign". According to these sources, Schary spoke to the writers while Mannix and Wanger sat on the speakers' platform. After Schary finished his speech and the producers left the meeting, Trumbo was successful in grabbing the microphone and shouted: "These three men have come here to force their weasel-minded

policies down the throat of this Guild. I want to denounce them for what they are, liars, hypocrites and thieves." These sources stated that when the audience quieted down, Trumbo continued by stating: "First," said Trumbo, "take this hypocrite, Dore Schary, who has betrayed every principle this guild was founded on. Read his testimony in Washington. I came back on the same train with him. Three times he sent for me, finally I saw him and for an hour I told him to his face what a hypocrite he was. Then this Mannix. During the last year and a half time and again he has told me he didn't care if Communists were working at Metro. During the last strike he told me to be quiet because he felt just as strongly as I did against the red-baiting tactics of Roy Brewer. And Wanger! that idiot hasn't made one public utterance in the past five years that he hasn't begged me to write for him. Everything he's ever said I had to write for him. Even more than that; during the United Nations meeting in San Francisco he telephoned me long distance, got me an A-1 priority to fly to Frisco and had me ghost the speech for Edward Stettinius. I worked five nights on that speech with Wanger and Stettinius. Now they come here and ask you, my fellow guild members, to turn your back on me when I am fighting for a principle that concerns every man in this room. I haven't changed one bit during the past year and a half. I am now what I was then. Are we going to be swayed by this lying hypocrisy?".

The informants pointed out that Trumbo's remarks actually were made before the producers were able to leave the room, and that they followed Schary's arguments to the group. According to these sources, Schary expressed the wish that: "In the spot I am in tonight I would much rather be down there with you than up here. You know how I felt in Washington, but I work for RKO; they determined the policy. I voted against that policy but now I believe in it. Our job is public relations. The producers told me that as soon as the spotlight is removed things will get back to the way they used to be. We have got to make the people of America regain confidence in our industry. We need your help. We ask you to please be patient about the first two points of our program. We do not ask that you endorse or condone; only be patient. We do ask that you assist us in our public relations job."

The focal point of the meeting was a statement of policy adopted by the newly elected all-Guild board, which submitted it to the membership for its approval. Some of the important points in this declaration of policy were:

(a) Recognition that there was a Communist menace in America;
(b) The expressed belief that both the Thomas Committee and the Communist Party were equally subversive;

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(c) Disapproval of three members of the Screen Writers' Guild who testified as friendly witnesses in Washington, because they made public utterances to the effect that the Guild was Communist-dominated;
(d) Disapproval of the actions of the ten witnesses who refused to answer the questions;
(e) Criticism of the four members of the Screen Writers' Guild among the "unfriendly witnesses" for refusing to say whether or not they were members of the Screen Writers' Guild. "By doing this," the statement continued, "They placed the Guild and the Communist Party in the eyes of the public as two similar organization".

Two resolutions were affixed to the statement of policy. They were as follows:

1. The Guild will appear as amicus curiae in the civil suits to be instituted against the studios by the writers who have been fired for Communist activity, and the Guild will supply "the best available counsel" to this end.

2. The Guild will combat any effort on the part of the producers to form a blacklist of writers for their Communist activity, and will begin its fight in the form of a court injunction to restrain the producers from firing any more writers.

The informants who reported on this meeting stated that following the introduction of the statement of policy there was a free-for-all battle for its defeat led by writers Trumbo, Albert Maltz, Lester Cole and Ring Lardner, Jr., all of whom have been cited for contempt of Congress. The statement of policy was finally passed at 1:00 a.m. by a slender margin of two votes. Many supporters of the statement of policy, however, began to speak in favor of a move to reconsider, which brought another vote, and by a two-thirds margin to reconsider, the measure was passed and the statement of policy was tabled by an overwhelming vote. These sources stated that many of the anti-Communist members of the Guild had left the meeting when the vote was announced on the statement of policy. When these departing members had left, it was the same old story; the Communists outlasted their opponents and won the battle at 2:00 a.m.

An interesting sidelight was pointed out by screen writer [redacted] concerning the derogatory remarks made by Trumbo with regard to Schary. According to this source, screen writer Don Hartman took the floor to defend Schary. Hartman pointed out that Schary had spoken out in Washington for political tolerance as he did in New York, and that Schary had tried to get

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RKO to vote down this action on the part of the producers. Hartman went on to say that Schary would have to violate a confidence but that he thought under the circumstances Schary could be excused for doing so. He said that Schary has to take this action or quit and "if he quits, he is leaving into the hands of the other side." [redacted] stated that he got the distinct impression that Schary was going along with the producers so that the post of Executive Producer at RKO would not go to an anti-Communist and that, of course, Schary is naturally interested in the pay check of $8,000 a week.

During the debate previously referred to, Trumbo spoke in a disparaging manner about the three writers who had acted as "friendly witnesses" before the House Committee on Un-American Activities. Trumbo said that he would anonymously write these three writers into the poorhouse. He said that he would merely adopt a pen name and continue writing, and that unless it was necessary to have him in for story conferences his identity might not be revealed.

Confidential Informant [redacted] a screen writer, stated that the anti-Communist groups within the Screen Writers' Guild are attempting to establish a proxy voting system whereby they can control voting, as they believe they outnumber the Communist group. It should be noted that in the past they have been inactive; consequently, the Guild has been controlled by the Communist group. According to Informant [redacted] he is of the opinion that the efforts taken by the industry to date in firing certain of the unfriendly witnesses is strictly window dressing, and that they hope the public will feel that "Hollywood's house" has been thoroughly cleaned. He said that Abraham Polansky, screen writer, who has previously been identified as a Communist through a highly confidential and delicate source, was being groomed to take over John Howard Lawson's position as top Communist functionary in the Guild and the Hollywood cultural groups. He was a Communist conspirator in labor circles before he became a writer and, according to this source, might be described as a "tough character", one thoroughly schooled in street fighting and violent revolutionary tactics.

The Los Angeles Daily News on January 14, 1948, reflected that the Screen Writers Guild held a meeting in the Hollywood Roosevelt Hotel on January 13, 1948. At this meeting the "progressive caucus" was defeated in their attempt to fight the black listing of writers cited for contempt by the House Committee on Un-American Activities. At this meeting, the new President,

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Sheridan Gibney, of the Screen Writers Guild announced that attorney Thurman Arnold had been retained by the Guild to defend the three writers who had brought civil action against the major producers following their discharge. These writers are Ring Lardner, Jr., discharged by 20th Century Fox, and Dalton Trumbo as well as Lester Cole let out by MGM. According to Gibney, Mr. Arnold had accepted the retainer provided his law partners give their approval.

Screen Actors Guild

The Screen Actors' Guild held its annual election on September 16, 1947. At this meeting a resolution to the effect that no Communists or persons with Communist affiliations could be an officer of the Guild was adopted. This action was publicized in the motion picture trade magazine "Variety" on December 17, 1947. It should be noted, however, that Larry Parks and Anne Revere were both elected to the Executive Board. These individuals have been identified previously in this memorandum as Communists.

On December 3, 1947, motion picture actress [redacted] advised that the Screen Actors' Guild appears to be waging a successful fight to keep out radical actors and actresses from executive positions. She said there were a few, however, who mysteriously seemed to remain in positions of prominence within the organization, which enable the radical group to bring about discord. Some of the radical actors and actresses identified as possible Communists by this source were Howard DaSilva, Lloyd Goff, Larry Parks, Alexander Knox, Karen Morley, Rume Cronyn, and Anne Revere. According to [redacted] executive officer Ronald Reagan was endeavoring to keep the radical members out of controlling positions in the Guild.

[redacted] attention was attracted to Jane Strudwick, also known as Jane Sheppard, wife of John Sheppard, the actor. Jane Strudwick had the reputation of being very influential behind the scenes in directing Communist policy for various organizations in Hollywood particularly in the American Veterans Committee, Beverly Hills Post. This informant subsequently identified Strudwick as being identical with Jane Read, a person whom she knew during the early part of World War II when Read was actively engaged in raising funds for the Russian War Relief. Read was at that time allegedly raising $175,000 for this relief organization at a Shrine Auditorium gathering during the early part of the war. Read has always been suspected of being a Communist by this source. This belief was based primarily upon the associations of Read who is known to be close to Howard DaSilva and Herbert Biberman in the Hollywood left wing circle. According to this source, Jane Strudwick specifically claims to be associated with the

British Ministry of Information commonly referred to as "BMI". Strudwick is known to be a contact of a number of British visitors in Hollywood particularly the radical group, which [redacted] thinks are Communists or Communist fellow travellers. [redacted] indicated she did not know whether Strudwick is actually employed by or is merely working with the BMI. Of the individuals mentioned by this source the following have been identified as Communists through highly confidential and delicate sources or reliable confidential informants who are members of the Communist Party: Howard DaSilva, Larry Parks, Karen Morley, Anne Revere, Herbert Biberman, Lloyd Goff and Jane Mead.

Concerning actor Sterling Hayden, [redacted] discussed recent press releases given to Hayden's alleged social contact with the daughter of a prominent Washington, D. C., family at which time he was supposed to have attempted to indoctrinate the girl with his Communist philosophy. [redacted] stated that even though Hayden denied this accusation in the Hollywood trade press, the story must be true as Hayden has handed out "lines" in Hollywood.

According to [redacted] Warrick Thompkins, a close friend of Hayden and a personal acquaintance of [redacted] had recently expressed apprehension over Hayden being subpoenaed before the House Committee as it was felt that Hayden might "break" and if he did he would spill enough information "to hang us all," including "a lot of high Government officials". In the opinion of informant [redacted] both Hayden and Thompkins are members of the Communist Party. She had no documentary proof, however, for this statement.

Thompkins has been identified as a member of the Communist Party in West Los Angeles during the year 1947 by Confidential Informant [redacted] who is a member of the Westwood County Club of the Los Angeles County Communist Party.

Ronald Reagan has advised that he has been made a member of a committee headed by Louis B. Mayer the purpose of which allegedly is to "purge" the motion picture industry of Communist Party members. He said that this committee was an outgrowth of the Thomas Committee hearings in Washington, D. C., and a subsequent meeting of motion picture producers in New York City. Reagan has related that he is firmly convinced that Congress should declare first of all by statutes that the Communist Party is not a legal party but rather a foreign-inspired conspiracy. Second, that Congress should define what organizations are Communist controlled so that membership therein would be construed as an indication of disloyalty. He felt that lack of such a statement on the part of the

Government would make it very difficult for any committee of motion picture people to conduct any type of cleaning of their own household. He pointed out that with regard to the Screen Actors Guild the provisions of the Taft-Hartley Law created an issue in that Anne Revere, the Guild's Treasurer, recently resigned rather than sign a non-Communist affidavit. He said that the recently concluded elections which resulted with Larry Parks and Anne Revere being elected member of the Executive Board may create a similar issue inasmuch as these individuals will also be required to sign non-Communist affidavits. He pointed out that this, however, has not as yet materialized.

On January 13, 1948, [redacted] Screen Actors Guild, in describing recent activity in the Guild, stated that the Guild's activity is summarized in a lengthly ballot covering 21 resolutions which was submitted to the members of the Guild as of December 29, 1947, with the request that the members return their vote by mail on each of the 21 resolutions contained in the ballot. Among the resolutions which appeared on this ballot relating to the problem of Communist infiltration of the motion picture industry is as follows:

> "WHEREAS, we do not deny the civil right of any person to be a member of the Communist Party; however, we do affirm that a member of the Communist Party has an obligation to the Communist Party which transcends his other obligations and which would transcend his obligations to the Screen Actors Guild as a member of the Board of Directors or as an Officer or executive officer of the Guild.
>
> "NOW, THEREFORE, BE IT RESOLVED, that no person shall be eligible to hold any office or executive office with the Screen Actors Guild, nor to serve on its Board of Directors nor on any Guild committee, unless and until such person signs an affidavit that he is not a member of the Communist Party nor affiliated with such party."

This source stated that when this resolution was discussed at a Guild meeting, arguments against it were advanced which are summarized in the ballot by the following statement:

> "ARGUMENTS ADVANCED AT MEETING BY OPPONENTS OF AMENDED RESOLUTION NO. 1:
>
> "There is no proof that the Communist Party is ready to overthrow

or undermine. We don't know what is meant by 'a Communist' or what the Communist Party is. It is a red herring. There is an hysteria all over the country over 'reds'. Our union is democratic, and if we feel a candidate is a Communist we need not vote for him. This resolution begins to destroy the right of an individual to participate fully in our democracy. Producers think this resolution is a great gag. They think we will devote most of our time to deciding who is a red, and won't have time to attend to our business of creating better working conditions."

According to [redacted] discussions against this resolution were led by the following four individuals; actor Sam Levene whose arguments were along the line that the Guild and its members did not know who was and who was not a Communist. Levene made the statement he had attended a rally at Gilmore Stadium which was addressed by some of the nineteen persons who were subpoenaed before the Thomas Committee and according to them the Thomas Committee considered everyone at that rally a Communist.

Harland Ward tried to defeat the amendment by ridicule, making a lengthly speech stating that no one should be elected to office in the Guild if he belonged to any of several organizations, and then proceeded to list organizations at random until the membership became so bored it was necessary to take the floor from him.

Lloyd Gough spoke against the resolution and tried to base his argument on the contention it would start a controversy within the Guild at which the producers would sit back and laugh.

According to [redacted] the strategy employed by Gough was to try to defeat the resolution by inferring it would furnish aid and comfort to the common enemy of both the right and left, namely the Producers Association.

The above-referred to resolution was passed by the Guild by a vote of 1307 to 157. With regard to this vote, this source pointed out that during the past several meetings of the Screen Actors Guild he has noted the Communist clique therein is usually able to muster a vote of approximately 150 persons. He stated that on some issues they can mislead more or less but that usually their complete voting strength will be approximately 150.

Resolution Number Five also touched upon the subject of Communism to the extent it is involved in compliance with the Taft-Hartley Law which requires the signing of affidavits. However, linked with this resolution was a statement that no one could be elected to office in the Screen Actors Guild unless he was American born.

According to [redacted] this latter provision made this resolution undemocratic in the eyes of the Board and they recommended a "no" vote. The final tabulation on this resolution resulted in the resolution not being adopted.

According to [redacted] Resolution Number Seventeen was also of interest inasmuch as the Communist element within the Guild campaigned vigorously for its adoption. In [redacted] opinion, this resolution illustrates the strategy and techniques resorted to by Communists within a labor organization in their efforts to gain control of a union. This resolution is quoted as follows:

> "WHEREAS, the need for a mail ballot in voting for officers, board, and other important issues affecting the membership is, in some measure, recognized and understood as necessary for certain locals within the AAAA, due to a migratory membership of certain affiliates, and
>
> "WHEREAS, the SAG has, since its inception, instituted and retained this form of balloting, ignoring the fact that this necessity did not apply to this organization as its membership, or 90% of it, is concentrated in the area of Los Angeles, and
>
> "WHEREAS, the mail ballot, as used by the SAG, is unfair, misleading to the membership, and tends to allow too much control to remain indefinitely in the hands of the too few who control the SAG, and
>
> "WHEREAS, the mail ballot, in unscrupulous hands, could control the organization by being the sole possessor of the Guild's mailing lists, and with such lists would be able to completely misinform the membership on vital issues, campaign for those who seek office for base reasons and become an evil power impossible to break, and
>
> "WHEREAS, the mail ballot, as used by the SAG, effects the perpetuity of certain incumbents while worthy persons also seeking office are put at a disadvantage because of the lack of the SAG's membership lists for campaign purposes, and
>
> "WHEREAS, a growing membership dissatisfaction is evidenced by the very poor returns in each SAG mail election, as barely 50% of the members bother to ballot, which is in itself a colossal waste of funds, and

"WHEREAS, in other good A.F. of L. unions, independent unions, the national, state and municipal elections are all held by poll balloting, and

"WHEREAS, the necessity for a mail ballot did not and does not now exist for the SAG, so

"THEREFORE, BE IT RESOLVED, that all voting, whether for officers, executive secretary, members of the Board of Directors, or any issue affecting the membership of the SAG shall be by poll balloting, at a place within the city of L.A., Calif."

The arguments in favor of this resolution which were advanced by various members of what informant termed the left wing fringe of the Screen Actors Guild are summarized as follows in the official ballot:

"The mail ballot encourages monoply in Guilds and Unions and has long been abolished in many of the more enlightened and democratic ones. A mail ballot encourages the election of the incumbents solely because they are so noted on the ballot, regardless of their past voting record on membership issues. The mail ballot, in some unions, is used as a device to perpetuate in office certain groups dedicated to selfish outside interests and inimical to the best interests of the union's membership. The mail ballot places a premium on ignorance of the membership as no one outside of those who control the union has access to the membership lists for the purpose of informing the body. The mail ballot is wrong; if it were otherwise, the federal, state and municipal elections would all be held under such a system. Balloting should be done by the members themselves at membership meetings as is the practice of other democratic, informed and contented unions. A 'Yes' vote is urged."

It is the opinion of [redacted] that the goal of the proponents of this resolution was to have frequent Guild meetings which their clique would attend regularly and remain late and in this manner possibly be able to pass resolutions they could not otherwise put through.

According to [redacted] the leaders of the Communist element within the Guild continue to be, in his opinion, Ann Revere and Lloyd Gough. He stated that others who support these two individuals regularly are Morris Carnovsky, Larry Parks, and Roman Bohnen.

[redacted] remarked with regard to Gene Kelly who was a First Vice President of the Guild, that a short time ago at a cocktail party he asked Kelly outright if he was a member of the Communist Party. Kelly replied most vehemently that he had never been a member. Kelly then proceeded to point out that he had fooled around with some Party people years ago but found that they, meaning the Communist Party, allowed an individual even less freedom of thought than conservative and anti-labor groups did and for this reason he could never quite go for the organization. He was quick to admit, however, he is definitely on the liberal side in his political point of view, against discrimination of any type and opposed to the tactics of the Thomas Committee as well as any type of government control which in any way may be interpreted as a step toward thought control. [redacted] stated that he felt convinced that Gene Kelly was not a member of the Communist Party.

Concerning Anne Revere, he pointed out that she appears to be one of the most intellectual of the Communists within the Guild in that she has the diplomacy of giving in graciously when she sees her cause lost. In this way she many times wins friends and her point of view even though she is faced with defeat.

[redacted] IATSE, stated that Robert Montgomery had become very much concerned over the infiltration among young actors and actresses on the part of the Communists. Montgomery has indicated a feeling of alarm in that none of the people who have taken a positive stand against Communism are in the younger age group. Montgomery is of the opinion that all actors and actresses who have taken such a stand will not be on the screen in ten years.

In referring to the actual anti-Communist feelings of the Hollywood screen personalities this informant [redacted] stated he was very much impressed with Montgomery and his attitude on Communism among the actors. With regard to Robert Taylor, however, he stated Taylor "gives a lot of lip service but won't do any work". Concerning Gary Cooper, he related that Cooper was to receive the American Legion Medal of Honor in connection with his appearance in Washington, D. C. However, he stated that Cooper went to Sun Valley skiing and was not interested in the presentation.

[redacted] one of the producers at MGM, has expressed a concern over the [redacted] of the young actors and actresses by the Communists and stated that in his opinion the Actors Laboratory is the spot where many of these people get Communist doctrines. He stated that the following persons are instrumental in running the Actors Laboratory and are important in its operations:

Mary Tarcai, Roman Bohnen, Lloyd Bridges, J. Edward Bromberg, Phil Brown, Morris Carnovsky, and Rose Hobart. Of these individuals Tarcai, Bohnen, Bridges, Bromberg and Carnovsky have been identified as Communists through a most highly confidential and delicate source.

Screen Cartoonists Guild

The Executive Board of the Screen Cartoonists Guild Local #852 of the A.F. of L. made it known by an advertisement appearing in the "Hollywood Reporter" on October 30, 1947, that it unanimously voted to refute the statement made by Walt Disney before the House Committee regarding the Disney strike of 1941 that "It was not a labor problem at all".

[redacted] Screen Cartoonists Guild, stated that the strike was caused by: 1. The company's unwillingness to recognize the union and to bargain and negotiate a contract. 2. The firing of one of the members for union activities. It was also pointed out that the National Labor Relations Board later reinstated this discharged member with full pay for the time he was out. It should be pointed out that the Business Representative for the Screen Cartoonists Guild is Maurice Howard, who has been identified as a Communist through a most highly confidential and delicate source.

Walt Disney in discussing the Screen Cartoonists Guild pointed out that this union is not affiliated with the Motion Picture Producers Association, but it is linked with the Society of Independent Motion Picture Producers which is headed by Donald Nelson. As a consequence the Cartoonists Guild has not been asked to form a committee to meet with the producers in an attempt to combat Communism as have the other talent guilds. Mr. Disney pointed out, however, that a new election comes up in June, 1948, at which time undoubtedly some action will be taken concerning Communism.

He stated that the Disney Studios now employ the largest percentage of Guild members having approximately 250 people on the regular pay roll so that as the employees of the Disney Studios vote so will the entire membership. He continued by pointing out that he is of the opinion that the Communist problem for the Screen Cartoonists Guild came to a head when the Technicolor Studios were on strike in the recent Conference of Studio Unions-International Alliance of Theatrical Stage Employees struggle. At that time Disney Studios laid off 400 workers and in this group were all persons suspected of being Communists. As a result the Studios took back 30 and the total membership of the Screen Cartoonists Guild has fallen to approximately 500 of which 250 work in one studio the balance being split among MGM, Warner's, Paramount and various independent cartoonist units.

[redacted] Disney Studios, stated that the contract of that studio runs until next August with the Screen Cartoonists Guild. In [redacted] opinion the difficulty with the Cartoonists Guild and its possible Communist infiltration is due to the fact that "our people can't get their friends out to meetings". However, "people are becoming alarmed" and are taking a more active interest in the possible Communist infiltration in the Guild.

Maurice Howard, Business Agent for the Screen Cartoonists Guild, according to Mr. Disney, is a Communist. Mr. Disney was most emphatic in stating that he believes the Un-American Committee should continue its hearings until all persons on its list have been exposed. [redacted] said that the Disney Studios' twenty-five layout and background men are petitioning to drop out of this Screen Cartoonists Guild and are attempting to form a local of a new guild in the Disney Studios. As an example of how determined some persons are to get rid of Howard, [redacted] pointed out that certain Guild members at the Disney Studios owe assessments to the Guild in connection with the motion picture strike which the Guild has been unable to collect. He stated that these individuals have gone on record that they will pay these assessments if Howard is gotten rid of. Howard does not occupy an elective position but was appointed as Business Agent. He is not an officer of the union although union rules state that he should be. However, at the recent election in June certain members of the Guild intend to elect a new Business Agent.

[redacted] is of the opinion that if the Screen Cartoonists Guild does not comply with the provisions of the Taft-Hartley Law by August, it will cease to be the bargaining unit for the cartoonists in the motion picture industry. [redacted] pointed out that members of the Guild are bored with meetings and disgusted at the amount of propaganda that is sometimes presented at these meetings. He recalled having seen "revolutionary posters" from certain South American countries on the bulletin boards of the Guild offices and when questioned as to why these were in evidence Howard said they had been placed there to enable members of the Guild to "study cartooning". [redacted] stated that at one time he was attempting to negotiate a labor point in the offices of the Screen Cartoonists Guild building while a meeting was going on in the room alongside the one he was in. Some girl was speaking in such a loud voice that [redacted] and his associates were unable to hear each other. He said this woman was attempting to sell the persons assembled on the reasons for taking the "Daily People's World". She used as a selling point the fact that the "Daily People's World" "is the only local newspaper with a direct wire to Moscow". This incident was pointed out by [redacted] as an example of how the Screen Cartoonists Guild building has been used by Communists.

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Screen Directors Guild

The "Hollywood Reporter" and the "Daily Variety" on October 23, 1947, both publicized the fact that the Screen Directors Guild Board did not approve of Director Sam Wood's testimony before the House Committee. Formal objections to Wood's remarks were made to Joseph Martin, Jr., Speaker of the House, by telegram which read, "The Board of Directors of the Screen Directors Guild feels called upon to deny the testimony of Sam Wood regarding Communistic activities in the Screen Directors Guild and it is our considered belief that Wood's remarks are without foundation." The wire was signed by George Stevens, President of the Guild, and the Board of Directors.

[redacted] and motion picture director Cecil B. DeMille have gotten together and decided that they will attempt to exercise control over the Screen Directors Guild by packing the meetings with people friendly to "the American system". Consequently on December 4, 1947, Mr. DeMille called a meeting in his office. The following individuals were in attendance: Sam Wood, Leo McCarey, George Marshall, David Butler, and Tay Garnett. These men laid out a plan of attack to be used at the meeting the following night of the Screen Directors Guild. According to informant [redacted] the Screen Directors Guild had sent out the same innocuous notice of the meeting. Mr. DeMille telephonically called George Stevens, President of the Guild, and asked whether the topic discussed in the letter would be the only one brought up at the meeting and the latter replied to the effect that this business would not take long and then they would get down to the real meat of the meeting. When DeMille questioned Stevens as to what this was, Stevens reported it would deal with the present anti-Communist drive on the part of the producers. Mr. DeMille stated that he as well as Sam Wood and George Marshal have not been able to figure out just where Stevens stands on the matter of Communism. Stevens has refused to take a definite stand but in his position as President he attempts to administer the affairs of the meetings in an impartial manner.

Mr. DeMille, together with the men mentioned above, went through the list of members of the Screen Directors Guild and checked the following members who in their opinion are Communists: Curtis Bernhardt, John Berry, Herbert Biberman, Jules Dassin, Edward Dmytryk, Peter Godfrey, Henry Hathaway, Alfred Hitchcock, Phil Carlson, Elia Kazan, Herbert Kline, Zoltan Korda, Albert Lewin, Anatole Litvak, Lewis Milestone, Jack Moss, Max Nosseck, Clifford Odets, Irving Pichel, Otto Preminger, Lewis J. Rachmil, Irving Reis, Jean Renoir, Robert Rossen, Victor Saville, Vincent Sherman, S. Sylvan Simon, Robert Siodmak, Frank Tuttle, Josef Von Sternberg, Bernard Vorhaus, Orson Welles, Billy Wilder, William Wyler.

Mr. DeMille pointed out that this group at a meeting of the Screen Directors Guild act in unison and in the opinion of Mr. DeMille represent the faction within the Guild from whom control must be wrested. Consequently Mr. DeMille and his associates called a certain number of Guild members and packed the meeting of December 5th.

According to Mr. DeMille, they were successful in forming a "militant group" resulting in DeMille's group being able to "blast the Communists." In discussing the meeting the informant [redacted] said, "We talked them off their feet," and "they did not expect a crowd and we licked them." Mr. DeMille introduced a resolution which reads as follows:

> "WHEREAS, we do not deny the civil right of any person to be a member of the Communist Party, however we do affirm that a member of the Communist Party has an obligation to the Communist Party which transcends his other obligations and which transcends his obligation to the Screen Directors' Guild, as a member of the Board of Directors or as an officer or executive officer of the Guild.
>
> "NOW, THEREFORE, BE IT RESOLVED that no person shall be eligible to hold any office or executive office with the Screen Directors' Guild nor to serve on its Board of Directors nor on any Guild committee unless and until such person signs an affidavit that he is not a member of the Communist Party nor affiliated with such a party or sympathetic to its aims."

Herbert Biberman attempted to offer a substitute motion and in the course of his remarks began to attack the Thomas Committee whereupon Mr. DeMille took the floor and stated that Biberman was out of order and that such a meeting was no place to criticize the Congress of the United States, resulting in Biberman never getting a chance to complete his talk or introduce a motion.

During this discussion that ensued, William Wyler got up to make some remarks and DeMille immediately challenged him from the floor, asking the question, "Are you pro-American or un-American; that is the only question." As a result of the quarterbacking of DeMille and his group the motion indicated above was passed by a vote of 115 to 10. The Board of Directors which includes Lewis Milestone, John Huston, Irving Pichel, did not vote on the original ballot. People from the floor challenged the Board asking for a second vote so that the members of the Board would have an opportunity to clearly register their feelings. As a result a second vote was taken and Milestone, Huston and Pichel voted against the resolution. Sam Wood and Cecil B. DeMille were appointed to the Board of Directors at this meeting.

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During the course of the meeting William Wyler "gave a double-talk speech", according to Mr. DeMille, in which he stated that the motion picture industry's committee to combat Communism had announced that "as few innocent persons as possible will be hurt". Following Wyler's speech, DeMille described him as a "badly confused guy". With regard to William Wyler, [redacted] stated that he had noticed Wyler is actively promoting the sale of a script worked on by Lillian Hellman. It is the informant's opinion that Wyler possibly is under obligation to Hellman because he is so active in attempting to promote the projected property on which she will work.

According to [redacted] Mr. Barney Balaban, President of Paramount, called Wyler in his office and showed him a long list of front organizations to which Hellman had belonged or contributed. Balaban showed Wyler this information thinking he would bring Wyler around by pointing out that there was nothing pro-American in this record. Wyler then accused Balaban of creating a black list and has used this instance to point out that the industry is deliberately blacklisting certain individuals.

The assistant directors have a guild which is known by the name Screen Directors Guild, Junior Branch. The President of this organization is Robert Aldrich. According to Mr. DeMille he is of the opinion that Aldrich "seems to be on the other side" as far as his actions within the Guild are concerned and his group bases their opinions on the action Aldrich has taken in Guild meetings.

On January 13, 1948, the Screen Directors Guild held a meeting at the Crossroads of the World, Hollywood, California. The following report was furnished by Cecil B. DeMille concerning this meeting which broke up at approximately 1:30 A. M.

> "Mr. Irving Pichel was present and left early in the meeting. Mr. Milestone, whom I had expected, did not come, and Mr. William Wyler was spokesman for the group we have been uncertain about. The important point was the separation of the Junior Branch of the Guild from the Senior Branch. The Junior Branch consists of the Assistant Directors. They have been led by two men named Robert Aldrich, President, and George Tobin, Vice President. I do not know whether these two men are Communists or not, or Communist supporters or not. I doknow they are supported by the Communist group in the Junior Branch, and that the other group—the American group—of the Junior Branch has come to me and talked to me about the necessity of getting these two men out of the control of their Guild as they were trouble makers and had attempted to turn the Guild over to Herbert Sorrell, and had attempted to get Mabel Walker Willebrandt removed as attorney for the Guild and have Margolis substituted in her place.

"During the course of the meeting I made that as a charge when Mr. Wyler asked for a vote of confidence in these two men. The matter was debated for quite a long time. I said I saw no reason why there should be a vote of confidence given these two men when their own branch had been acting on a resolution to force their resignations, which resolution was defeated by the leftist group in their branch. Neither I nor George Stevens could make William Wyler change his resolution. Stevens proposed a compromise and a change that did not constitute a recommendation of their behavior.

"They finally came to a vote and there was a complete defeat for me because I was the only one who voted against the resolution of confidence in them. I would say that the vote opposing me was probably nine men, one of whom was Commander John Ford, recently of the U. S. Navy, and a director. He seems strong in the support of Wyler, but I would say that 60% of the men present had privately expressed to me their opinion about these two men, and believed that they were dangerous men, and that they talked too much and did a very bad job. One told me, as I had already known, that Aldrich was removed from Paramount as a trouble maker and has that reputation pretty well through the industry, and more than one-half of the men had expressed themselves as strongly in opposition, but they are pretty fiery speakers and when the matter came to the vote I was the only one who voted 'No' on the motion of confidence in them.

"Mr. Sam Wood, who had assured me beforehand that he would never vote under any circumstances for a vote of confidence in these two men, said he would not vote because he was not sufficiently informed on the subject.

"That, I think, pretty well gives the Junior Branch into the hands of the leftist group. I had talked to the other leaders of the Junior League before the meeting and they had asked for no separation from the Senior League, and I had told them if they could rid themselves of these two men I would vote for them to stay, and that would have passed that way without notice if Wyler had not countered with his resolution for a vote of confidence.

"In the discussion on the committee meeting at the Beverly Hills Hotel about two weeks ago the sub-committee was reporting to the Board of Directors Guild, and Wyler and myself, George Stevens and Huston were on that committee. (Huston was not present at this

"meeting last night) and I was able to get a motion through putting George Sidney on that committee instead of Huston because I felt the committee was too predominantly leftist. Wyler opposed it very strongly and fought to retain Huston on the committee. Wyler made the statement that he was for the committee because it would give 'them' a voice in management through this committee.

"The whole meeting was very strongly anti-producer. Many members of the committee refused to acknowledge that there was any undue alarm throughout the country caused by the Thomas Committee in Washington. There was no motion made of any kind to support the ten men who are being indicted; that issue was kep absolutely clear. The motion, I understand, was defeated in the Writers Guild, whose meeting was being conducted at the same time.

"The matter was brought up again of condemning the producers' statement given by Eric Johnston. George Tobin is the brother of the two actresses, Vivian and Genevieve Tobin. Most of the assistant directors, Aldrich and Tobin, made violent speeches in opposition to my stand and to me personally for innuendos. I had made no innuendos. I made very direct statements, but I did not accuse the two men of being Communists because I don't know if they are or not, although I know they are supported by the Communist element.

"At one time in this debate Aldrich stated that he did not wish any motion of confidence, but two of the assistant directors had told me prior to the meeting that that's what his price was; that he said he would resign if he could get this motion from the Senior Guild endorsing it, so that he knew about the motion, and evidently Wyler was picked to be the one to present and carry the ball. I do not know why Pichel left before it came to vote, but he did.

"The result was a motion carried giving virtually a clean bill of health to the two men in the assistants branch (Junior Branch), which is supported by the Communist element."

According to Mr. DeMille and his associates they are determined to either split the assistant directors from the directors group or to remove what they believe to be the Communist element of the assistant directors. He has been told that Robert Aldrich "writes William Wyler's stuff and the two work

"as a team. That is why Wyler insisted on a vote of confidence in Aldrich." Mr. DeMille made a statement at the meeting of January 13, 1948, that "I favor keeping the junior members in the Guild because I feel we can keep them from straying into fields in which they should not go." Aldrich immediately challenged this statement from the floor saying that Mr. DeMille was "indulging in innuendo." Mr. DeMille stated that all members of the Screen Directors Guild have submitted non-Communist affidavits, sworn to before a Notary Public. According to Mr. DeMille, Aldrich seems to be fronting for the pressure groups and he is a definite influence in carrying out what seems to be the party line in the political maneuvering within the Guild. DeMille has characterized Aldrich saying "he looks like a red hot baby" and related that Aldrich made the suggestion that the Screen Directors Guild should finance Edward Dmytryk in his fight with the producers.

COMMUNIST INFILTRATION OF LABOR GROUPS

(February 6, 1948 to September 15, 1948)

International Alliance of Theatrical and Stage Employees

Confidential Informant [redacted] of the International Alliance of Theatrical and Stage Employees, in July of 1948 reported that Communists within the craft unions in Hollywood had "definitely gone underground" and had ceased all activity except of legitimate union nature. At a meeting of business agents of various unions held prior to July, 1948, Milton Gottlieb, Business Agent of the Screen Publicists Guild, who in informant's opinion had always sponsored Communist causes, was told by the other business agents that if he attempted to get into political and theoretical matters and did not confine himself to union business the group would "blast" him out of the meeting.

Conference of Studio Unions

The Washington Post on February 26, 1948, carried a news article regarding the investigation of the Hollywood jurisdictional labor strike by a House Labor Subcommittee. The article mentioned the testimony of Matthew Levy, attorney for the International Alliance of Theatrical and Stage Employees, who charged that there was Communist influence in the Conference of Studio Unions. This article reported that the Communist issue had at first been ruled out by Subcommittee Chairman Carroll D. Kearns on the ground that it was beyond the Subcommittee's jurisdiction, but upon the demand of Representative Gerald W. Landis the Committee had been expanded and Kearns was overruled with the result that the Communist issue was brought into the Subcommittee's investigation. Levy charged that the A.F. of L. Carpenters Union headed by William L. Hutcheson was "joined in a marriage of convenience" with alleged Communist elements in an effort to destroy the dominant position of the IATSE. Levy further charged that "the subversive drive to bring all Hollywood labor under the influence of the Communist Party centers around the Conference of Studio Unions and Herbert K. Sorrell."

The New York Times of March 5, 1948, also carried a news article regarding the House Labor Subcommittee's investigation of the jurisdictional strike and reported that the Committee had called on the FBI for fingerprint tests on a Communist Party card allegedly issued to Sorrell in 1937 under the name of Herb Stewart. The article stated that Sorrell had testified that the handwriting on the card looked very much like his but denied that it was his handwriting.

The publication "The Film Daily" during the latter part of February and the first part of March, 1948, carried certain news items regarding the House Labor Subcommittee's investigation of the Hollywood strike. Among the items of interest appearing in this publication are the following:

In the issue of February 25, 1948, Richard F. Walsh, President of the IATSE, was reported as insisting that Communism was the underlying cause of the labor trouble in Hollywood and that he planned to press for inclusion of testimony on that issue in the hearings.

The issue of February 26, 1948, reported that the hearings by the Labor Subcommittee had been enlarged to include testimony on the Communist issue.

In the issue of February 27, 1948, Pat Casey was reported as having testified on February 26 that he did not believe that Communism had anything to do with Hollywood labor trouble and that Matthew Levy of the IATSE had read testimony designed to prove that the studio strike leaders were Communist led, or at least Communist inspired. Two witnesses also testified that they did not believe that Sorrell was a Communist.

The issue of March 1, 1948, reported on testimony which had been given before the Subcommittee on the previous Friday by George Mulkey of the International Brotherhood of Electrical Workers, who charged that there were "Red tinges" within the strike leadership. Upon questioning by the Committee Counsel, Mulkey admitted that from 1923 to 1930 he had been a member of the Communist Party but had quit because he found it to be "reactionary." On that same day, IATSE President Walsh had testified that he had found strong Communist support for the strike in Mexico City and in London.

The March 2, 1948, issue referred to additional testimony by Matthew Levy regarding alleged Communist inspiration in the Conference of Studio Union's leadership, but upon questioning by the attorney for the Painters Union, had admitted that he had no personal knowledge of the charges which he had made against Sorrell regarding Sorrell's Communist affiliations. Roy Brewer of the IATSE testified that Communism was not the only issue in the strike, but that he had found it a major factor since he had arrived in Hollywood three years previously.

The March 3, 1948, issue of "The Film Daily" reported on testimony by Levy on March 2, in which he accused the motion picture producers of

trying to "squelch" any public investigation of Communism in the studio labor picture and insisted that the producers "know the full story about Communism in labor and talent ranks" but that it was necessary for outside pressure to force them to take any action. Brewer also testified on March 2 that it was his opinion that the Communist objective in Hollywood was a CIO-type industrial union to cover all studio craft workers and that with such a unit functioning "the producers would be forced to dance to their tune."

The March 4 issue reported the testimony of Sorrell before the Committee the previous day stating that Sorrell had denied his Party membership and had denied that the alleged Communist Party membership card for 1937 was his and in this connection stated, "If I had ever joined the Communist Party, I would just as soon tell you because you can't deport me back to Missouri, where I was born. There is no law against being a Communist."

The issue of "The Film Daily" for March 5 reported that the Subcommittee was requesting the FBI to determine whether Sorrell had actually signed the Communist Party membership card.

The March 15, 1948, issue reported that the FBI had furnished a report that the handwriting on the alleged Communist Party card was that of Sorrell. The hearing before the Committee on March 16, as reported in the March 17, 1948, issue of "The Film Daily," was to the effect that John R. Robinson, who stated that he was a close associate of Sorrell in 1937, had testified that in 1937 he had seen Sorrell's Communist Party membership card and had heard Sorrell brag of his Party membership.

In July, 1948, Confidential Informant [redacted] reported that the Conference of Studio Unions had for the time being ceased open activity and that some of the Communist leaders of the various unions had dropped out of sight.

Screen Writers Guild

Confidential Informant [redacted] in February, 1948, reported that the Screen Writers Guild was still under Communist influence and that even though a new set of officers had been elected following the House Un-American Activities Committee hearing, that the new officers were simply another group of pro-Communists to replace the former group.

Confidential Informant [redacted] a screen writer and member of the Screen Writers Guild, advised that certain members of the Guild had

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planned to hire former Assistant Attorney General Thurman Arnold for the sum of $35,000 and expenses to appear as amicus curiae in the suit brought by the "unfriendly witnesses" against the studios, alleging that the writers had been black-listed by the studios. This source also reported that 57 members of the Guild had demanded an emergency meeting of the entire Guild membership in order to determine whether Arnold should be hired, even though the Executive Board of the Guild had previously entered into negotiations with Arnold. The Executive Committee did not feel that the regular counsel for the Guild, Morris Cohen, was competent to appear on behalf of the Guild inasmuch as he was a law partner of Robert W. Kenny, one of the attorneys for the ten writers. This source reported that among the most consistent supporters of the Board's action in hiring Arnold were Ring Lardner, Jr., John Howard Lawson, Alvah Bessie, Gordon Kahn, and Lester Cole, all of whom were identified as 1944-1945 members of the Communist Party by a highly confidential source from the records of Elizabeth Benson.

Lardner announced at a Guild meeting late in February, 1948, that if the suit against the studios was successful, he would contribute "a substantial amount" of his judgment money toward replenishing the Guild treasury if Arnold were hired.

[redacted] also reported that the high light of the Guild meeting was a speech by James Cain, who bitterly denounced Communist influence in the Guild and stated that while he had been a member of the Board the last year he knew at least three men whose action on the Board was always based on loyalty to Communism and he then named Kahn, Cole and Lardner. The three individuals promptly demanded that Cain retract his remarks and he retorted by stating he was tired of having to "stick my neck out" for Communists. Cain stated that he would be willing to retract anything he had said if any of the three individuals he had named would then and there deny that they were Communists. However, all three ignored Cain's question.

This same source reported that he had received a letter indicating that the group was putting new limitations on proxy voting and that anyone with five or more proxy votes must register such proxies before 7:30 P.M. on the night of the meeting and unless registered by 8 P.M. such proxies would not be recognized. The informant reported that the anti-Communists within the Guild had been using proxies as a means for attempting to control the Guild's actions, inasmuch as the Communist members always came to the meetings, voted in a bloc, and always stayed late.

In connection with the hiring of Arnold by the Guild, the column written by George Dixon appearing in the New York Daily Mirror of February 27,

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1948, commented on such hiring. This column also made reference to the request by the Guild to the Treasury Department for a ruling that funds donated to the Guild to hire Arnold would be tax exempt on the part of the donors. In this connection Dixon stated, "To my mind, that is the ultimate in gall. Imagine asking the Government to permit tax deductions to defend persons accused of defying the first institution of Government."

The Los Angeles Daily News of February 28, 1948, reported that Arnold was in Los Angeles to confer with officers of the Screen Writers Guild regarding his employment in connection with the suit by certain members of the Guild against various Hollywood studios. Arnold was very critical of the studios for their actions in allegedly black-listing the writers.

[redacted] previously identified, reported that at a meeting of the Guild on March 23, 1948, the action of the Executive Board in hiring Arnold had been upheld by the Board membership. In connection with the application by the Guild to obtain tax exemption status for donations to the fund to hire Arnold, [redacted] a confidential source of the Los Angeles Office, reported that he had learned that Senator Ball had also been interested in this matter and that an investigation by the Senator at the Treasury Department had failed to reveal any request on the part of the Guild for such an exemption.

[redacted] a screen writer at Warner Brothers, who is a source of information for the Los Angeles Office, reported that at a meeting of the Guild on May 10, 1948, the anti-Communists had packed the meeting and that one of the items on the agenda was the question of discontinuing the Guild's publication in order to reduce expenses. It was voted that the magazine weekly be continued with volunteer help, which in the opinion of the informant would mean that the Communists would continue to control the publication. At this meeting a resolution was proposed condemning the Mundt-Nixon Bill, but the informant and members of his group were able to defeat the resolution.

The Washington Star of May 30, 1948, carried a news item reflecting that the officials of the Screen Writers Guild had filed a suit attacking the motion picture industry's stand against hiring members of groups advocating the overthrow of the Government. The article stated that the petitioners would include thirty top writers for the stage and screen, none of whom were members of the Communist Party or who had any connection with the ten Hollywood writers charged with contempt of Congress in October, 1947. The article stated that the defendants in the suit would be the Motion Picture Association of America, the Association of Motion Picture Producers,

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the Society of Independent Motion Picture Producers, Paramount, Loew's (M-G-M), RKO, Warner Brothers, 20th Century-Fox, Columbia and Universal Pictures, and Eric Johnston. The purpose of the suit was to void a resolution which the industry associations allegedly adopted in November, 1947, that they would not "knowingly employ a Communist or a member of any Party which advocates the overthrow of the Government by force or by any illegal or unconstitutional method."

In July, 1948, Los Angeles informants reported that the Screen Writers Guild had not held a meeting for the past sixty days and that the Guild members did not know the status of the suit filed on behalf of the Guild nor did they have any current information on Guild matters. It was the opinion of Informant [redacted] that the Board of Directors has not been holding meetings of the Guild but has been running the Guild with general membership meetings and that in his opinion the Communists and fellow travelers had ceased having meetings because "they are getting pushed around by our proxies." It was also this informant's opinion that an effort would be made on the part of some Guild members to do away with proxy voting which would mean the defeat of informant's group and that the Communists and their friends would emerge as the dominant factor within the Guild.

In reference to the suit filed by the Screen Writers Guild, previously mentioned, [redacted] previously identified, was of the opinion that L. B. Mayer of Metro-Goldwyn-Mayer was "sore" at Eric Johnston inasmuch as he feels that Johnston is personally and entirely responsible for the suits facing the producers, and that the anti-Communist stand of the industry is entirely the work of Johnston. The informant reported that he believes that the person responsible for Mayer's viewpoint is Leo Spitz of Universal International Studios. This informant was also of the opinion that the Communists within the motion picture industry had gone completely underground.

Screen Actors Guild

The Los Angeles Examiner of January 15, 1948, reported that it had been voted by the members of the Guild that officers, directors and committeemen of the Guild must sign, individually, affidavits that they are not Communists. This article stated that the vote in favor of the resolution calling for the non-Communist declarations was 1,307 to 157.

Screen Cartoonists Guild

[redacted] Disney Studio, who is a source of information for the Los Angeles Office, furnished

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information regarding efforts by Communists to use labor unions. He stated that in December of 1947 he had received a call from a friend to the effect that the Screen Cartoonists Guild was to hold a meeting and that as a result of this meeting, the Guild would take a stand against the action of the producers against the "unfriendly witnesses" at the hearing before the House Committee on Un-American Activities. The informant stated that he had received no notice of the meeting and upon calling the shop stewards he learned that they had also not heard of the meeting, although it was to be held that night. The informant then called a meeting of all of the cartoonists, turned the meeting over to the stewards and, as a result, many of them attended the meeting that night in a body and when the proposal was made it was defeated by a vote of 84 to 72.

This informant also reported that many members of the Guild were concerned over the activities of Maurice Howard, the Business Agent of the Guild, and that many of them wanted to get rid of Howard but did not know how to proceed. It should be noted that Howard in 1944 was a member of the Communist Party according to a highly confidential source (Los Angeles Informant [redacted]

In July of 1948, [redacted] stated that the cartoonists employed by the Disney Studios within the Guild had led a move which resulted in the ousting of Howard as Business Agent for the Guild, and that on the day before the nomination for new officers of the Guild, the Disney members had nominated Raymond T. Macomber as Business Agent, and that during the elections in June of 1948, as a result of the activities by the "Disney group," Macomber was elected over Howard by a vote of 205 to 172. [redacted] stated that this put an end to the Communist domination of the Guild since it was formed in 1941.

The informant also stated that the Guild had voted to sign non-Communist affidavits and he was of the opinion that Howard's career in Hollywood was finished.

Confidential Informant [redacted] previously identified, was of the opinion that as a result of the election in the Guild, that that union would become an anti-Communist group.

Screen Directors Guild

Confidential Informant [redacted] reported that he and a group of nine other top directors, all members of the Guild, had arranged a confidential meeting on March 12, 1948, for the purpose of deciding on a slate of officers whom they would attempt to elect at the coming Guild

elections. The plan was for each of these ten individuals to have nine other Guild members present that night or have their proxies, all of whom were known to be anti-Communists. It was the hope of this informant that his group would be able to get all non-Communist officers and thus place the Guild on a definitely anti-Communist side.

This same informant reported that a meeting of the Guild had been held on March 23, 1948, and following a discussion the Guild had decided to require its officers and directors to sign an anti-Communist pledge which included a statement that the signer was not and had not been a member of the Communist Party and that the signer was not in sympathy with the aims of the Party. A resolution embodying the terms of the pledge was passed by a vote of 113 to 9.

The informant reported that Irving Pichel and Lewis Milestone had signed an anti-Communist pledge but not the one which had been adopted by the Guild. During this meeting a discussion came up as to the Communist Party membership of Pichel and Milestone, and [redacted] stated that he personally knew that Milestone had been a Party member. (The Bureau is not in possession of any positive proof of Milestone's Communist membership).

[redacted] in July, 1948, reported that the Guild elections had resulted in the election of non-Communist officers and that since that election the meetings had been concerned strictly with business matters pertaining to the Guild itself and that there had been no political discussions and no questions of issues facing either persons or nations. He said that as an example, that at a recent meeting of the Guild, Irving Pichel made several speeches, all of which were strictly union business, although Pichel had always previously used the Guild as a sounding board for political speeches.

The informant expressed the opinion that the Communists and their friends in the Screen Directors Guild had gone underground. He also cited as a change of attitude the fact that a few years previously his influence within the Guild would have been resented but that he now finds various members asking his opinion and advice. He also stated that some of the younger directors were adopting a positive anti-Communist stand and he believes that eventually younger men can be trained to take over the direction of the Guild who are opposed and unfriendly to the Communists.

II. COMMUNIST INFILTRATION OF LABOR GROUPS (September 16, 1948, to July 15, 1949)

Conference of Studio Unions

It will be recalled that during the 1946 studio strikes sponsored by the Conference of Studio Unions, several individuals were arrested by the Los Angeles Police Department at Columbia Studios for violating a court ban on mass picketing. The "Hollywood Reporter" in its issue of December 1, 1948, stated that 35 studio pickets would appear in court for resentencing inasmuch as their appeals to the Supreme Court had been turned down.

During the spring of 1949, Los Angeles Informant [redacted] advised that Herb Sorrell, leader of the Conference of Studio Unions, had been completely eliminated as a force in the motion picture industry and that the Conference of Studio Unions had "ceased to exist". This informant advised that Sorrell's influence had waned to the point where his original union, the Painters Union, had a membership of less than 25 individuals employed in the motion picture industry out of a total of 600.

Screen Publicists Guild

Los Angeles Informant [redacted] during the spring of 1949 stated that it was his opinion that the International Alliance of Theatrical and Stage Employees would soon take over the Screen Publicists Guild and when it had been accomplished, all pro-Communist individuals would be eliminated. Also, according to this informant, the IATSE intends to take over the Costumers Union and would eliminate all pro-Communist individuals from that union. When these two steps are taken, the "back lot" or labor end of the motion picture industry, comprising 20,000 workers, according to the informant, will be free from Communist influence.

Screen Writers Guild

Los Angeles Informant [redacted] in the fall of 1948 reported that the Screen Writers Guild at that time was up against the greatest fight of its career and that there was a definite possibility that the Guild might become split during a dispute with the result that the non-Communist members would pull out and petition for a National Labor Relations Board election.

During October, 1948, while the Guild was in the process of nominating officers and a Board of Directors for the ensuing term, the pro-Communists within the Guild had nominated a slate which the informant believed would be the means of putting the Guild back within the control of the Communists. In order to combat this situation, the anti-Communists on October 18, 1948, filed a slate of officers by circulating a petition and in addition planned on entering nominations from the floor. Los Angeles Informant [redacted] expressed the opinion that the fight

within the Guild had been obviously lost to the Communists while Informant [redacted] felt that the non-Communists might still salvage control of the Guild. In connection with the proposed election, Los Angeles Informant [redacted] advised in October, 1948, that the Communists and fellow travellers within the Screen Writers Guild had attempted to have the organization's constitution changed to prohibit the use of proxies, but that this move had been defeated by the anti-Communists within the Guild.

In January, 1949, the Los Angeles Office advised that the election within the Screen Writers Guild had resulted in the defeat of the Communist element within the Guild, and the election of anti-Communists to all positions of prominence. Los Angeles Informant [redacted] reported that one group within the Guild had submitted a petition nominating Lester Cole and Ring Lardner, Jr., for the Executive Board. Both Lardner and Cole are known Communist members and are two of the "Hollywood Ten".

Informant [redacted] stated that had the anti-Communists not been elected it had been the intention of the majority of the Screen Writers Guild to pull out of the Guild and form a new union, and to ask that the new union be certified as the bargaining agent of writers within the industry.

The "New York Times" of November 5, 1948, reported that Judge Samuel H. Kaufman had dismissed the civil antitrust suit which had been filed by the Screen Writers Guild charging that motion picture producers had conspired to govern the political views and associations of persons engaged in the production of pictures. The dismissal was on technical grounds and the complainants were granted leave to file an amended complaint. The suit was originally brought charging that the producers had agreed at a meeting in November, 1947, that they would not employ a Communist or a member of any group or party which advocated the overthrow of the United States by force or any illegal or unconstitutional methods.

Screen Office and Professional Employees Guild

The October 8, 1948, issue of "Counterattack" reprinted portions of a letter written by Barney Balaban, President of Paramount, to the Screen Office and Professional Employees Guild, which "Counterattack" described as an affiliate of the United Office and Professional Workers of America, and then described both of such unions as "Communist controlled".

Balaban stated that union officials had refused to file non-Communist affidavits and, therefore, Paramount was declining to negotiate with the unions. Among the statements quoted by "Counterattack" from Balaban's letter were the following:

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"As Americans we are opposed to all that Communism represents today. As those who share the responsibility for the welfare of the industry we are opposed to Communist infiltration into our ranks. An overwhelming accumulation of evidence convinces us that the Communist Party and its adherents are bad for our country and bad for our industry. Our position, therefore, is very simple. We propose to exercise every legal right to keep them out of our affairs.

* * *

"If ever there were a time for each of us to stand up and be counted, this is it. Why should any American hesitate to stand up and state 'I am not a member of the Communist Party and I'm glad to swear to it!' What opprobrium is there in the act of signing an affidavit that one is not an agent of a foreign government? What is this incredible attitude that stills the tongue and stays the hand from enlisting on the side of democracy? . . ."

The December 16, 1948, issue of the "Daily Worker" indicated that the Screen Office and Professional Employees Guild had been appealing to movie-goers in New York City to stay away from Loew's Theaters on Thursday and thus help Loew's office employees to force the company to resume contract negotiations. The article stated that the union had charged Loew's management with months of stalling in connection with contract negotiations.

Labor League of Hollywood Voters

The "Hollywood Reporter" of November 11, 1948, contained a news item that the Labor League of Hollywood Voters had been formed to block Communist penetration of motion pictures and that Ronald Reagan was Chairman and Roy Brewer was Vice Chairman. The article continued that during the recent election, the Labor League of Hollywood Voters had endorsed anti-Communist candidates. Los Angeles Informant [redacted] in discussing this organization, stated that it was mainly an American Federation of Labor organization which had been formed to bring pressure on various AF of L organizations to get rid of Communists and to cease sponsoring candidates endorsed by the Communists. During this discussion this informant was of the opinion that the then current unemployment in the movie industry was furnishing fertile grounds for the Communists, and he was of the opinion that if the unemployment and depressed production situation continued that the Communists would make more inroads into Hollywood labor or would at least succeed in stirring up difficulty.

Motion Pictury Industry Council

The "New York Times" of February 1, 1949, reported that the Motion Picture Industry Council which had been established late in 1947 at the suggestion of Eric Johnston "to weld all elements of the industry into a solid front after

the enunciation of the anti-Communist hiring policy", had been split wide open by the withdrawal of the Hollywood AF of L Film Council which represented AF of L motion picture unions, including the Screen Actors Guild and the International Alliance of Theatrical and Stage Employees. The AF of L withdrawal was reportedly due to the choice of Cecil B. DeMille as Chairman of the Council succeeding Dore Schary. DeMille was described as a "persona non grata" to the AF of L because of his dispute with the Federation of Radio Artists when he refused to pay a $1.00 assessment in 1944 on the grounds of political freedom. Subsequently, the American Federation of Radio Artists banned DeMille from the air. This article stated that the withdrawal of the AF of L Film Council was "regarded as a severe blow to the Council since the avowed purpose of the organization was to unite film labor and film management in a solid front".

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III. COMMUNIST INFILTRATION OF INTELLECTUAL GROUPS

The Communist Party Directive of 1935, as reported by Confidential Informant [redacted] previously referred to herein which directed the Communists to penetrate the motion picture industry, included a specific call to the Communists requesting that they concentrate on the so-called intellectual groups composed of directors, writers, artists, actors, actresses, and highly paid technicians. In this field of intellectual groups, particularly among the writers and directors, the Communists have been most successful and their influence has been far reaching. According to [redacted] the Communist activity in this field has been to work through front organizations which were not openly identified as Communist Party groups but, nevertheless, were controlled or under the influence of the Party through its official membership.

To further substantiate the report of Informant [redacted] Confidential Informant [redacted] of the New York Office has related that a part of the Communist Party's general program to infiltrate the motion picture industry was to penetrate the so-called intellectual groups in Hollywood. According to [redacted] one of the key figures of the Communist Party in propagating this plan of infiltrating the intellectual groups is John Howard Lawson. Lawson has been identified as a Communist screen writer in Section I of this memorandum.

Informant [redacted] reported that in 1930, in the Soviet Union there was set up an organization known as the International Union of Revolutionary Theatre. This group was the parent of a multitude of sub-organizations which, in the United States, were known as Workers' Theatres, Theatre Groups, et cetera. The first group formed as an outgrowth of the International Union of Revolutionary Theatres was the League of Workers' Theatres, created in New York in approximately 1932. During 1934, its name was changed to the New Theatre League.

New Theatre League

Informant [redacted] has reported that this organization set up a National Executive Board in 1935, composed of representatives in the writing and directing field throughout the United States. Among the individuals who were associated with this group in an executive capacity and who have been active in Hollywood are John Howard Lawson, writer; Albert Maltz, writer; Clifford Odets, writer; Jay Leyda, director; Lester Cole, writer; Herbert Biberman, director; Frank Tuttle, director; J. Edgar Bromberg, actor; Lionel Stander, actor; and Donald Ogden Stewart, writer. Of the above mentioned individuals Lawson, Maltz, Leyda, Cole, Biberman, Tuttle, and Bromberg all have been identified as Communists and their Communist affiliations are set out in Section I. Clifford Odets, according to Informant [redacted] was one of the original organizers of the League of American Writers.

Lionel Stander has been reported by Informant [redacted] as having been a member of the American League for Peace and Democracy, as well as having been active

in the American League Against War and Fascism and the North American Committee To Aid Spanish Democracy. Informant [redacted] has advised that Stander was at one time one of the most active Communists of the Hollywood professional set. Donald Ogden Stewart, according to Informant [redacted] was a member of the League of American Writers, the American Peace Mobilization, International Workers Order, Screen Writers Guild, Hollywood Writers Mobilization and the American League for Peace and Democracy. Stewart has been identified by Informant [redacted] as a Communist.

The American League Against War and Fascism and the American League for Peace and Democracy both are subversive organizations and have been declared subversive within the purview of the Hatch Act. The North American Committee To Aid Spanish Democracy is a Communist influenced organization as is the International Workers Order, both of which have been referred to the Department for its consideration under Executive Order Number 9835, dated March 21, 1947. The Hollywood organizations with which these individuals are affiliated are discussed in this Section of the memorandum.

League of American Writers

According to [redacted] another mobilizing force in the cultural field which was active in the early 1930s in Hollywood, California, was the League of American Writers. The League of American Writers was said to be a part of an international organization of writers and intellectuals which had its origin at a World Congress of Writers held in Kharkov, Russia, during November of 1930.

Soon after this Congress, there appeared in the United States groups of writers in the larger cities who organized themselves under the direction of the Communist Party into what were called John Reed Clubs. According to Informant [redacted] a convention, in January 1935, was held in New York City of the John Reed Clubs. According to this source, the principal business transacted by this session was to call another Congress of writers which was to be held in New York City, April 1935. When this Congress convened, all John Reed Clubs were dissolved and in their place a much broader organization was formed known as the League of American Writers. Confidential Informant [redacted] related that at this first writers Congress, the Communist Party was openly represented and the Congress was under the direction of Earl Browder, at that time secretary of the Communist Party, USA. Soon after this meeting, the Hollywood motion pictures began to attract writers from all parts of the United States and in fact from all parts of the world. This resulted in the establishment of the Hollywood Chapter of the League of American Writers in the Fall of 1935. According to Informant [redacted] the purpose of this group was to bring the writers employed in the motion picture industry under the influence of the League of American Writers which at that time was the foremost Communist front organization operating in the so-called intellectual fields for the Communist Party in the United States. He related that the efforts of this group were extremely successful which resulted in this branch becoming, in a short time, the dominant unit of the League and one of its strongest propaganda instruments.

[redacted] related that up until the time of the signing of the Hitler-Stalin Pact on August 23, 1939, the League of American Writers, including the Hollywood Chapter, worked out in the open and was most successful in its Communist activities. However, following the signing of this Pact the League being completely under the control of the Communist Party changed its position from one of collective security to isolation which resulted in the League becoming very cautious and working practically in secret. This change in policy exposed the League to the public as a Communist front organization. On July 17, 1947, Informant [redacted] furnished a list of the last set of officers and executive board members of the League of American Writers, which was taken from the stationery of the organization. According to [redacted] these officers were elected at the Fourth Writers' Congress held in New York City, June 6-8, 1941, for a term of two years. According to [redacted] these officers remained in office until the organization went out of existance in 1943. The officers elected in June of 1941, were the following:

Theodore Dreiser	Honorary President	Novelist
Daschiell Hammett	President	Screen Writer
Donald Ogden Stewart	Vice President	Screen Writer
John Howard Lawson	Vice President	Screen Writer
Albert Maltz	Vice President	Screen Writer
Meridel Lesueur	Vice President	Writer for "New Masses"
George Seldes	Vice President	Editor of "In Fact"
Richard Wright	Vice President - Negro -	Writer
Franklin Folsom	Executive Secretary	

The executive board consisted of 36 members of which 9 have Communist Party records. In addition to these 9, the Honorary President Dreiser and the Vice President Maltz also have Communist records. These Communist records are as follows:

Theodore Dreiser

The "Daily Worker", Communist newspaper, on July 30, 1945, carried the following headlines: "Theodore Joins The Communist Party." It stated "Dreiser, an outstanding novelist of the world, applied for membership in the newly reconstituted Communist Party and was admitted by a unanimous vote of the delegates at the convention in New York City." Dreiser died on December 29, 1945.

John Howard Lawson

The Communist Party affiliations of John Howard Lawson are set out in Section I of this memorandum.

Albert Maltz

The Communist Party affiliations of Maltz are also set out in Section I of this memorandum.

Georgia Backus also known as Mrs. Herman J. Alexander

The Communist Party affiliations of this individual will also be found set out in Section I of this memorandum. With regard to Backus, it should be pointed out that [redacted] a Confidential Informant of the Los Angeles Office, advised that in May of 1943, Backus was in the cast of the new radio play "The Life of Riley" at the National Broadcasting Company.

Alvah Cecil Bessie

The Communist affiliations of this individual are also set out in Section I of this memorandum. [redacted] it was ascertained in March of 1946, that Bessie was dismissed from Warner Brothers because of his activities in the studio strike and due to the fact that following the strike, it became apparent that he was sympathetic with the Communist element. In 1938 Bessie fought in the ranks of the Abraham Lincoln Brigade and following the conflict, he wrote, "Men in Battle."

John Milton Bright

John Milton Bright, a screen writer, has been identified through a highly confidential but most delicate source on November 4, 1943, as a member of the Northwest Section of the Los Angeles County Communist Party. At this time through this source, it was ascertained that he held the position of educational director of Branch G in the Party.

Lester Cole

Lester Cole, who is a screen writer by profession, has been identified as a member of the Communist Political Association and the Communist Party. His Communist connections are set out in Section I of this memorandum.

Ruth McKenney
Richard Branston also known as Bruce Minton

Ruth McKenney, writer and the wife of Richard Branston, admitted membership in the Communist Party before a victory rally held in Washington, D. C. on January 16, 1942, according to Sally Muchmore of the Washington, D.C. Press Bureau. Through a highly confidential but most delicate source, it was ascertained on May 6, 1944, that on March 1, 1944 Bruce Minton transferred from the Washington, D.C. Branch of the Communist Party to the Hollywood, California Branch and that his wife, Ruth McKenney likewise transferred from the White Collar Branch of the Communist Party in Washington, D. C., to the Communist Party in Hollywood, California.

The Los Angeles "Daily News" in the September 19, 1946, issue carried an article reflecting that Bruce Minton and his wife Ruth McKenney were ousted from the Communist Party.

W. L. River

River, who is employed as a screen writer, has been identified as a member of the Communist Political Association and the Communist Party. His Communist Party affiliations are set out in Section I of this memorandum.

Philip Edward Stevenson

Stevenson, a novelist, playwright and short story writer, has been identified as a member of the Communist Party and Communist Political Association. His Communist affiliations are set out in Section I of this memorandum.

Tess Slessinger, with alias Tess Shlesinger, also known as Mrs. Frank Davis

Tess Slessinger collaborated with Frank Davis on the screen play, "Claudia and David," for Twentieth Century Fox. She has been identified through a very reliable but extremely delicate source on August 31, 1944, as a member of the North West Section of the Los Angeles County Communist Political Association. The "Los Angeles Times", on February 23, 1945, reflected that Tess Slessinger died in Upland, California on February 22, 1945.

Hollywood School for Writers

The League of American Writers established in Hollywood, according to Informant [redacted] the Hollywood School for Writers which acted as a subsidiary of the League of American Writers and was said to be a transmission belt whereby budding writers were developed along political lines following by the League of American Writers and conditioned for eventual membership in the League as well as the Communist Party. This School was established in October of 1939. An examination of its listed instructors and lecturers for 1942-1943 reflects that the majority of them have been identified with various Communist Front movements. Many of them actually were members of the Communist Party, such as John Howard Lawson, Guy Endore and Dalton Trumbo. The Communist Party affiliations of these individuals are set out in Section I of this memorandum.

Hollywood Writers Mobilization

According to Informant [redacted] of the Los Angeles Office, the Hollywood Writers Mobilization is another offshoot of the League of American Writers. [redacted] stated that when the Communist Party line changed with the invasion of Russia by Adolf Hitler on June 22, 1941, it became necessary to dissolve such organizations as the Hollywood Peace Forum, the Hollywood League for Democratic Action, the American Peace Mobilization and the Motion Picture Democratic Committee which had been opposing the entrance of the United States into war. By February of 1942, [redacted] stated these organization had been "liquidated" and the Communist Party had declared itself for full participation in the war.

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The first of these to emerge, according to [redacted] was the Hollywood Writers Mobilization. [redacted] related that this organization actually came into existence early in 1942. He stated that the personnel of the new organization included writers in the motion picture industry who had heretofore been affiliated with the League of American Writers. The Chairman of this new organization was Robert Rossen whose Communist Party affiliations are set out in Section I. Rossen has also been active in the Screen Writers Guild, a Communist influenced group.

Confidential Informant [redacted] of the Los Angeles Office related that the following eight guilds sponsored the Hollywood Writers Mobilization at the time it was set up, and that each of these guilds was under Communist influence:

1. Screen Writers' Guild
2. Radio Writers' Guild
3. Screen Publicists' Guild
4. Screen Readers' Guild
5. Screen Cartoonists' Guild
6. American Newspaper Guild
7. Independent Publicists' Guild
8. Song Writers' Protective Association

He related that while the total membership of these Guilds was approximately 7,500, the Hollywood Writers Mobilization was operated by representatives or delegates from these Guilds which number not more than twenty-five individuals as John Howard Lawson, Robert Rossen, Francis Faragoh and Herbert Biberman, all of whom he described as Communists. The Communist affiliations of all of these individuals with the exception of Francis Faragoh, are set out in Section I of this memorandum. He related that the organization was a paper-type group which "stooged" for the League of American Writers, through which the latter continued to operate as a propaganda agency for the Communist Party.

The announced purpose of the Hollywood Writers Mobilization was to mobilize the writers in the screen industry to assist in the war effort and particularly to assist the various Government and military agencies in the preparation of propaganda material for use either against the enemy or for general morale purposes at home. [redacted] described the organization's primary purpose as being the providing of material for military camp shows slanted to project the Communist line. He further described it as a clearing house for Communist propaganda in Hollywood.

Marc Connelly, one of the dominant figures in the creation of this organization, in testifying before the Joint Fact Finding Committee on Un-American Activities in California on July 13, 1944, stated that the Hollywood Writers Mobilization "has been supplying the Office of War Information, the Army, the Navy, the USO and the Red Cross" with publicity material.

According to Informant [redacted] this organization injected such phases of

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Communist propaganda into its work as the demand for a second front, freedom for India, independence for Puerto Rico, racial equality and similar material which fostered the Communist Party program.

In May of 1942, the Los Angeles Office learned that the publication of the Hollywood Writers Mobilization known as the "Communique" was now captioned "Communique, Hollywood Writers Mobilization for Defense in Cooperation with -- OEM". The publication was being mailed under the official Government frank which read "Executive Office of the President, Office of Emergency Management, Washington, D.C., Official Business. Penalty for Private Use to Avoid Payment of Postage, $300 GPU." The Los Angeles Office obtained two copies of this publication, one dated April 10, 1942, and the other dated April 17, 1942. The April 17, 1942 issue is maintained in the files of the Bureau.

Confidential Informant [redacted] of the Los Angeles Office reported the following information concerning the background of this set up. He related that the head of the radio section of OEM at Washington was Bernard Schoenfeld, who was a close friend of Garson Kanin, the individual in charge of the film section of OEM. Michael Kanin, a brother of Garson and Fay Kanin, the wife of Michael are writers who were connected with the League of American Writers. Garson Kanin, according to this source, went to Schoenfeld in Washington and told him that he, Kanin, had a brother and sister-in-law who were in Hollywood. He stated that they were talented in writing and that they were very anxious and willing to be of assistance in the OEM. As a result of these contacts, Fay Kanin was put to work on a radio project preparing information being put out by the OEM. After which, Michael Kanin appeared and suggested that they should get busy and contact the Hollywood League of American Writers and endeavor to have them prepare the information which was to be put out in the "Communique."

Mr. R. H. Washburne was contacted on October 13, 1942, at which time he advised that he was appointed by Bernard Schoenfeld of the Office of Emergency Management to be in charge of the Los Angeles [redacted] of the OEM Information Division. He related that shortly thereafter he was contacted by Mr. Fay Kanin, Michael Kanin, Ring Lardner, Jr. and others to discuss the means of obtaining the aid of certain film writers to publicize those things which [redacted] of the Office of Emergency Management, Information Division, wished to give publicity in order that correct information could be made known to the public by the best possible means. He stated that on this occasion the "Communique", an information letter, was decided upon as being the best method for this publicity.

Mr. Washburne [redacted] he wrote a Mr. Robert [redacted] of the Office of Emergency Management, Washington, D.C. and obtained authority to publish the "Communique". The articles for the "Communique" were written by the committee which was composed of the aforementioned writers and others and were submitted to Mr. Washburne. Washburne related that he edited the articles which were taken mimeographed, assembled and distributed by his staff to members of the Film Writers Guild. According to Washburne, the specific purpose of this information letter was to put information into the hands of the members of the Film Writers' Guild, with the idea that these persons would stop it" in the production upon which they

were working so that this information would be made available to the public and would give proper publicity to those things which the Office of Emergency Management felt should be publicized. Shortly after this committee was formed, Washburn stated that he was contacted by the Hollywood Writers Mobilization who informed him that their organization had been set up for just such a purpose and that therefore there was a duplication by the organization and the committee. Consequently he related, that the committee became a part of the Hollywood Writers Mobilization. He stated that the first eight editions of the "Communique" were prepared on paper furnished by the Office of Emergency Management and were mimeographed by the Office of Emergency Management Staff. He also related that the first three editions of the "Communique" were mailed under the franking privilege.

In March of 1943 the publication "Variety" reported that the Coordinator of Inter-American Affairs would make transcripts of Office of War Information-Hollywood Writers Mobilization radio programs for broadcast in foreign languages. The air show referred to was a radio program entitled "Free World Theatre Air Show", which was instituted and produced jointly by the Office of War Information and the Hollywood Writers Mobilization. "Variety" also reflected that the Hollywood Writers Mobilization held a meeting of forty writers to supply ideas for this program under the Chairmanship of John Wexley, who has been identified as a Communist and whose Communist Party affiliations are set out in Section I of this memorandum. The Free World Theatre Program had such individuals connected with it as Jay Gorney, Edward Eliscu and Henry Myers, writers of the propaganda musical comedy "Meet the People." These individuals likewise have been identified as Communists and their Communist connections are set out in Section I of this memorandum.

Special service contact [redacted] of the Los Angeles Office advised that the Hollywood Writers Mobilization also wrote and produced a series of short propaganda plays for the OWI for use in industrial plants and Army camps. Those assisting in this phase of activity included well-known members of the League of American Writers, a Communist front group. In addition, the Hollywood Writers Mobilization worked closely with Nelson Poynter who, until July of 1943, was coordinator for Government films for OWI. [redacted] related that the production of these films was under the direct control and supervision of Poynter and that Poynter before accepting these films demanded a pro-Russian slant as a prerequisite to acceptance. He reported that Poynter associated himself with the Hollywood Writers Mobilization and worked closely with Communists Robert Rossen, Waldo Salt and Frank Tuttle, all of whom have been identified as Communists in Section I of this memorandum. Poynter's office was discontinued in July of 1943.

In conjunction with the University of California at Los Angeles the Hollywood Writers Mobilization jointly sponsored the Writers' Congress. Actually, according to [redacted] this Writers' Congress was the Fifth Congress of the League of American Writers had become publicly branded as a Communist dominated group. This Congress was held as scheduled and attended by some fifteen hundred writers from all over the United States. Informan[redacted] related that the Holly-

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wood Writers Mobilization was the medium whereby the Communist control of the entire proceedings was established and maintained. He stated that the leading Communist writers were said to have attended and dominated every session.

The "Peoples World", a west coast Communist newspaper for June 10, 1944, reflected that arrangements were made between Robert Riskin, Chief of the Overseas Film Bureau of the OWI and the Hollywood Writers Mobilization, whereby the screen writers would assume responsibility for the production and writing of all documentary films for overseas distribution. The program of films called for a "Projection of America" series and a new group of invasion films for distribution in Germany and the satellite countries.

The Hollywood Writers Mobilization, according to the article, had set up a working committee which was to consist of such well-known Communists as John Howard Lawson and Robert Rossen, identified in Section I of this memorandum. In addition, such prominent Communist sympathizers as Marc Connelly, Howard Estabrook, John Houseman, Talbot Jennings, Howard Koch and Harry Tugend, all of whom have been identified with Communist influenced or infiltrated groups previously in this memorandum were affiliated with this committee.

The August 7, 1944, issue of "Variety" reported that a program of eleven short subjects and five newsreel bulletins had been arranged for production by the Hollywood Writers Mobilization. The article reflected that the films would be produced in various Hollywood studios with players from the Screen Actors' Guild and writers from the Hollywood Writers Mobilization.

The pictures planned to be produced included the following: "It's Murder," "The Story With Two Endings," "When He Comes Home," "So Far So Good", "Air Transport Command," and "World Peace Through World Trade." "It's Murder" was written by Henry Blankfort, who has been identified as a Communist. "The Story With Two Endings" was to be written by Herold Buchman and Lou Solomon, both of whom were identified as Communists. "When He Comes Home" was to be written by Paul Trivers. Trivers has also been indentified as a Communist. "So Far So Good" was being written by Oscar Saul, also identified as a Communist. "World Peace Through World Trade" was to be written by Edward Eliscu, also identified as a Communist. All of the above individuals referred to as Communists have their Communist affiliations set out in Section I of this memorandum.

According to Informant [redacted] during the month of January, 1945, information was received that the Hollywood Writers Mobilization, through its connection with the Office of War Information, had become a part of what was officially called the War Activities Committee, Hollywood Division. Other Organizations officially affiliated with the Committee were the Screen Writers' Guild, Screen Directors' Guild, Screen Actors' Guild, and other similar type groups.

According to Informant [redacted] in May of 1945, John Howard Lawson, one of the leading Communists in the motion picture industry, was appointed by the

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Hollywood Writers Mobilization to act as its representative as an observer at the United Nations Conference.

Confidential Informant [redacted] of the Los Angeles Office stated that during the spring of 1945 the work of the Hollywood Writers Mobilization in connection with the Office of War Information, Overseas Bureau, went into high gear as a result of a series of conferences between Robert Riskin, Chief of the Bureau for OWI, and the Hollywood Writers Mobilization, Editorial Committee on Overseas Films. It should be pointed out that seven out of the fourteen members of the Editorial Committee were identified as Communists, including John Howard Lawson, Melvyn Levy, Richard Collins, Waldo Salt, Leonardo Bercovici, Arthur Birnkrant, and Sidney Buchman. The Communist affiliations of those individuals are set out in Section I of this memorandum.

Confidential Informant [redacted] related that beginning on May 21, 1945, the Hollywood Writers Mobilization was to produce a series of radio programs over the Blue Network dealing with problems of the returning soldiers. The Committee producing this has been described as one strongly under the influence of known Communists such as Louis Solomon.

Confidential Informant [redacted] related that the Hollywood Writers Mobilization has been active in supporting and participating in the activities of the Hollywood Independent Citizens Committee of the Arts, Sciences and Professions, a Communist infiltrated and influenced organization. It also produced a quarterly magazine known as the "Hollywood Quarterly" in cooperation with the University of California at Los Angeles. Included as one of the editors of this publication was John Howard Lawson, one of the Communist Party leaders in the film industry. Wolf related that other known Communists and Communist sympathizers were also affiliated with this publication in a lesser capacity.

Informant [redacted] related that in addition, this organization has shown Russian propaganda motion pictures at the Gordon Theatre in Los Angeles as well as at other independent theatres in the Los Angeles and Hollywood area. Other known Communist front groups have also participated in this type of activity.

Following the elimination of the Office of War Information as a Government agency, the Hollywood Writers Mobilization devoted its activities to the propaganda field through radio and publications. The official newspaper of the American Newspaper Guild in June of 1946 reflected that the Hollywood Writers Mobilization had rendered numerous war services, among which were the following:

Documentary and short subject films	- 210
Radio scripts	-1069
War activity feature stories	- 125

Confidential Informant [redacted] related that this Communist controlled organization had narrowed its activities considerably, confining its functions

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primarily to the radio field.

A letterhead of the Hollywood Writers Mobilization dated January 8, 1947 reflected that there were 71 persons listed as members of the executive council of the organization as of that date. Twelve persons on the executive council have records of Communist membership and 5 of the members of the editorial board have also been identified as Communists. The following individuals are members of the editorial board who have been identified as Communists in Section I of this memorandum:

Ring Lardner, Jr.
Asa Bordages
Gordon Kahn
Bill Blowitz

In addition Evelyn Humphreys has been identified as a member of the Communist Political Association on January 16, 1945, through a very reliable but extremely delicate source of information. The individuals whose names appear on the executive council of this organization that have been identified as Communists are as follows:

Sam Moore	Second Vice Chairman	Radio writer
Abraham I. Polonsky	Secretary	Writer
Pauline Lauber Finn		Secretarial work
Bill Blowitz		
Richard Collins		Screen writer
Jay Gorney		Screen writer
John Howard Lawson		Screen writer
Leon Meadow		Screen writer
William E. Oliver	President, Los Angeles Newspaper Guild	
Robert Rossen		Writer and Director
Bernard Vorhaus		Writer
John Weber		Writer

Of the above listed individuals, Moore, Polonsky, Blowitz, Collins, Gorney, Lawson and Rossen have been identified in Section I as Communists. The Communist connections of the remaining individuals are set out hereinafter.

Paul Lauber Finn

Finn was identified through a very reliable but extremely delicate source as a member of the Communist Party and/or member of the Communist Political Association on June 30, 1944, August 31, 1944, January 16, 1945, and February 25, 1945. Through this same source in June of 1944 she was identified as educational director of Branch D of the Northwest Section of the Los Angeles County Communist Political Association.

Leon Meadow

Leon Meadow, a screen writer, was identified as of July 13, 1945, as a former member of Branch S, Section C of the Communist Party of New York City and on December 7, 1944, transferred to "Karen's Group" in Hollywood. This information was obtained from [redacted] an informant of the Los Angeles Office [redacted] County Communist Party Headquarters.

William E. Oliver

Oliver was identified through an extremely confidential but very delicate source on March 8, 1944 as a member of the East Hollywood Communist Club. As of November 8, 1944, Oliver was reported to be the drama editor and critic of the "Los Angeles Herald Express."

Bernard Vorhaus

Bernard Vorhaus was identified through a very highly confidential but extremely delicate source on August 31, 1944, as having been a member of the Northwest Section of the Communist Party of Los Angeles County on special leave prior to 1943.

John Weber

John Weber, a screen writer, was identified in 1943 as a member of the Communist Party through an extremely confidential and most delicate source of information. He is a former president of the Screen Readers Guild and at present is in charge of the writers department of the William Morris Booking Agency in Hollywood. Through an extremely confidential but most delicate source of information, it was ascertained that during the summer of 1946 his wife acted as organizational secretary of the Cultural Section of the Los Angeles County Communist Party.

A. The Writers Congress held at the University of Southern California at Los Angeles, November 1-3, 1943

The report of the Joint Fact Finding Committee of the 55th California Legislature, 1945, reflects that in August of 1943, under the auspices of the University of California and the Hollywood Writers Mobilization, a letter signed by Marc Connelly and Ralph Freud as Co-Chairman of the Congress Committee, announced the Writers Congress to be held at Royce Hall, University of Southern California at Los Angeles from October 1-3, 1943.

Confidential Informant [redacted] of the Los Angeles Office advised that while this Congress was not called the Fifth Writers Congress, it should have been called this due to the fact that many of the same individuals who were in charge of directing the activities of the First, Second, Third, and Fourth Writers Congresses were also in charge of directing the affairs

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of this one.

The report of the Joint Fact Finding Committee of the 56th California Legislature, 1945, reflects that a superficial investigation of this Congress disclosed its Communist inspiration and guidance. The report reflected that many of the names included in the Congress and the advisory committee were "innocents", clearly unaware of the Communist interests and purposes of this Congress.

Confidential Informant [redacted] of the Los Angeles Office reported on January 5, 1945, that this Congress was attended by approximately 3000 writers and operated through panel forums and seminars. He stated that the proceedings of the Congress were published by the University of Southern California Press in 1944. He related that immediately following the Congress, a Writers Congress continuations committee of 41 members was set up to handle the work of the Congress. [redacted] related that 12 members of the continuations committee held membership in the Northwest Section of the Communist Party of Los Angeles County. They are as follows:

Bill Blowitz
Sidney Buchman
Abram S. Burrows
Richard Collins
John Howard Lawson
Melvin Levy
Josef Mischel
Sam Moore
Meta Reis
Robert Rossen
Victor Shapiro
Louis Solomon

The Communist affiliations of these individuals are set out in Section I of this memorandum, with the exception of Reis and Shapiro.

[redacted] of the University of Southern California Press advised Agents of the Los Angeles Office, who interviewed [redacted] on July 23, 1947, that the Hollywood Writers Mobilization had ceased to exist. [redacted] advised that the Hollywood Quarterly which was published by the University of California Press, and the Hollywood Quarterly Associates would continue to be published by the Hollywood Quarterly Association, which organization had taken over the affairs of the Hollywood Writers Mobilization.

Hollywood Community Radio

Confidential Informant [redacted] has advised that the Hollywood Community Radio group is composed of a number of individuals who are known Communists and

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Communist sympathizers, many of whom were active members of the Hollywood Writers Mobilization. Among the known Communists on the Board of Directors of this organization are: Hy Kraft, screen writer and Abraham L. Polonsky, screen writer. The Communist affiliations of these individuals are set out in Section I of this memorandum.

Informant [redacted] has related that this group is endeavoring to obtain a license for a radio station in the vicinity of Los Angeles. According to Confidential Informant [redacted] if this permit is granted and the radio station set up, it will be run and operated by the Hollywood Writers Mobilization and will be an outlet for the Communist propaganda disseminated by this group.

The Federal Communications Commission is conducting hearings relative to the establishment of this radio station. As you will recall, the Communist connections of the individuals affiliated with this group have been furnished to the Federal Communications Commission by this Bureau.

People's Educational Center, also known as The Los Angeles Educational Association, Inc.

The People's Educational Center was first formed at a meeting on December 19, 1943. Confidential Informant [redacted] of the Los Angeles Office who was a plant informant, made available a copy of a mimeographed letter written to the students of the Los Angeles Workers School, an organ of the Communist Party on November 29, 1943, advising that the Workers School had been an active participant in the formation of the People's Educational Center and had attempted to aid its organization and growth. This letter urged students of the Workers School to support the People's Educational Center.

From [redacted] it was ascertained that an executive committee meeting was held on January 3, 1944, at which Max Silver, then organizational secretary, brought up the question of the People's Educational Center and stated that the Workers School had decided to cooperate officially with the People's Educational Center and that eventually the Workers School would be closed entirely. Subsequently the Workers School was discontinued by the Communist Party.

The People's Educational Center was incorporated under the laws of the State of California under the name of the Los Angeles Educational Association, Inc., wherein it was described as a non-profit educational club organized for the purpose of realizing through study and education the ideals of democracy and aid, through education, in the accomplishment of an enlightened and harmonious community.

Through Confidential Informant [redacted] Communist Party Headquarters in Los Angeles, it was ascertained that a meeting of the board of directors of this organization was held on January 25, 1947, at which time Mr. Sidney Davison, director of the school, announced that

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during the school year of 1946, enrollment had increased 60 per cent and that in the fall term of 1946, there were enrolled 553 individuals who took 635 classes. A total of 1808 individuals took 2058 classes during the war. The school as of that time was self-supporting and all debts had been paid off.

The school's catalogue for the summer of 1947 reflects that there are no formal entrance requirements for attendance of this school. The regular fee for a course is $6.00 except for certain designated courses. There are set forth hereinafter the members of the board of trustees and teaching staff of the People's Educational Center as reflected in their 1947 catalogue:

Board of Trustees

Dr. Leo Bigelman, President. Through a highly confidential but most delicate source on January 16, 1945, it was ascertained that Bigelman was a Communist. Bigelman is a medical doctor by profession practicing medicine in Hollywood. He is described as a teacher and lecturer on social, economic and political question.

Helmer Bergman, Vice President. Bergman, who is a member of the International Brotherhood of Electrical Workers, Local 40, AFL, is teaching the course known as "Trade Union Principles and Practices." Bergman's Communist affiliations are set out in Section I of this memorandum.

Maurice Howard, Secretary-Treasurer. Howard, who is the business agent of the Screen Cartoonists Guild is teaching a course known as "History of the American Labor Movement." On February 26, 1945, it was ascertained through a very reliable but most delicate source that Howard was a Communist.

Sidney Davison, Director. Davison, the director, teaches a course at the school known as "Review of the Week." He has been identified through a highly confidential but most delicate source as a current member of the Communist Party in Los Angeles, as well as by [redacted] a paid informant of the Los Angeles Office who is at present [redacted] ollywood Northeast Community Club, Communist Party.

Dr. Jack Agins. Agins is a medical doctor practicing in Hollywood. He has not been definitely identified as a member of the Communist Party. However, his wife, Minna, was identified as a current member of the Communist Party through a most reliable but very delicate source on May 25, 1947.

George Beller. Beller, who is an accountant and an auditor, has been identified through a most reliable but very delicate source on May 25, 1947, as a current member of the Communist Party.

Dorothy Connelly. Through this same source Dorothy Connelly has been identified as a member of the Wilshire-Fairfax Club, 16th Congressional District Communist Party, Los Angeles County.

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Leo Gallagher. In 1938, Gallagher was a candidate for the office of Secretary of State in California on the Communist Party ticket. He is an attorney associated with the law firm of Katz, Gallagher, and Margolis, which law firm handles the legal business of the Communist Party in Los Angeles.

Sanford Goldner. Goldner has been identified by [redacted] a paid confidential informant of the Los Angeles Office [redacted] as a member of the Communist Party. He is currently research director in charge of the Los Angeles Office - CIO and also teaching a course at the school known as "Current Problems of Jewish Life."

Sondra Gorney. Sondra Gorney writes movie reviews for the "Daily People's World", a west coast Communist newspaper and is the wife of movie script writer, Jay Gorney. The Communist affiliations of both Sondra and Jay Gorney are set out in Section I of this memorandum.

Willis J. Hill. Hill is the president and general representative of the Carpenters Union, Local 634. He has not been identified as a member of the Communist Party.

Robert Lees. Lees has been actively writing in the motion picture industry for the past 12 years, having been identified with the Paramount Studios. On January 16, 1945, a very reliable but most delicate source identified Lees as a Communist.

Frances Millington. Millington has not been identified as a member of the Communist Party.

Carleton Moss. Carleton Moss is a negro screen writer who has not been identified as a Communist Party member. Moss is teaching a course at the school known as "The Negro in World Affairs."

Herbert Sorrell. Sorrell's Communist Party membership is set out in Section I of this memorandum. There is no information indicating that he is currently a member of the Communist Party.

Frank Tuttle. Tuttle, a motion picture director and writer, is at present teaching a course known as "Motion Picture Direction." His Communist Party affiliations are set out in Section I of this memorandum.

Celia Willby. Willby in 1945 was an organizer for the United Office and Professional Workers of America, CIO, Local 9 and Local 178 in Los Angeles. [redacted] has identified Willby on September 7, 1944, as a Communist in Hollywood.

Staff

Lillian Ripps, Secretary. Ripps was identified through a very reliable but most delicate source as a Communist on January 16, 1945. She was also identified by this source as a current member of the Communist Party in the Community Subsection in Hollywood, California. This information was verified by Informant [redacted] who is a member of the Communist Party in Los Angeles. He stated that during 1946, Ripps was a member of the chairman's council Community Subsection, Hollywood Section, Communist Party.

Yvonne Shepherd, Registrar. On February 11, 1947, a very reliable but most delicate source produced information indicating that Shepherd, a [redacted] had been recruited into the Communist Party by Pettis Perry. Informant [redacted] also identified Shepherd as a member of the Communist Party.

Teaching Staff

Other members of the faculty included the following:

Minna Aging is the Coordinator for the course, "Current Problems of Jewish Life." She has been identified as a current member of the Communist Party in Hollywood by a most reliable and delicate source on May 25, 1947.

Alvah Bessie teaches a course on, "How to read a Book." She is a novelist, screen writer and critic. Her Communist affiliations are set out in Section I of this memorandum.

Herbert Biberman teaches a course at the school in "Motion Picture Directing." He is employed in the motion picture industry as a director, writer and associate producer. His Communist Party affiliations are set out in Section I of this memorandum.

William Blowitz teaches a course in the school on "Publicity and Public Relations." Blowitz who is a Communist has been referred to in Section I where his Communist affiliations are set out.

Morris Browda teaches a course on "How to Listen to Music." Browda who is a Communist, is described in Section I where his Communist Party affiliations are set out.

Bonnie Claire teaches a course on "Political Organization, its Principles and Practices." Claire has been identified by a most reliable but very delicate source on January 16, 1945, as a Communist.

Edward I. Dmytryk teaches a course in school on "Production Preparation." He is a director and producer in the motion picture industry, currently working for RKO Studios. Dmytrk who has been identified as a Communist, is discussed

in Section I where his Communist Party affiliations are set out.

Guy Endore is an author and screen writer. He teaches a course in the school on "The Modern Novel." Endore's Communist affiliations are set out in Section I of this memorandum.

Leonard Fels who has been identified through a highly reliable but very delicate source as a current member of the Communist Party, teaches a course on "Political Economy II." He has been identified as a former member of the executive board, Local 6, International Longshoremen's and Warehousemen's Union from 1942 to 1945. He was also a member of Local 302, International Brotherhood of Electrical Workers.

Carl Foreman on August 1, 1944, was identified through a reliable but most delicate source as a member of the Communist Party in Hollywood. Foreman at present teaches a course on "Screen Writing II."

George Glass was identified as a Communist on January 16, 1945 and February 26, 1945 by a most reliable but very delicate source of information. He at present teaches "Publicity and Public Relations."

Gordon Kahn has been employed in the motion picture industry as a screen writer and also as a feature writer for the "Atlantic Monthly." He is at present teaching a course in "Screen Writing III." On January 16, 1945 and on February 26, 1945, Kahn was identified as a Communist by a very reliable but most delicate source of information.

Murray Korngold teaches a course in the school on "The Science of Society." He is a labor journalist who has been active in the Liberal Theater Movement. He formerly wrote articles for "Stars and Stripes." He has been identified through a most reliable but very delicate source as a current member of the Communist Party in Los Angeles.

Katherine McTernan teaches a course in "Three Economic Doctrines -- Malthus, Marx and Hanson." She formerly was a teaching assistant in the Department of Economics at the University of Southern California and also taught economics at the California Labor School in San Francisco. She has been identified through a most reliable but very delicate source as a current member of the Communist Party in Los Angeles.

Arnold Mesches is a free lance advertising artist and studio sketch artist. He teaches a course in "Drawing and Painting I." His Communist affiliations are set out in Section I of this memorandum.

Allan Metcalf teaches a course in "Political Organization, Its Principles and Practices." He is a former director of the Southern California Committee to Win the Peace, a Communist influenced group. Metcalf was identified by Infor-

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mant [redacted] of the Los Angeles Office, as a Communist functionary in Los Angeles at the present time and as a current member of the Communist Party.

Abraham Olken teaches a course on "Current Problems of Jewish Life." He is manager of the Los Angeles "Morning Freiheit" Association. He has been identified through Confidential Informants [redacted] and [redacted] who are active members of the Hollywood Section of the Communist Party, as a member of the Communist Party. In addition he was also identified as a Communist and a current member of the Communist Party in Los Angeles through a most reliable but delicate source of information.

Sylvan Pasternak teaches a course in "Public Speaking and Parliamentary Law." He was formerly the business agent of Local 1421, United Electrical, Radio and Machine Workers of America, CIO. Although he has not been identified as a member of the Communist Party, his wife Eleanor Pasternak has been identified as a current member of the Communist Party through a most reliable but very delicate source of information.

Paquerette Pathe teaches a course in "Ceramics, Beginning and Intermediate." She is a dancing teacher and dancer who established her own ceramics studio in Hollywood, about two years ago. Her Communist Party affiliations are set out in Section I of this memorandum which identify her as a current member of the Communist Party in Los Angeles.

Margaret Roma who is running her own Theater Workshop in Hollywood, teaches a course in "The Theatre and Its History." She has been identified as a member of the Communist Party and her Communist connections are set out in Section I of this memorandum.

John Sanford who is the author of several novels, teaches a course on "The Modern Novel." Sanford who is a Communist has been referred to in Section I of this memorandum, where his Communist connections are set out.

Ruth Marrow Slade is a former editor of the Southern California Labor Herald. She was formerly publicity director for the Russian War Relief and most recently has held the position of executive secretary of the Civil Rights Congress. Slade has been identified as a Communist by Confidential Informant [redacted] of the Los Angeles Office who was a former executive in the Party in the Los Angeles area, but was told not to register for a membership in 1947, but to devote his time to the affairs of the unions.

Hal Smith was formerly a director of the Federal Theater Project in New York and worked for the San Francisco Union, as well as the Workers Laboratory Theaters. Smith who is a screen writer teaches a course in "Screen Writing I." Smith who has been identified as a Communist is referred to in Section I of this memorandum where his Communist Party affiliations are set out.

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Lory Titelman is a former director of the Child Care Nursery School at Santa Monica, who teaches the Pre-School Age Child. She has been identified through a highly confidential but very delicate source, as a Communist.

Lloyd Van Dyke is a past president of Local 1421, United Electrical, Radio and Machine Workers of America, CIO. He teaches a course at the school entitled "Trade Union Principles and Practices." In May of 1946, Van Dyke was identified as a member of the Communist Party by Confidential Informants [redacted] and [redacted] who are functionaries of the Communist Party in the Los Angeles area.

During the summer term of 1947 between 65 and 75 instructors and guest speakers participated in the summer session of the People's Educational Center. Of these, the above described individuals as noted have been identified as Communists. According to Informant [redacted] the People's Educational Center is regarded by the Communist Party and the Hollywood Section thereof as a Communist School and at each term the Communist Party members in the Hollywood Section are urged to attend this school to aid in the development in their particular field, as well as political development. There are Winter, Spring, Summer and Fall terms at the School. The faculty of these schools vary each term, according to available personnel.

Lincoln Community Book Center, also known as Lincoln Book Shop

The records of the Los Angeles County Clerk's Office in Los Angeles, California, reflect that on July 16, 1943, Eugene Reed, Hollywood, California, had the name of The Lincoln Book Shop filed as a fictitious business name. Reed indicated that he intended to operate the business alone. The August 7, 1943 issue of the "Daily People's World," west coast Communist newspaper contained a feature article revealing that the Lincoln Book Shop would open at 1721 North Highland Avenue, on August 8, 1943. The shop was to be operated by Jack and Jessie Reed. Through a most reliable and very delicate source on August 31, 1944, it was ascertained that Eugene Reed was a Communist and a member of the Communist Political Association in Los Angeles.

Information was obtained through this same source on January 15, 1945, that Eugene John Reed and Jessica Reed were members of the Communist Political Association in the Northwest Section thereof. The report of the Joint Fact Finding Committee of the California Legislature on Un-American Activities for 1947 reflects that in September 1943, the Lincoln Book Shop had been designated by the Los Angeles County Communist Party for the sale of Communist literature to the clubs of the Communist area located in the Hollywood area.

The records of the County Clerk's Office in Los Angeles reflect that on March 5, 1945 the Articles of Incorporation of a group known as the Lincoln Community Book Center, a non-profit, non-stock membership group were filed with the

Secretary of State in California. The purpose and object of the group was to educate the people of Hollywood. The persons executing the Articles of Incorporation included:

Samuel Freeman of 1962 Glencoe Way, Hollywood, California. Freeman was identified as a Communist on February 7, 1944 through information obtained from [redacted] who furnished information obtained [redacted] Communist Party in Hollywood.

Elizabeth Glenn of 1604½ North Harvard, Los Angeles. Elizabeth Glenn has been reported by Confidential Informant [redacted] who is at present the [redacted] of the Communist Party, as the [redacted] of the Los Angeles County Communist Party.

Emily Gordon who resides at 1056½ North Oxford, Los Angeles, California. Gordon was identified as the County literature director of the Communist Party and the Communist Political Association in 1944 and part of 1945, by Confidential Informant [redacted] This same Informant revealed that in August of 1945, Gordon was nominated for the State Committee of the Communist Party but was not elected inasmuch as other leading comrades criticized her for being bureaucratic. Through the information obtained from [redacted] a paid reliable informant of the Los Angeles Office [redacted] Communist Party in Los Angeles, it was ascertained that on April 21, 1947, Gordon had been dropped from the membership because of a "right opportunist disagreement".

During June 1946, Confidential Informant [redacted] of the Los Angeles Office advised that the officers now serving on behalf of the Lincoln Community Book Center were John Howard Lawson, President; Waldo Salt, Vice President and Miriam Logan, secretary. The Communist background of both Lawson and Salt, who are screen writers in Hollywood has been set out in Section I of this memorandum. Miriam Logan, the secretary, was identified as a member of the Communist Party at San Pedro, California from June 1944 until December of 1946 by Bessie De Ford, a member of the Communist Party who is an informant of the Los Angeles Office.

Confidential Informant [redacted] of the Los Angeles Office, who is a functionary of the Communist Party in that area, advised that from 1945 through April 1947, the Lincoln Book Shop was the outlet of Marxist and Communist literature in Hollywood, California and that all clubs of the Hollywood Section Communist Party purchased literature at that store.

This same informant advised on May 1, 1945, that this book center was closed because of its poor financial condition. He stated that as of July 1947, the Communist Party does not maintain a book shop in the Hollywood area indicating that the Communist subsections in the Hollywood area presently obtain their literature from the home of Clarence L. Ricklefs, 984 Palm Avenue, Los Angeles.

Ricklefs is literature director for the Community Subsection, Hollywood Section of the Communist Party.

The Motion Picture Democratic Committee

The "Studio Call" official organ of the Conference of Motion Picture Arts and Crafts, for June 30, 1938, stated that the Democratic Committee was a progressive political organization which should have the support of every employee of the motion picture industry. A full page advertisement appearing in this paper gave the aims of the Motion Picture Democratic Committee as follows:

1. To support and extend the New Deal nationally; to bring a new deal to California.

2. To remove from office all those officials who have made the government of California a government by the corporations.

3. To effect and maintain complete political freedom within the motion picture industry.

4. To aid in uniting all progressive forces within the Democratic Party, convinced that a liberal victory can be acheived at this time only by working within the Democratic Party.

5. To cooperate with all groups and persons who are working to re-establish democracy in the State, and oppose all movements which tend to split the progressive forces in California.

6. To support those candidates who on the basis of their records are best qualified to forward these aims.

Eugene Lyons on page 289 of his book, "The Red Decade" stated: "The Motion Picture Democratic Committee, a front for Stalinist fund raising, had no trouble rounding up seventeen hundred members." Rena M. Vale, an admitted Communist, in 1940 made a sworn statement in which she stated that perhaps the most bazaar flourish given to the Olsen for Governor campaign was provided by the fresh ideas and naive politics of the Motion Picture Democratic Committee, called by those who still ventured to express their dislike of "Hollywood-itis." The Motion Picture Democratic Committee was conceived and delivered by the Los Angeles County Political Commission of the Communist Party in the spring of 1938, in the home of Al Lane, 3989 Denker, Avenue.

Confidential Informant [redacted] of the Los Angeles Office, referred to the August 1935 speech of George Dimitrov, head of the Communist International, as the famous "Trojan Horse" speech. Announcing the united front program of the Communist Party, he stated that as a part of this program the period

known as the "popular front" was brought about with the August 23, 1939 signing of the Hitler-Stalin Pact. He related that many of these fronts which were formed during this period were established to influence and support the foreign policy of the Soviet Union. He referred to the "collective security" proposal and that the Communists everywhere were instructed to drop all revolutionary ideas and pose as liberals taking part in all established government affairs. He stated that in the United States they were instructed for voting purposes, to support the candidates of the Democratic Party. He related that they were to assume a "liberal" position and work to get themselves into any positions in political circles where they could use their positions and influence to create and gain support for the policies of the Soviet Union. [redacted] related that in following this line and this policy, the Communists in the Hollywood motion picture industry met up the Motion Picture Democratic Committee. He related that during the year 1938, this organization was going full force and was a very influential group in California and particularly in the Hollywood area. However with the signing of the Hitler-Stalin Pact, he stated that the Hollywood Motion Picture Democratic Committee changed its line shortly thereafter, at which time it began calling the President a "war monger" and that he was dragging the United States into the "imperialistic" war.

Early in 1940, according to Informant [redacted] the Motion Picture Democratic Committee was working in cooperation with the American peace crusades and sponsored peace meetings throughout Southern California. He stated that the organization issued a "newsletter" dated March 26, 1940, calling attention to a "knock-out script" written by Michael Blankfort, Jerome Chodorov, Joseph Fields, Paul Trivers, Carl Dreher, Cyril Kramer and okayed by the Hollywood Peace Council. This was to be presented at a rally at the Olympic Stadium on April 6, 1940, under the banner, "America Declares Peace."

According to [redacted] this was the last meeting at which the Motion Picture Democratic Committee actively participated. In the publication "Red Fascism" compiled by Jack Tenney, California State Senator and Chairman of the California Joint Fact Finding Committee of the 56th California Legislature, information is set out that the following persons were officers of the Motion Picture Democratic Committee in 1939 and 1940. The official stationery of this organization also reflects the same data.

Philip Dunne	Chairman	Screen writer
Melvyn Douglas	First Vice-Chairman	Screen actor
Miriam Hopkins	Second Vice-Chairman	Screen actress
John Ford	Third Vice-Chairman	Motion picture director
Maurice Murphy	Secretary	Writer
Gordon Rigby	Treasurer	Writer
Herbert K. Sorrell	Executive Board Member	Labor official
Harold Buchman	Executive Board Member	Screen writer
Al Caya	Executive Board Member	Teamster Union
John Cromwell	Executive Board Member	Actor and director

Norval Crutcher	Executive Board Member	Secretary of Technicians Guild No. 683
John Gree	Executive Board Member	Labor leader
Edward Mussa	Executive Board Member	Labor leader, Set Directors Guild
Irving Pichel	Executive Board Member	Screen director
Gloria Stuart	Executive Board Member	Screen actress
Frank Tuttle	Executive Board Member	Screen writer and director

Maurice Murphy, Harold Buchman, Herbet K. Sorrell, Norval Crutcher, and Frank Tuttle have been identified as being affiliated with the Communist Party either past or present and their Communist connections are set out in Section I of this memorandum.

Philip Dunne

Philip Dunne, as reported in an affidavit given by Rena Vale, a former member of the Communist Party before the Assembly Fact Finding Committee on Un-American Activities in California, on November 9, 1942, was a screen writer and representative of the Motion Picture Democratic Committee, as well as a member of the Los Angeles County Political Commission of the Communist Party.

Maurice Thomas Murphy

Murphy, according to the records of his local draft board, which is Board Number 247, Beverly Hills, California, was an actor for 19 years. He has been treated for epilepsy since 1935. Through a most reliable but very delicate source, Murphy was identified on May 19, 1947, as a member of the Northwest Section of the Hollywood Section of the Los Angeles County Communist Party.

Gordon Rigby

The Hollywood trade magazine "Variety" for September 12, 1945, reflected that Lieutenant Colonel Gordon Rigby retired from the Army after 4 years of service with the Signal Corp. The "Variety" also reflected that he was a veteran of World War I and an ex Hollywood writer and director at Columbia Studios. According to a most reliable but very delicate source Gordon Rigby, on August 31, 1944, was a member of the Communist Political Association, Northwest Section, Los Angeles, California, who had been on special leave from the Communist Party since before December of 1942.

Hollywood Democratic Committee

The Hollywood Democratic Committee, according to Confidential Informant [redacted] was set up in January 1943. The aims and purposes of this organization were shown by a circular issued at the time of the organization meeting held on Jan-

uary 14, 1943. They were as follows:

1. To support national, state and local legislation essential to victory in war.

2. To clarify political issues in relation to the war effort and to promote discussion and education for this purpose.

3. To support candidates who are best fitted to serve a nation at war and who seek office on a "win-the-war" platform.

4. To cooperate with other organizations in Los Angeles and throughout the state and nation, whose aims are similar to our own.

Confidential Informant [redacted] in referring to this new organization, stated that for all intents and purposes it was nothing but the revival of the Motion Picture Democratic Committee previously discussed in this section of this memorandum. According to [redacted] the activities of the Hollywood Democratic Committee during the time of its existence coincided with the line of the Communist Political Association, which was "collaboration with capitalism" because of the needs of the Soviet Union for assistance. On September 25, 1943, Informant [redacted] related that the activities of this organization were confined largely to the open political field, such as putting pressure on law makers, local and national, and to have legislation passed which was either sponsored or supported by the Communist element in the United States, particularly in the Hollywood area. He stated that this pressure was exerted in two ways, (1) by forming delegations to visit law makers in an attempt to intimidate them, and (2) by a campaign of written propaganda circulated among labor unions and other organizations and the setting up of "committees of correspondence," the purpose of which was to flood the Congress with letters demanding the passage of measures which fell in line with the program of the Communist Party at that time.

On July 26, 1944, letterheads and literature issued by the Hollywood Democratic Committee reflected the following persons were elected officers for the coming year.

Marc Connelly	Chairman
John Cromwell	Vice Chairman
Gene Kelly	Vice Chairman
E. Y. Harburg	Vice Chairman
Norval D. Crutcher	Secretary
Albert Dekker	Treasurer

This same literature reflected that the organization had an executive board of 88 members. Of this number 22 have been identified as Communists through information obtained by the Los Angeles Office, through a most reliable but very

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delicate source. Of the 22 known Communists, the following individuals whose Communist Party affiliations are set out in Section 1 of this memorandum, have been identified with the motion picture industry.

Margaret Bennett Wills	Mrs. Nora Hellgren
Herbert Biberman	Rex Ingram
Henry Blankfort	Donald Key King
Sidney Robert Buchman	John Howard Lawson
Norval Dixon Crutcher	Barbara Alexander Myers
Edward Daytryk	Samuel Badisch Ornitz
Edward McCreary Gilbert	Mortimer William Pomerance
Donald Alexander Gordon	Herbert K. Sorrell
Louis Harris	

In addition to the above listed Communists it was also known that such prominent Communist Party figures in the motion picture industry as Frank Tuttle, motion picture director, were also active in this group. It has also been reported by Confidential Informant [redacted] that John Garfield, the pro-Communist actor, was associated with this group. Garfield has been identified by [redacted] as a member of the Communist Party. Garfield also, according to Informant [redacted] has been affiliated with the Young Communist League, the Hollywood Anti-Nazi League both of which were Communist front groups.

During 1944 the Hollywood Democratic Committee grew to be one of the most important political groups in Southern California, according to Confidential Informant [redacted] He reported that this was primarily due to its connection with the motion picture industry and the prestige derived therefrom.

This organization continued its political activities in the 1944 elections and announced that it was to become a permanent group, cooperating with and supporting the Political Action Committee and other progressive groups in politics.

On January 25, 1945, the "Daily Worker" carried an article reflecting that 100 Hollywood leaders sent a wire to President Roosevelt, requesting him to terminate the proceedings against Harry Bridges. The article reflected that the action was taken at a dinner sponored by the Hollywood Democratic Committee. Among the signers of this telegram were Communists and many individuals who have supported the Communist movement in Hollywood. This article reflected that John Howard Lawson, writer; Jack Moss, producer; and Dalton Trumbo, writer, all known Communists in Hollywood, were among the signers of this communication. These individuals identified as Communists above are referred to in Section 1, where their Communist affiliations are set out.

On June 6, 1945, in Hollywood, California, a meeting was called by the Hollywood Democratic Committee, at which time the name of this group was changed by unanimous decision to the Hollywood Independent Citizens Committee of the Arts,

Sciences and Professions

Hollywood Independent Citizens Committee of the Arts, Sciences and Professions

The Independent Citizens Committee of the Arts, Sciences and Professions, a now defunct organization, was formed under the influence of Communists and Communist sympathizers and was supported throughout its existence by the Communists and the Communist press. Benjamin J. Davis, Jr., a member of the National Committee of the Communist Party, on August 11, 1945, read recommendations to the New York State Convention of the Communist Party of those individuals who had been nominated for the New York State Committee. Concerning Lionel Berman, Davis stated, "Comrade Berman, a Communist Party functionary, is Jewish and a member of the old State Committee.....I would say, (he) is the head of the Cultural Section of the Party.....It seems to me that in his work in the past, particularly in the elections when he was one of those instrumental in setting up the Independent Citizens Committee of Arts, Sciences and Professions, he has demonstrated a very excellent capacity for organization of a very excellent political character." [redacted]

[redacted] advised on April 4, 1946, that the organization of the Independent Citizens Committee of the Arts, Sciences and Professions by the Communist Party was directed and planned in his office at the "Daily Worker" in 1944, by Lionel Berman of the Communist Party Cultural Section, and Joseph Field of the Workers Library Publishing Company. He also advised that this organization was a Communist controlled group in spite of the fact that the majority of the membership was not Communist and a minority of the Communists were directing it.

With regard to the Hollywood Chapter of the Independent Citizens Committee of the Arts, Sciences and Professions, Confidential Informant [redacted] of the Los Angeles Office, related that a meeting was called of the members of the Hollywood Democratic Committee at the American Legion Hall in Hollywood on June 6, 1945. He stated that at this meeting approximately 300 individuals were in attendance all believed to be members of the Hollywood Democratic Committee.

[redacted] Emmett Lavery, President of the Screen Writers Guild, concerning whom information is set out under the Screen Writers Guild in this memorandum, was chairman of the meeting. He related that Herman Shumlin, a motion picture producer, who has been affiliated with a long line of Communist organizations was present and proposed that the new organization which was known as the Hollywood Independent Citizens Committee of the Arts, Sciences and Professions affiliate with the National organization called the Independent Citizens Committee of the Arts, Sciences and Professions. According to [redacted] John Howard Lawson led the Communist elements in this meeting. He stated that the ballot which had been previously selected was voted on as a mere formality and many of the members of the executive committee of the Hollywood Democratic Committee were elected and continued as members of the executive committee of the Independent Citizens Committee of the Arts, Sciences and Professions.

Confidential Informant [redacted] stated, with regard to this change in name and apparent change in complexion of the organization, that it was due to the fact that the Communist Party line had changed. He stated that from June 1945 until February 11, 1947, the Hollywood Independent Citizens Committee of the Arts, Sciences and Professions had followed those of the Communist Party in the economic and political fields. He related that during the existence of this organization, it was the principal pressure group using the prestige and influence of the Hollywood motion picture industry to support legislation endorsed by the Communist Party and its sympathizers. A dodger stamped September 11, 1945, which is in the possession of the Los Angeles Office reflected that there were 98 members of the executive council of the Hollywood Independent Citizens Committee of the Arts, Sciences and Professions. Of this number 14 have been identified as Communists through the most reliable but very delicate sources. These individuals are listed below and their Communist connections are set out in Section I of this memorandum.

Sidney Robert Buchman	William Frank Blowitz
Abram S. Burrows	Norval Dixon Crutcher
Louis Harris	Rex Ingram
John Howard Lawson	Sam Moore
Jack Moss	Mortimer William Pomerance
Earl Hawley Robinson	Dalton Trumbo
Frank Wright Tuttle	Margaret Bennett Wills

In December of 1946 Confidential Informant [redacted] reported that the National Headquarters of the Independent Citizens Committee of the Arts, Sciences and Professions was contemplating merging with the National Citizens Political Action Committee with the ultimate object of laying the foundation for a new so-called liberal group in the United States.

In January of 1947 Confidential Informant [redacted] stated that the Hollywood Chapter of this organization was preparing to go out of existence under its present name and emerge as the Hollywood Branch of the new organization which was formed in New York City on December 28 and 29, 1946, called the Progressive Citizens of America. This latter group was formed by the merger of the now defunct Independent Citizens Committee of the Arts, Sciences and Professions and the National Citizens Political Action Committee.

Progressive Citizens of America

According to Confidential Informant [redacted] of the Los Angeles Office, the Southern California Chapter of the Progressive Citizens of America was organized on February 11, 1947. A leaflet which was distributed in the Los Angeles area prior to February 11, 1947, announced that a meeting would be held on that date for the purpose of organizing this organization. The leaflet announced that Jo Davidson, National Chairman of the Progressive Citizens of America would be the principal speaker. For identification purposes it should be pointed out that Jo Davidson has been identified by [redacted] confidential informant of the New York Office, as a Communist.

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Confidential Informant [redacted] of the San Diego Office reported that Edward Mosk acted as Chairman of the organizational meeting of the Progressive Citizens of America. Mosk, who outlined the purpose of the meeting introduced Dr. Linus Pauling. Pauling discussed the production of atomic energy and the atomic bomb and its significance to world government. John Cromwell, the retiring Chairman of the Hollywood Independent Citizens Committee of the Arts, Sciences and Professions commented regarding the consolidation of the Independent Citizens Committee of the Arts, Sciences and Professions and the National Citizens Political Action Committee.

Jo Davidson, the National Chairman, then explained the purpose of the new organization. Following Davidson's remarks, Robert W. Kenny, former attorney general of California, was elected chairman of this branch. Vice Chairmen elected were Edward Mosk, Howard Koch, Dr. Linus Pauling, Lena Horne, Jerial Ostrow and Gene Kelly, and Mrs. William Dieterle, secretary.

Of the 100 directors elected, the following known Communists, whose Communist Party affiliations are set out in Section I of this memorandum were included:

Sam Albert	Margaret Bennett Mills
Edward Biberman	Henry Blankfort
Abe Burrows	Howard Da Silva
Lou Harris	Sam Moore
John Howard Lawson	Fred Rinaldo
Anne Revere	Adrian Scott
Earl Robinson	Frank Tuttle
Dalton Trumbo	

In addition, the following Communists who are not identified in Section I of this memorandum were also elected to the board of directors:

Dr. Murray Abowitz

Dr. Abowitz, who is presently practicing medicine at 658 South Bonney Brae Avenue, Los Angeles, has been identified by a most highly confidential but delicate source in 1943 as a member of the Medical Branch, Professional Section, Los Angeles Country Communist Party.

Philip M. Connelly

Connelly is a former president of the Los Angeles Newspaper Guild, Confidential Informant [redacted] a paid reliable informant of the Los Angeles Office who is [redacted] Los Angeles, reported on July 16, 1947, that Connelly was paying $10.00 per month to the Los Angeles County Communist Party as a sustainer fee. She stated that Connelly pays this fee, $10.00, regularly and other CIO functionaries also pay a regular sum monthly. Connelly is at present secretary-treasurer

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of the Los Angeles Industrial Union Council. In addition to this information [redacted] related that in the first part of 1943, she attended a meeting which was attended by some 30 Communist Party members at which Connelly was present. According to [redacted] Connelly identified himself as a Communist and attacked the leaders of the Communist Party at that time.

Charles J. Katz

Katz is an attorney in Los Angeles. He signed the brief of the Los Angeles County Communist Party petition filed before the California Supreme Court in June of 1942 placing the Party on the ballot. John Leach, former Communist Party organizer testified concerning Katz before the grand jury as follows: "I knew Katz as a Communist Party member; he was active in professional study groups, organizing professional study groups in Hollywood for the Communist Party. Katz was in the Communist fraction of the Anti-Nazi League. Katz received membership book from Stanley Lawrence....."

Ben Margolis

Through a highly confidential but most reliable source, it was ascertained that Ben Margolis was a member of the Engels Branch of the Los Angeles County Communist Party during 1946. Margolis was formerly a law partner of Katz, Gallagher and Margolis, a legal firm which represented CIO local unions and Communist Party members.

Loren Miller

Discontinued Informant [redacted] advised that Miller, a negro attorney in Los Angeles, was affiliated in 1937 with the Communist Party, having Communist Party book number 75-393. According to [redacted] Miller's Party name was Laurence Rossmore. Miller has also been identified with the National Lawyers Guild.

George Pepper

Pepper is the executive director of the Arts, Sciences and Professional Council of the Progressive Citizens of America. Through a most reliable but very delicate source of information, Pepper was identified on July 22, 1943, as a member of the Los Angeles County Communist Party. He was also identified on June 30, 1944, through this same source as a member of the Communist Political Association.

According to Confidential Informant [redacted] of the Los Angeles Office, Robert W. Kenny, the chairman of this chapter during the past several years had been affiliated with or active in numerous Communist front organizations.

The program of the Progressive Citizens of America both in California and nationally has closely paralleled that of the Communist Party. This was one

of the first organizations to most vigorously attack the President's proposal for aid to Greece and Turkey, as did the Communist Party. Also this organization joined with the Civil Rights Congress, a national front organization, in protesting against the city authorities of Peoria, Illinois, and Albany, New York, who failed to permit Paul Robeson to speak in the public schools. The national organization is now publishing a monthly paper called the "Progressive Citizens". This paper is being circulated by the California Chapter. The California group is represented on this staff by the following individuals: Herman Shumlin; Norman Corwin, radio commentator; John Cromwell, writer; Lillian Hellman, writer, Gene Kelly, actor; Frederic March, actor; Robert W. Kenny, ex-California State Attorney General; and Paul Robeson singer and actor.

With regard to Herman Shumlin, Informant [redacted] has reported that he was one of the endorsers of the American Peace Mobilization, a Communist front organization, a member of the League of American Writers, and a teacher at the Hollywood Writers School.

Norman Corwin, according to [redacted] was a lecturer at the Hollywood School for Writers and a member of the Independent Citizens Committee of the Arts, Sciences and Professions.

The writer, John Cromwell, has been referred to by Informant [redacted] as having been a member of the Hollywood Independent Citizens Committee of the Arts, Sciences and Professions and also having participated in radio forums sponsored by the Hollywood Democratic Committee in Hollywood on January 5, 1945.

The writer, Lillian Hellman, according to [redacted] has been a member of the League of American Writers, the American Peace Mobilization, the Independent Citizens Committee of the Arts, Sciences and Professions, and connected with the Joint Anti-Fascist Refugee Committee.

Actor Gene Kelly has been identified by [redacted] as having been a member of the Hollywood Independent Citizens Committee of the Arts, Sciences and Professions, and a member of the Progressive Citizens of America.

Actor Frederic March has been referred to by Informant [redacted] as a former member of the Independent Citizens Committee of the Arts, Sciences and Professions. [redacted] has reported that March is a member of the Communist Party.

Former California State Attorney General Robert W. Kenny has been identified as co-chairman of the Progressive Citizens of America. He also, according to [redacted] was affiliated with the National Win the Peace Conference and a member of the Hollywood Independent Citizens Committee of the Arts, Sciences and Professions.

Singer Paul Robeson has been identified as having been active in the American Peace Mobilization, the National Win the Peace Conference, and the Council of African Affairs by Informant [redacted]

The above referred to organizations are discussed in this section of the memorandum, with the exception of the Council of African Affairs, a Communist influenced group.

The Progressive Citizens of America on May 9, 1947, issued an ultimatum printed in the "Daily Variety", Hollywood trade publication, protesting the investigations being conducted by the House Committee on Un-American Activities and defending the rights of the Communist Party in the United States.

Confidential Informant [redacted] related that the Progressive Citizens of America held a meeting for Henry A. Wallace in the Gilmore Stadium on the night of May 19, 1947. According to the "Daily People's World," West Coast Communist newspaper on May 21, 1947, 30,000 people were in attendance. According to [redacted] a collection was taken up at this meeting for the support of the PCA and the sum of approximately $86,000 was realized. He stated that a number of Hollywood celebrities including Charles Chaplin, Edward G. Robinson and Paul Henreid were among the large contributors.

According to Informant [redacted] the Progressive Citizens of America established a division in Hollywood in June 13, 1947, at a meeting called by Rose Hobart, screen actress; John Garfield, actor, Paul Draper, actor; and Anne Revere, screen actress. According to [redacted] this unit is to be known as the Hollywood Arts, Sciences and Professions Council of the PCA. Its chairman is John Cromwell, screen director and the group's executive director is George Pepper. The purpose of this Council, according to [redacted] is to participate in all local political affairs, elections and projects which the National PCA group endorses and supports. The Communist affiliations of Garfield, Revere and Pepper have been previously set out as have the affiliations of Cromwell with Communist infiltrated or influenced organizations.

This council published a brochure in early July of 1947 announcing that a conference on the subject of thought control in the United States was to be held at the Beverly Hills Hotel from July 9-13, 1947 under the auspices of the Progressive Citizens of America. This brochure announced that "in recent months an increasing number of incidents have occurred, indicating an unhealthy tendency in our national life—a tendency to prevent freedom of individual expression which had always been the guarantee of our democratic culture. This conference has been called in order to document and examine these incidents separately and as part of a majority tendency. If such a tendency does exist and continues to develop unchallenged, it can lead in only one direction—biased control of the thought patterns of all the American people."

The opening session of this conference which was attended by Agents of the Los Angeles Office was addressed by John Howard Lawson, leading Communist Screen writer in the motion picture industry whose Communist Party affiliations are set out in Section I of this memorandum. Lawson commenced his remarks by mentioning that various individuals had recently accused Henry Wallace of giving Europe a false impression of America by saying that America is not imperialistic and

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has no imperialist aims. In his speech Lawson reviewed the historic struggles of progressive forces and individuals throughout United States history and also pointed out the imperialistic actions in its past and present foreign policy. The keynote speaker of the opening sessions was Norman Corwin, who according to Informant [redacted] is so close to the Party that it would be difficult to say he is not a member and who [redacted] has heard discussed favorably by Communist Party officers on numerous occasions in connection with the Communist Party program of infiltration in the motion picture industry. Corwin in his address condemned the war psychosis being put upon the people today and also condemned the activities of such groups as the House Committee on Un-American Activities, the Tenney Committee, which is the California State Un-American Activities Committee and the Hearst Press.

At the final session of the conference on thought control held on the evening of July 13, 1947, Robert Kenny, an executive of the PCA stated that the organization stands "for nationalization of public utilities, the coal industry, and steel industry and any other industry where nationalization would advance the common good." Kenny stated frequently that free enterprise was not working and that those proponents of this economy should admit this and reach for new solutions to the changing economic problems of our complex system. Prior to the adjournment of the conference, resolutions were adopted including the signing of a letter to the President advising him of the vicious type of thought control existing in the United States and that thought control evidenced a trend toward fascism. The resolution advocated the abolition of the Un-American Activities Committee and the abandonment of the Truman Doctrine. It further called for the discontinuing of the loyalty test recently instituted by the Federal Government.

Through [redacted] it was ascertained that George Pepper and Waldo Salt, who have previously been identified as Communists in Hollywood, had charge of all the arrangements for this thought control conference. In addition the program reflects that the following individuals, who have previously been identified as Communists either in Section I or Section III in connection with the various Communist front organizations active in the Hollywood area, participated actively in this program.

Edwar Biberman	Albert Maltz
Philip Stevenson	Dan Jarves
Sam Ornitz	George Sklar
Charles J. Katz	Howard Da Silva
Morris Carnovsky	Anne Revere
Dr. Murray Abowitz	Guy Endore
Melvin Levy	Wilma Shore
Donald Ogden Stewart	Sam Moore
Adrian Scott	Lee Cobb
Gale Sondergaard	

Hollywood Anti-Nazi League

The Hollywood Anti-Nazi League was set up in the motion picture industry

for the purpose of defending America's democratic rights against Nazi influence. The organization had among its original officers such well-known Communist as Herbert Biberman, director, and Gale Sondergaard, actress. The Communist Party affiliations of these individuals are set out in Section I. Following the Hitler-Stalin Pact and the consequent change in the Communist Party line from opposition to Fascism to a program of general isolation, the organization was liquidated.

Hollywood League for Democratic Action

According to Informant [redacted] the Hollywood League for Democratic Action was made up of the same people who were active in the Hollywood Anti-Nazi League although its activities were just the reverse of the Anti-Nazi League because of the change in the Communist Party program. Many of the leading people in this organization were also identified with the Communist Party, such as Dalton Trumbo, Frank Tuttle and John Bexley. The Communist Party affiliations of these individuals are set out in Section I of this memorandum. This organization dropped out of the picture with the coming of the American Peace Mobilization.

The American Peace Mobilization

This organization was a national Communist front group which, in Hollywood, was under the leadership of Herbert Biberman. Other known Communists active in this movement were John Howard Lawson, Dalton Trumbo, Frank Tuttle and Guy Endore. The Communist Party affiliations of these individuals are set out in Section I. Many of the so-called "intellectuals" who had been active in Communist front movements in Hollywood were also active in supporting the American Peace Mobilization. Probably one of the most prominent of these so-called "intellectuals" was Donald Ogden Stewart, a member of the League of American Writers, International Labor Defense, Screen Writers Guild, and the Hollywood Writers Mobilization, according to Confidential Informant [redacted]

The Joint Anti-Fascist Refugee Committee

Informant [redacted] related that from 1937 on, during the period of the Spanish Revolution, numerous Communist front groups were formed in the United States to assist the Communist cause in Spain. Prominent among these groups were the Spanish Refugee Ship Mission, the Medical Bureau to Aid Spanish Democracy, Spanish Refugee Relief Campaign, Friends of the Abraham Lincoln Brigade, Hollywood Committee for Writers in Exile, and the United American Spanish Aid Committee. These groups had found membership and support among the intellectual group in the Hollywood area. The remnants of these groups were consolidated together with the formation of the Joint Anti-Fascist Refugee Committee. This organization, a Communist influenced group, was said to be interested only in those refugees whose political opinions coincided with those who were in control of the Committee.

[redacted] made available an official directive from the

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"National Org. Dept." addressed to "Dear Comrades." This directive which was dated April 13, 1943 stated in part:

"The Joint Anti-Fascist Refugee Committee has undertaken the patriotic duty of organizing a mass campaign for the release and rehabilitation of anti-Fascist refugees in North America.....Comrade Browder placed this question as one of paramount concern to America.....We are therefore suggesting that your State Executive Committee discuss how the Y.C.L. can effectively participate in this campaign.....and would also be well if every district made a contribution to work of this committee.....We are sending you under separate cover publicity petitions and post cards....."

From [redacted] it was ascertained on February 16, 1945, that Felix Kusman of the national office of the Joint Anti-Fascist Refugee Committee and Marian Owens of the San Francisco Chapter of the Joint Anti-Fascist Refugee Committee met with Carl Winter, at that time President of the Los Angeles County Communist Political Association, regarding the Joint Anti-Fascist Refugee Committee policy. Carl Winter summarized the decisions made at this meeting as follows:

1. Consolidation of the Los Angeles and Hollywood offices of the Joint Anti-Fascist Refugee Committee should be effected.

2. An executive committee should be established.

3. Closer relations with War Veterans should be effected.

The following officers, past and present of the Los Angeles Branch of the Joint Anti-Fascist Refugee Committee are known Communists:

One Helen Manfield Fischer at present is executive secretary of the Los Angeles Branch of the Joint Anti-Fascist Refugee Committee, having held this position since at least April 7, 1942. Informant [redacted] Communist Party Headquarters in Los Angeles produced data reflecting that Fischer on October 26, 1943, was listed as a guest to be invited to the Los Angeles County Communist Convention held October 30, 31, 1943 in Los Angeles. She was listed as a guest from Branch B (Cartoonists of the Northwest Section of the Los Angeles County Communist Party). This data was further confirmed by information received from a most reliable but very delicate source on November 16, 1943, which reflected that she was a member of the Communist Party.

According to the information obtained from [redacted] Communist Party headquarters, the Joint Anti-Fascist Refugee Committee since January 5, 1945 has opened the "Spanish Refugee Appeal." The letterheads of this "Spanish Refugee Appeal" of the Joint Anti-Fascist Refugee Committee list among others 14 individuals from the motion picture industry of whom the following are known Communists and their Communist connections are set out in Section I of this memorandum.

Canada Lee
Albert Maltz
Karen Morley

Robert Rossen
Dalton Trumbo

An an example of the fund raising activities of this group, Confidential Informant [redacted] of the Los Angeles Office, who is a Communist Party member, advised on May 19, 1945 that the women's division of the Joint Anti-Fascist Refugee Committee held a Spanish Refugee Appeal luncheon at the Beverly Hills Hotel on May 2, 1945. The sponsors of this luncheon included the following persons identified with the motion picture industry, according to this source:

Mrs. John Howard Lawson, identified as a member of the Los Angeles County Communist Party through a very reliable but most delicate source on November 16, 1943.

Mrs. Albert Maltz, also identified as a member of the Communist Party by this same source on the same date.

Mrs. Dalton Trumbo was also identified as a member of the Communist Party through this same source on this same date.

Mrs. Frank Tuttle, she was identified as a member of the Los Angeles County Communist Party on December 19, 1946 b[redacted]Communist Party.

Miss Gale Sondergaard also known as Mrs. Herbert Biberman. Sondergaard was identified as a Communist through a most reliable but very delicate source on the following dates, August 31, 1944, January 8, 1945, January 16, 1945, February 26, 1945 and November 19, 1945.

The following Hollywood personalities have appeared as headliners for the Joint Anti-Fascist Refugee Committee in the Los Angeles functions of this group:

Olivia de Haviland and Phillip Dorn on March 13, 1943. This information was obtained from Confidential Informant [redacted] a former member of the Communist Party, who furnished this data on March 30, 1943.

Paul Robeson and Hazel Scott on August 5, 1943. This information was obtained from the West coast Communist newspaper the "Peoples World" on July 10, 1943.

John Garfield and Paul Robeson on February 4, 1945. This information was obtained from personal observation of a Special Agent of the Los Angeles Field Division.

Rita Hayworth. According to the "Peoples World" of June 20, 1946, Rita Hayworth was listed as the honorary chairman of the women's division, Spanish Refugee Appeal for a function on June 2, 1946.

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The Actors Laboratory

The Actors Laboratory, according to Confidential Informant [redacted] is a Communist controlled institution where screen and stage acting is purportedly taught by directors, actors and writers affiliated with the motion picture industry. He stated that this school was formerly located in New York City under the name of the Group Theatre. The Group Theatre was said to be affiliated with the New Theatre League, an alleged Communist venture. He related that the New Theatre League, from about 1932 until 1938, was a propaganda agency making use of the stage as a medium which was successful in turning out actors who later served the Communist movement in the United States. He reported that the Actors Laboratory cooperates with such organizations as the Hollywood Writers Mobilization and formerly the Hollywood Independent Citizens Committee of the Arts, Sciences and Professions.

The certificate of incorporation of this organization filed in the County Clerk's Office in Los Angeles reflects the following aims and purposes of this organization:

"1. To conduct classes for study of theatre arts, acting, dancing, stage craft, play writing, radio acting and performing.

2. To conduct classes in the study of analysis of contemporary plays, moving pictures and radio programs.

3. To produce and present dramatic material such as plays, review and radio programs, for the purpose of informing and educating the members of the public.

4. To conduct social affairs deemed to be for the benefit and interest of the members of this corporation."

Through a most reliable but very delicate source, information contained in a report prepared by Elizabeth Leach, organizer of the Northwest Section of the Los Angeles County Communist Party Political Association, was obtained on January 16, 1945, from which the following is quoted:

> "To provide a center for professional actors to experiment with and develop their acting technique, to provide a means by which professional actors can render greater war service: and a school.

"The laboratory has quite an extensive camp show program which has now demanded to include overseas units and hospital shows. It is now presenting weekly a program of one act plays to finance the war service program which have been very favorably reviewed in the press. There are very serious weaknesses in relation to the political content of the material presented by the laboratory. (Tendencies toward estheticism, pessimism) and some of the weaknesses of the group theater have been carried over since many of the leading figures of the laboratory are from the group."

[redacted] Century Fox Studios, furnished the names of the executive board members of the Actors Laboratory as of April 7, 1947. There were 19 names shown on this list. Out of this number 11 have records of Communist activities and membership. The following 10 individuals have been previously identified in Section I of this memorandum as Communists where their Communist connection are set out:

Roman Bohnen	Mary Tarcai
J. Edward Bromberg	Lloyd Bridges
Larry Parks	Phoebe Brand
Art Smith	Morris Carnovsky
Abraham L. Polonsky	Hy Kraft

Jack Bragin, also one of the executive board members is an attorney whose practice is confined to the motion picture field. According to a most reliable and very delicate source of information, he has also been identified as a Communist.

According to [redacted] there are 11 members of the faculty of the school of the Actors Laboratory. Of these 11 members the actress Jacobina Caro and actress Phoebe Brand are Communists and their Communist Party affiliations are set out in Section I of this memorandum.

The American Youth For Democracy

The American Youth for Democracy, a nationally known Communist youth movement, has received the support of many Communists and Communist sympathizers in the Hollywood area. The American Youth for Democracy is a successor to the Young Communist League. Among those individuals in the motion picture industry who have been active in the support of this group are Edward Dmytryk, director, Ring Lardner, Jr., writer, Dalton Trumbo, writer, Albert Maltz, writer, Sam Ornitz, writer and John Howard Lawson, writer, all of whom are known to be Communists. The Communist Party affiliations of these individuals are set out in Section I.

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Citizens Committee for the Motion Picture Strikers

This organization, according to Confidential Informant [redacted] was set up for the purpose of aiding the strike in the motion picture industry which occured in March of 1945. This strike developed as a result of a jurisdictional dispute between the Conference of Studio Unions and the IATSE and was discussed under the section headed "Conference of Studio Unions." He stated that this Committee was under Communist control and that it was made up of individuals who were active in such Communist front groups in Hollywood as the Hollywood Writers Mobilization and the Hollywood Independent Citizens Committee, as well as the Screen Writers' Guild. Known Communist Party members, according to [redacted] were active in leading this Committees. They included Frank Tuttle, Edward Dmytryk, and Mrs. Sadie Ornitz, wife of Sam Ornitz, formerly a Communist Party functionary in Los Angeles. The Communist Party affiliations of Tuttle, Dmytryk, and Sam Ornitz are set out in Section I of this memorandum. [redacted] related that the entire strength of the Communist Party was concentrated on the strike through this Committee. He stated that leaflets and bulletins signed by the Los Angeles County Communist Party and other Communist Party branches were distributed freely by members of this group who engaged in picket duty.

The National Committee to Win the Peace

Confidential Informant [redacted] related that this organization came into existence in Hollywood on May 12, 1946, and was sponsored by many individuals who have previously been affiliated with the Communist movement through various front organizations. In this connection, it should be pointed out that the National Committee to Win the Peace is known to have been promulgated and supported by the Communist Party, its press and supporters. The Los Angeles meeting held on May 12, 1946, referred to above, was under the guidance of Communist William Pomerance, Executive Secretary of the Screen Writer's Guild, and Communist sympathizer Willis J. Hill, President of the People's Educational Center. The Communist infiltration and influence in these two groups have been discussed in this section of the memorandum.

The Hollywood Forum

The Hollywood Forum, according to Informant [redacted] was held under the auspices of the "Daily People's World," West Coast Communist newspaper. This group, devoted to the discussion of Communism or Communist propaganda, was under the control of many Communists and Communist sympathizers affiliated with the motion picture industry. Individuals who have been active in this group include Waldo Salt, Sam Ornitz, John Howard Lawson, and Alvah Bessie, all of whom have been identified as Communists. Their Communist Party affiliations are set out in Section I of this memorandum.

John Barnes and Associates

In August of 1946 Confidential Informant [redacted] related that this organization was a recently formed "public relations"-type group which had announced that its functions were to "see that liberal, progressive commentators such as are listed as supporting the organizations, are kept on the air as an antidote to the radio prostitutes who put their personal well-being above that of their fellow Americans....." Among the persons listed as supporting this group who are directly or indirectly connected with the Hollywood Film Industry are: Averill Berman, radio commentator who was a member of the Executive Council of the Hollywood Independent Citizens Committee for the Arts, Sciences, and Professions, and Peter DeLima, radio commentator who has been connected with the Progressive Citizens of America as well as the Hollywood Writers Mobilization. All of these organizations mentioned above have been subjected to Communist infiltration or influence. Confidential Informant [redacted] reported that also listed as supporting this venture were businessmen in Los Angeles, all of whom lean toward the Communist position.

Western Council for Progressive Business, Labor and Agriculture

Confidential Informant [redacted] has related that this is also a pressure-type organization in the Hollywood Section which cooperates with John Barnes and Associates. This group, according to [redacted] is obviously a Communist pressure group because of the names given as supporting it. Some of them are: Paul Robeson, Bartley C. Crum, and Robert W. Kenny. The Communist affiliations of Kenny and Robeson are previously set out in this section of this memorandum. Concerning Bartley C. Crum, the Washington Daily News for September 4, 1946, reflected that Crum was Vice-President of the American Committee for Spanish Freedom, a sponsor of the American Youth for Democracy, an initiating sponsor of the Independent Citizens Committee of the Arts, Sciences, and Professions, and a Vice-President of the National Lawyers Guild. All of the above groups have been infiltrated or were under the influence of Communists or Communist sympathizers.

The American-Russian Institute

Confidential Informant [redacted] stated in March of this year that the American-Russian Institute opened an office at 6607 Hollywood Boulevard. It should be pointed out that the American-Russian Institute is a Soviet propaganda-type organization which acts as a dissemination center for Russian propaganda in Hollywood. Alvah Bessie, writer, identified in Section I as a Communist, and Lewis Milestone, who has been reported by Informant [redacted] as having been a member of the Hollywood Democratic Committee, the League of American Writers and the Hollywood Independent Citizens Committee of the Arts, Sciences and Professions, have been affiliated with this organization. Additional information concerning the American-Russian Institute is also set out in this summary under the section captioned, "Soviet Activities in Hollywood."

The Civil Rights Congress

The Civil Rights Congress is a national Communist front organization formed as the result of the merger of the National Federation for Constitutional Liberties, International Labor Defense, and the Michigan Civil Rights Federation. The International Labor Defense was an organization under the influence of Communists and Communist sympathizers, and the other two above mentioned organizations were declared subversive by the Attorney General in that they came within the purview of the Hatch Act. The Civil Rights Congress has been active in smear-type activities directed at the Department of Justice and the Bureau. For example, the "Milwaukee Journal" on September 7, 1946, reflected that a letter had been sent by the Milwaukee Chapter of the Civil Rights Congress to the President of the United States, asking for the removal of Attorney General Tom Clark and Director John Edgar Hoover for failing to bring the lynchers to justice. In addition, this organization has been very active in fighting the Taft-Hartley Labor Bill, defending the civil rights of Gerhardt Eisler and denouncing all efforts to outlaw the Communist Party. This organization has received the support of such well known Communists in the motion picture industry as Ring Lardner, Jr., who has been carried as a member of the National Board of the Civil Rights Congress. The Communist Party affiliations of Ring Lardner, Jr., are set out in Section I of this memorandum.

Southern Conference for Human Welfare

The Southern Conference for Human Welfare, a national Communist front movement, which has been described by Earl Browder as a transmission belt used by the Party for the dissemination of its propaganda, received the support of the motion picture industry, primarily through the efforts of Melvyn Douglas, husband of Helen Gahagan Douglas, who has been affiliated with such groups as

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the Hollywood Democratic Committee in an executive capacity. This affiliation of Melvyn Douglas is set out in the Jack Tenney Un-American Activities report for the State of California to the 55th California Legislature. Informant Wolf reported during March of 1947 that Melvyn Douglas acted as the Hollywood representative of this organization in a money-raising campaign. He mailed out letters soliciting funds under his own signature.

The National Negro Congress

The National Negro Congress is a nationally known Communist front organization under the control of Dr. Max Yergan, a known Communist. This organization has been declared subversive by the Attorney General in that it comes within the purview of the Hatch Act. The December 12, 1946 issue of the Los Angeles Sentinel, Negro Newspaper, carried a list of the members of the Executive Board of the Los Angeles Chapter of the National Negro Congress. Included among those listed was John Howard Lawson, Communist screen writer.

The Russian-American Club

Informant [redacted] has related that in August of 1944 this Club was created in Hollywood with the announced purpose of raising money for the people of the Soviet Union through the Russian-American Society for Medical Aid to Russia. Included among the Communists who have supported this organization is Frank Tuttle who has been identified in Section I as a Communist. In addition, Lewis Milestone, previously identified in this section of the memorandum, together with others who have supported the Communist front movement, supported this organization.

COMMUNIST INFILTRATION OF INTELLECTUAL GROUPS
(October 2, 1947 to February 5, 1948)

The People's Educational Center, also known as The Los Angeles Educational Association, Incorporated

The People's Educational Center announced its curriculum for the ten-week winter term which begins on January 19, 1948. Classes and instructors of this school purport to give an accurate and scientific analysis of what is going on in the world and to assist the average man to "achieve a clear orientation." The courses are broken down into such divisions as "The World Today", Psychology, the Cultural Field and the Trade Union School. Of particular interest are the courses and instructors in the Cultural Field, particularly dealing with film and radio writing. The announced courses in this field are listed below:

Screen Writing I

This is a lecture course on the technic of screen writing, and the instructor will be Robert Lees. Lees was a member of the Cultural Section of the Communist Political Association and the Communist Party as of 1944-1945. This information was obtained by a highly confidential and delicate source.

Screen Writing II

This apparently is a more advanced course in screen writing and will be handled by one Bernard Gordon. Gordon like Lees above was a known Communist Political Association and Communist Party member in the Cultural Section in 1944 and 1945. This information was obtained by a highly confidential and delicate source.

Screen Writing III

This purports to be an advanced workshop course on original stories and the announced instructor is Michael Uris. Uris is a motion picture writer who, at latest reports, is working for 20th Century Fox. He was a member of the Cultural Group of the Communist Political Association and the Communist Party in 1944 and 1945. This information was obtained by a highly confidential and delicate source.

Practical Journalism

The instructor will be Leo Simon. Simon is a known Communist Party member as of 1946-1947. This information was obtained by a highly confidential and delicate source.

Short Story - Advanced

The instructor will be Wilma Shore. Evidence is at hand that Wilma Shore was a member of the Communist Political Association and the Communist Party in 1944 and 1945. This information was obtained by a highly confidential and delicate source.

Workshop in the Novel

Instructors will be Guy Endore and John Sanford. Both Endore and Sanford are writers, and both were members of the Communist Political Association and Communist Party in 1944 and 1945. This information was obtained by a highly confidential and delicate source.

Eight Russian Films

According to the PEC announcement, this course will be co-sponsored by American Gallery Films and purports to be a series of 16 millimeter film showings with discussions led by one Harold Salemson. The Los Angeles Office has no documentary evidence of Salemson's Party membership, but the indices reflect numerous references to him of such a nature as to make him a definite suspect.

Radio Writing Workshop

The instructor will be Robin Black and guest lecturers. No information concerning this individual's possible Party affiliations is available.

Creative Writing - Advanced

The instructor will be Hugh Campbell. No evidence of Campbell's Party affiliation is available.

To show the complete dominance of the People's Educational Center by the Communist Party, other courses being offered in different fields

are being briefly mentioned.

In the field of "The World Today", there is a course offered entitled "Europe's Dilemma and American Foreign Policy" to be taught by Dr. Leo Bigelman. Bigelman is the President of the People's Educational Center Board of Trustees. His qualifications for handling this course are somewhat obscure. However, he has a long record of Communist Party activity in the Los Angeles area. He is presently a member of the Communist Party's Hollywood No. 2 Club. This information was obtained by a highly confidential and delicate source.

A course entitled "History of the American Labor Movement" is also to be offered. Instructors in this course as announced are Milton Gottlieb, Maurice Howard, and Milton Tyre. Of these three instructors, Maurice Howard and Milton Tyre are known Communist Party members, the latter being an attorney. This information was obtained by a highly confidential and delicate source.

A course to be offered is entitled "Trade Union Principles and Practices". The coordinator for this course is Lloyd Vandycke, and the instructors will be Helmer Bergman and Leo Gallagher. All three of these individuals are Communist Party members. With regard to Vandycke, he has been identified as a Communist by the informant [redacted] who is a paid confidential informant and local functionary of the Communist Party in Los Angeles. Bergman has been identified as a Communist by a discontinued confidential informant, [redacted] who was a member of the Communist Party, and by a highly confidential and delicate source. Leo Gallagher has been a Communist attorney for a number of years and in the past has repeatedly run for public office on the Communist ticket.

"Medicine for the Layman" is the title of a course to be offered. The coordinator for this course is Dr. Murray Abowitz, and Dr. Hyman Engelberg is one of the instructors. Both are members of the local Communist Party and have been for a number of years. This information was obtained by a highly confidential and delicate source.

A course to be offered is entitled "Political Economy", the announced instructors of which are Frank Thomas, Leonard Fels, and Katherine McTernan. All three are members of the Communist Party at the present time. This information was obtained by a highly confidential and delicate source.

In the field of Workshops in Art, the People's Educational Center announces three Drawing and Painting courses and a course on Film Strip and Slide Film Workshop. The three Drawing and Painting courses are to be handled by one Arnold Mesches, while the Film Strip course will be coordinated by one Frank Thomas. Both Mesches and Thomas are current members of the Communist Party, the latter being a photographer by trade. This information was obtained by a highly confidential and delicate source.

In the field of Music and Arts, various courses are being offered with the following instructors handling them as announced:

Fred Warren
Donald Metz
Ted Gilien
Albert Hoxie
David Rosen
Margrit Roma

All of these individuals are members of the local Communist Party. This information was obtained by a highly confidential and delicate source.

Progressive Citizens of America

The "Daily Worker" of October 7, 1947, contained an article captioned "Film Stars Back PCA Parley". This article pointed out more than 150 national leaders in the arts, sciences and professions were to sponsor the conference on "Cultural Freedom and Civil Liberties" to be held in New York City on October 25 and 26 under the auspices of the Progressive Citizens of America. Sponsors included, according to the article, the following individuals:

Rexford Guy Tugwell, political science professor at the University of Chicago and former Governor of Puerto Rico;

Film stars Gregory Peck, John Garfield, Gene Kelly, Fredric March and Florence Eldridge March;

Film directors William Wyler and John Cromwell;

Radio director Norman Corwin;

Scientists Dr. Linus Pauling, Dr. Maurice Visscher and Dr. Melville Herskovits;

Playwrights Lillian Hellman, Moss Hart and Arthur Miller;

Composers Dr. Roy E. Harris and Marc Blitzstein;

Conductor Leonard Bernstein;

Writers Louis Untermeyer, Mark Van Doren, Dashiell Hammett, Howard Fast and William Rose Benet.

Concerning this same meeting, the "New York Post" carried an advertisement captioned "Your Name is on Every Un-American Subpoena". This advertisement stated that 19 Hollywood Progressives subpoenaed by the Thomas-Rankin Committee were to tell "the real story". Among those listed to appear were the following:

Alvah Bessie, Herbert Biberman, Berthold Brecht, Lester Cole, Richard Collins, Edward Dmytryk, Gordon Kahn, Howard Koch, Ring Lardner, Jr., John Howard Lawson, Albert Maltz, Lewis Milestone, Samuel Ornitz, Larry Parks, Irving Pichel, Robert Rossen, Waldo Salt, Adrian Scott, Dalton Trumbo, Bartley Crum, Robert Kenny, John Garfield, Paul Draper, Dr. Harlow Shapley, Frank Kingdon, and Senator Claude Pepper.

Confidential Informant [redacted] of the New York Office advised that at the Progressive Citizens of America sponsored conference on "Cultural Freedom and Civil Liberties", which was held at the Hotel Commodore on October 25, 1947, former Assistant United States Attorney General C. John Rogge addressed the gathering. Rogge stated that the FBI usually sends representatives to such meetings and then asked any G-man in the audience to invite his Chief, J. Edgar Hoover, to a debate with Rogge on "Which is the Greater Threat to America - Communism or Fascism." Rogge also stated that the Hollywood artists and writers should entirely ignore the House Committee on Un-American Activities because it violates the First, Fifth, Sixth, Ninth and Tenth Amendments. He said the best way to fight this Committee was to ignore their subpoenas and to refuse to answer their questions. This source in commenting on the conference stated that Leonard Engle of "The Nation", in commenting on the President's Loyalty Order, denounced the work of the FBI which, he stated, was reverting to the days of the "Palmer Raids". He also denounced the work

the FBI was doing in helping the House Un-American Activities Committee. Dr. Harlow Shapley, Progressive Citizens of America Chairman in Massachusetts and Head of the Harvard Observatory at Cambridge, Massachusetts, read a letter to the delegates from Henry A. Wallace, who was at that time visiting in Palestine. In this letter, Wallace requested the people to destroy the House Committee on Un-American Activities at the polls and in the courts.

At the Progressive Citizens of America rally, which was held at St. Nicholas Arena, New York City, Senator Claude Pepper addressed 7,000 who were in attendance and stated he advised the Hollywood witnesses appearing in Washington, D. C. to refuse to answer questions about their religious or political beliefs when questioned by the House Committee on Un-American Activities. At the closing session of the conference on October 26, 1947, this same source said that Senator Claude Pepper called upon the intellectuals of the country to provide leadership in a crusade to turn the Thomases and Rankins out of Congress.

In addition to the above remarks, a speech written by Clin Downes, Music Critic of the New York "Times", and delivered in his absence by Miss Ray Ledd also made disparaging remarks concerning the Bureau.

Confidential informant [redacted] of the New York Office advised that he was in attendance at the Film, Radio, Press and Advertising Panel of the conference, which panel was held on October 25, 1947, in the Hotel Barbizon Plaza, New York City. This source advised that at this panel meeting, Ring Lardner, Jr., in commenting on the press, stated that the newspapers with few exceptions seemed to engage unanimously in a campaign against the Soviet Union, preparing the people with the idea of an unavoidable war. Lardner went on to state that he was talking with a colleague a week ago, whose son wanted to join the FBI and when his family was investigated, they found that his father made a progressive speech eight years ago and therefore the applicant was rejected. Lardner then pointed out that the records kept by the FBI are similar to those of the "Gestapo" with even a more detailed account.

Through a most highly confidential source, speeches given at this conference were obtained. Those of pertinence to this memorandum are being set out hereinafter.

Speech of O. John Rogge, former Assistant United States Attorney General, entitled "The Effect of the Loyalty Order":

At the outset Rogge indicated that those present were meeting today to put an end to the advocates of "thought control" and that what we have in our midst today is incipient Fascism. He stated that in the Police State the principal tool of the tyrant is fear, a citizenry afraid to speak and to think freely and independently is the keystone of the Police State and because our people are being victimized by such a fear the danger is immediate. The following verbatim excerpts were made by Rogge:

"The real reason we are here is to determine what we can do to halt this fantastic backward march to despotism...

"Primarily I am an attorney. In the course of representing persons victimized by the thought control offensive I have learned and I now believe, both as a citizen and as a lawyer, that the fight against the House Committee of Un-American Activities and other thought control agencies must be waged on the broadest and clearest constitutional grounds....Senator Claude Pepper did not go far enough when he advised the Hollywood artists and writers to appear but to answer no questions pertaining to their private political beliefs or ideas, my advice to our Hollywood friends and to all others is not to appear at all....

"In my opinion the House Committee is unconstitutional, it violates not only the First Amendment but the 5th, 6th, 9th and 10th Amendments as well, and in my opinion no one need to appear to testify before such an unauthorized and unconstitutional agency of government. The best way to fight this outfit is to ignore their subpoenas, refuse to answer their questions, and battle them right up to the Supreme Court....

"The Constitutional issues involved in the loyalty check of the government employees are precisely the same as those to which I have already referred. In that sector of the attack my office is now studying the feasibility of moving to enjoin the Attorney General of the U. S. from designating as subversive such organizations as he, in his sole discretion, deems subversive."

Speech of Robert Kenny, former Attorney General of California, President of the National Lawyers' Guild and National Co-Chairman of the PCA, entitled "How Fascism Grows":

At the outset of his talk, Kenny ridiculed the work of the Thomas Committee and the type of persons who were testifying for the Committee with particular ridicule being aimed at Adolph Menjou.

In discussing the present fight being waged by liberals and progressives against the House Un-American Activities Committee, Kenny stated:

"The attempt to dictate the content of films as well as the content of the minds of the men and women who make them has brought about this willingness to fight back. This Committee is the first step towards the complete blackout of freedom of expression in the United States....

"Although purporting to act for the purpose of enacting legislation, the real purpose of the House Un-American Activities Committee is to intimidate all persons who hold radical or even liberal political opinions. They also tried to intimidate the producers in setting up a black list."

Kenny continued his attack upon the House Un-American Activities Committee declaring it to be unconstitutional and said it was government by "press release" wherein all the hearings were timed to meet newspaper deadlines.

"In the light of the history of these Committees, that is the original Dies Committee and on to the Thomas Committee, their effect on the American scene and the disaster that they have wrought in so many private lives, I do not think there can be any question concerning the question of Constitutionality of such a Committee which will ultimately be handed down by the Supreme Court of the United States."

Speech of Larry Parks, movie actor, entitled "What is Loyalty to America?":

In his talk, Mr. Parks stated that certain people are attempting to impose new standards of loyalty on America. He quotes from a recent article in Harper's Magazine which asks the question "What Is The New Loyalty?". Parks states that if you believe in socialized medicine or criticize a member of Congress or oppose Franco or believe in price controls, you are disloyal and Un-American. He stated that from this type of philosophy eventually speeches, books and art will have to conform to this new loyalty. He said that the thoughts and deeds of Washington, Jefferson, Lincoln and

Tom Paine are rejected by this new loyalty. Americans have no choice said Parks but "to reject a concept of loyalty that makes traitors of patriots and criminals of men of good will". He stated that we cannot expect a fixed definition of loyalty indicating that our only loyalty is to American tradition. In his definition of American tradition, he includes independence and social experiment. He declared that we owe our allegiance to the right to advocate all creeds and not loyalty to a particular creed.

Parks pointed out that the Thomas Committee refused to investigate the Klu Klux Klan and indicated that all other Americans opposed the Un-American Committee. To prove this latter point, he related excerpts from talks by Wendell Willkie, former President Franklin D. Roosevelt, and Henry Wallace. Parks stated that as to his own political philosophy he should be classified as a Wilson-Roosevelt-Wallace Democrat.

"Resolutions of the Conference"

At the start of the closing session on October 26, 1947, Dr. Harlow Shapley stated that the resolutions proposed for the two day conference were compiled and would be presented for vote to the Conference by Actor John Randall, who read the following resolutions, all of which were adopted by acclamation:

1. House Un-American Activities Committee

"The House Un-American Activities Committee is itself the most crastly Un-American activity in the fabric of American life. Consistently and constantly it violates and subverts the First Amendment of the Constitution... In the words of Senator Glen H. Taylor, it is a Fascist-minded body whose activities parallel with those of pre-war leaders in Fascist Germany, Italy and Japan." Resolved that the House Un-American Activities Committee be abolished.

2. Loyalty Order

"The President's executive order known as the Loyalty Order which not only slaughters the First Amendment as far as it applies to 2,500,000 Government employees but violates accepted concepts of American jurisprudence, has been called Nazi justice for Americans." Resolved that members of the conference call upon the President to revoke his order.

3. The Drive Against Hollywood

The Conference condemned the attack on the motion picture industry as an obvious attempt to subvert freedom of speech, screen, and air.

4. Right of Political Party

"According to the sacred provisions of the Bill of Rights any American has the right to be a Communist or anything else he chooses to be that does not violate the Constitution....Resolved that every American everywhere has a right to join any legal American Party whether it be the Republican, Communist, Socialist or Democratic."

5. The Little Dies Committees

"We call on the American people to fight locally as well as nationally for civil rights, to fight for the repeal of the Little Dies Acts and local loyalty acts as well as for the repeal of the President's Loyalty Order and the abolition of the House Un-American Activities Committee."

6. On Minorities

The Conference condemned anti-Semitism and discrimination against the Negroes.

7. Free Cultural International Exchange

The Conference urged the State Department to cease its interference in the free exchange of ideas, art and science.

8. Taft-Hartley Act

"Resolved that we here assembled do pledge ourselves to work earnestly for the repeal of the Taft-Hartley Act and we will, whenever possible, take concerted action with organized labor to such effect."

9. (This resolution was introduced by Shapley.) International Exchange of Scientific Information

"Resolved that there be full restoration of the traditional freedom of expression and inter-exchange of scientific personnel and information."

[redacted] it was ascertained the Hollywood Chapter of the Progressive Citizens

of America during the latter part of October and early part of November, 1947, was very active on behalf of the "unfriendly 19". Prior to the hearings of the Un-American Activities Committee when defensive plans were being made on behalf of these witnesses, surveillances by Bureau Agents disclosed that Waldo Salt, George Pepper and Herbert Biberman met at the PCA office, 1515 Crossroads of the World Building, Hollywood.

The throw-aways publicized meetings held on behalf of these "unfriendly witnesses" and indicated that many of the meetings were under the auspices of the PCA.

The Hollywood Council representing the Arts, Sciences and Professions group of the Progressive Citizens of America held an open meeting at 6851 Hollywood Boulevard on November 1, 1947, which was designed to inform members of the organization in the Hollywood area of the outcome of the Congressional hearings in Washington dealing with Communist infiltration into the motion picture industry. This meeting, which took place in the Masonic Hall, was attended by approximately 1,000 individuals. The master of ceremonies was Edward Biberman, brother of Herbert Biberman, one of the individuals cited for contempt of Congress as a result of the recent hearings. At this meeting, emphasis was given to the fact that Robert W. Kenny, counsel for the "unfriendly 19" was not given a chance to present any defense whatsoever. The "unfriendly witnesses" were described as being "the shock troops" for the fight of civil liberties in this country. These troops, however, were backed by many organized groups and real American people. It was indicated that the PCA will consider the battle only beginning and will follow the Thomas Committee's tactics by preparing a dossier on the Un-American Activities Committee.

Edward Mosk, Los Angeles attorney and Vice Chairman of the PCA, spoke at this meeting regarding the legal aspects of the Washington hearings. He said that "The circus is over but the memory and the legal phases of the hearings will linger indefinitely." He said the PCA expected to go into the courts to fight the battle for these Hollywood individuals. Mosk spoke at length on the Bill of Rights and the Constitution and on the various rights of religious and minority groups. Mention was made of the Palmer Raids. The Harry Bridges case was also discussed briefly, as well as the William Schneiderman case, which was successfully defended by the late Wendell Willkie. Mosk prophesied that the "unfriendly 19" witnesses would be finally cleared of all contempt charges. Mosk said the Committee hearings left the mark of fear in Hollywood. He said the job of fighting must not be left to the courts but that this group must use all means possible, specifically the polls to exert pressure to abolish

the Committee on Un-American Activities of the House of Representatives. His final statement is quoted as follows: "Our job is to see that the legal vindication that will ultimately come does not come too late."

The next speaker was introduced as the Executive Director of the Arts, Sciences and Professions Council of the PCA, Mr. George Pepper. Pepper has been identified by a most highly confidential and delicate source as a member of the Communist Party. Mr. Pepper stated in substance as follows:

That he will never forget his experiences in Washington and New York. The unfriendly witnesses and the persons working with them got no sleep. They were nervous and, above all, there was work to be done. There was terror in their hearts, intimidation by the Committee, telephone lines tapped, detectives trailing them around, and as a whole the atmosphere was bad.

The Committee was described as being smart, and even brilliant at times, and the speaker wanted to convey definitely to the audience that they must recognize they are not dealing with a stupid group this time. He said the Committee will stop at nothing and may even at this time be devising a shortcut to establish their purposes.

Pepper said that Eric Johnson, during his testimony, did satisfactorily for about three-fourths of his speech. However, he at this point, went to pieces and lost his case by agreeing with the Committee. In fact, Johnson, "sold the industry down the river". Johnson told the Committee that John Howard Lawson should not be in the motion picture industry and, in fact, any Communist so proved should not be employed in the industry.

Pepper mentioned that he noticed John M. Costello, formerly of the Dies Committee, in the audience, and Pepper felt that Costello recognized him and later identified Pepper to Thomas, inasmuch as the latter frequently glared at Pepper throughout the remainder of the hearings. Costello was believed to be associated with the U. S. Chamber of Commerce in Washington, D. C. at the present.

Regarding the Press, Pepper mentioned that they were very interesting and favorable to the so-called "friendly witnesses" and particularly to the actors. He mentioned in a sarcastic manner the large amount of publicity given to Robert Taylor, Adolph Menjou, et al, and the uncomplimentary remarks published about the "unfriendly 19". Pepper remarked ironically that

Robert Taylor stated he would not work on a picture if he knew a Communist was connected with it, but upon his return he was going to work on a picture which had been written by Lester Cole. This remark got applause from the audience. The picture was identified as "High Wall".

Pepper said the hearing was highlighted by the expulsion of Charles Katz (Los Angeles attorney) from the hearing room. Katz allegedly had a "neat job done on his back" by jiu jitsu experts who escorted him from the room. Pepper also quoted from the column of George Dixon, who writes for the Hearst papers. This quote dealt with a portion of Dixon's column written during the hearing when the latter mentioned that some of the unfriendly witnesses should be "taken out and have their heads beaten in". "The New York Times" and the "Herald Tribune" were described by Pepper as the only papers which reported the hearings in an unbiased manner. He said all the other metropolitan press members were unfavorable to "our cause".

The morale of the attorneys and the "unfriendly 19" was described as being "wonderful". They worked together as a unit night and day. Regarding counseling of the witnesses by attorneys, Pepper made a point of the fact that all decisions as to policy and procedure were based upon a majority opinion of the parties involved.

Regarding the purpose of the attack upon Hollywood by the Un-American Committee, Pepper said that this is not a Democratic committee. Therefore, the first time since 1932 it is controlled by Republicans and a few Southern Democrats. He mentioned the Republican character of the friendly witnesses, particularly those associated with the Motion Picture Alliance, which was organized to fight Communism and preserve the American ideals. He said that many of the motion picture alliances were now members of a newly organized group known as the Hollywood Republican Committee. Pepper said: "We must expose these Republican connections as they are thinking in terms of 1948, and must divert the people from the real issues of these times, particularly, housing, health, discrimination among minorities, the concentrated drive against Labor in general, etc."

Pepper said the Hollywood hearings recently held were just the beginning of a 9-point program. The next field of inquiry would touch radio, and then there would be Education, and there would be no end. He reiterated "they must stop the Committee".

Pepper said the policy of the Arts, Sciences and Professions Council for the PCA, as outlined by National Chairman Harlow Shapley and Howard Bumford Jones (phonetic), cautioned against saying that a complete victory had been won. It was emphasized that only a partial victory had been won in Washington, and that if they had lost, there would be no PCA. Mention was again made of the violence in Philadelphia that day. The National Council felt that they must join with Labor, minorities, and decent people to win the battle.

The immediate plan was to send at least a million signatures to the President and Speaker Martin of Congress, recommending: (1) Abolish the Committee outright; (2) Withdraw all contempt charges against and release the unfriendly witnesses. It was suggested that they start with Representative Nixon of California at the polls in 1948. It was stated that united action was a "must".

Edward Biberman, who described himself as an artist, spoke briefly as to how the PCA in Hollywood took the hearings. He mentioned that they were "caught short". He said that the Congressional Committee had, however, "tipped their hands" more than once during the early days of the hearings, which aided their witnesses to map a defense. The speaker mentioned the charges made by friendly witness Moffitt, who said that 44% of the best plays on Broadway and 233 other plays contain Communist messages or lines.

The speaker further scoffed at Moffitt's claims that numerous studio reading departments in the motion picture industry had been infiltrated by Communists. The speaker asked the question: "Are only creative people involved?" He answered this question by stating that the receiving end, that is, persons who read the books and see the plays, is also a victim of the Congressional Committee's attempt at censorship. He said the fight "touches all levels of life."

The speaker claimed that the PCA, et al, had been alerted properly and were now "in high gear". He mentioned that the Speakers Bureau during the hearings had furnished from ten to twenty daily, and that a fact sheet giving the other side of the story had been published daily (5000 copies); that the Radio Division had monitored the situation from coast to coast, and that next week they would be active in the Federal Communications Commission hearings. The actors developed mobile theatrical units and would dramatize individual statements made by the unfriendly witnesses throughout many areas in the U.S.A.

It was suggested that all persons present initiate as many wires as possible to President Truman requesting that he back the Sabath Bill, identified as HR-46, which was designed to abolish the Thomas Committee. He further reiterated that they wire or write Speaker Martin, as mentioned above, to abolish the Committee and crush the contempt citations against their people.

The Hollywood group was also planning to send 50,000 air mail letters to President Truman to acquaint him with "our side of the story". The audience was told that packages of these letters had been prepared, together with air mail stamped envelopes, and were being made available to the audience in the lobby of the building at cost.

Karen Morley, who has been identified as a Communist through a most highly confidential and delicate source and representative of the Actors Division, PCA, made a brief speech in which she said that the Actors Division had raised $500 to send her to Washington to protest the Committee's smearing of her name. Morley felt that she was not important enough to attract much attention so decided to stay at home and "do the dirty work". She said she could do more work in furthering the cause. She mentioned that she had been very active in the past few days speaking before various organizations, among which were the Synagogue where Rabbi Magnin presides, the Jewish Labor Council, the PCA in San Francisco, Arts, Sciences and Professions (Doctors Division), YWCA, and the Southland Jewish Organizations. Morley said that she would make up for not going to Washington; that the $500 would be used in the best way possible.

At this point a record was played for the audience which was described as the voice of Herbert Biberman, one of the "unfriendly 19". This recording was a transcription of a telephone call made by Herbert Biberman to PCA in Hollywood at the close of hearings in Washington. The recording was hardly audible but in substance, it proclaimed that there was no satisfaction in winning a single battle, and that the Committee must be abolished.

Upon the conclusion of the hearings in Washington, a rally in support of the "unfriendly witnesses" was held at Independence Hall Square in Philadelphia on November 1, 1947, which rally was heckled throughout by an organized group of individuals, some of whom wore Veterans' insignia. Among the speakers at the rally were Saul Waldbaum, a Communist; Stetson Kennedy, who was introduced as an author and claimed to have joined the Klu Klux Klan and the Columbians; and Francis Fisher Kane, former U. S. Attorney

for Eastern Pennsylvania.

With regard to the Philadelphia meeting of November 1, the Los Angeles meeting of the same date by the Progressive Citizens of America referred to the Philadelphia PCA meeting which was broken up by a group of organized hecklers, who purportedly threw stench bombs and knocked down innocent women. It was declared that although the holding of the meeting was declared legal and upheld by two Federal courts, there was violence. The question at the California PCA meeting was raised "Do you think Thomas will rush to Philadelphia to investigate the violence caused by the organized hecklers?"

On the evening of November 5, 1947, the so-called "unfriendly witnesses" arrived at the Municipal Airport in Los Angeles. In preparation for this return, a welcome-home rally was planned under the auspices of the Hollywood Arts, Sciences and Professions Council of the Progressive Citizens of America. Approximately 500 people were in attendance at the airport to greet the "unfriendly witnesses". A great many of these people were noted to wear PCA arm bands. Known members of the Communist Party were observed by Agents of the Los Angeles Office in attendance at this gathering. Ring Lardner, Jr. at this welcome-home rally read a prepared statement to the crowd as spokesman for the "unfriendly witnesses", in which he called for an immediate letter-writing campaign to Congress during the 12 days then remaining before Congress meets, demanding that the contempt citations against the witnesses be voted down.

On November 16, 1947, the Progressive Citizens of America sponsored a meeting at Gilmore Stadium in Los Angeles. This meeting was attended by approximately 3,000 people and featured 12 speakers. The speakers included Ben Margolis, John Howard Lawson, Albert Maltz, Herbert Biberman and Larry Parks. All were identified through highly confidential and delicate sources as Communists. All of the speakers urged public pressure on Congress to dismiss the contempt citations filed against some of the witnesses who appeared before the House Committee on Un-American Activities and the abolishment of this Committee.

[redacted] the Los Angeles informant, stated that he heard a recent broadcast of Clinton Lewis, Jr., wherein Lewis stated he had been approached by an individual representing Katherine Hepburn, stating that she wanted to go on record to the effect that she did not know what she was signing when she joined the Committee for the First Amendment nor did she realize the type

of speech she was reading when she appeared at a PCA rally in Gilmore Stadium. Director Ben Mead in his testimony before the Thomas Committee, referred to this speech of Hepburn's. Further data is set out in exhibit VI concerning this. According to this source, Adloph Menjou informed him that Spencer Tracy had made the remark that Hepburn wanted to make a statement in order to clear herself with the American public and furthermore that Frank Capra wanted her to make it. Information was later obtained from [redacted] of the LAPD, who stated that Fulton Lewis told Miss Hepburn has denied the above retraction and stated that she knew what she was doing and what she was saying. According to Lewis, the information with regard to her retraction came from the studio officials who issued the retraction on the theory that she would not deny same. [redacted] related that this action was caused by box office decline of "Song of Love", her latest picture.

Petitions calling for the abolition of the House Un-American Activities Committee were circulated among the crowd. In addition, stands were set up where people attending could sign mimeographed letters, one addressed to President Truman and the other addressed to Attorney General Tom Clark. The first letter asked that the Sabath resolution to abolish the House Committee be supported. The second letter to the Attorney General asked that deportation proceedings against Hans Eisler be dropped and that he be permitted to leave the country voluntarily. The Progressive Citizens of America, of course, was to handle the mailing of these letters.

[redacted]

it was ascertained on November 19, 1947, that immediately following the dramatic rally sponsored by the PCA for the returning "unfriendly nineteen" held at Gilmore Stadium on November 18, 1947, Herbert Biberman called on PCA headquarters for an advance of $1,000.00 against whatever share of the gate receipts was coming to him and his associates. Through this source it was also learned that the share of Biberman, et al, was to be twenty per cent of the receipts, and Biberman urged that an advance of these funds be made immediately. It was ascertained that apparently the money was needed for defense of the witnesses cited for contempt and that the payment of the funds had to be authorized by Bert Witt, PCA Executive Director. Biberman suggested that a check for the amount requested be made out to Robert T. Kenny, Trustee, and that it be sent directly to Kenny.

Through [redacted] it was ascertained on November 19, 1947, that the PCA was apparently considering getting up a petition to abolish the House Un-American Activities Committee and that during the discussion of the matter it was suggested that no organization's

name appear on the petition so that it would not actually be sponsored by the PCA. Among the names of certain motion picture and radio people who might be amenable to signing such a petition were mentioned the following:

Marsha Hunt
Richard Conte
Norman Corwin
Gene Kelly
Edward G. Robinson
Paul Henreid
Dana Andrews
Myrna Loy
Charles Boyer

During the discussion, it was suggested that if these prospective signers should become too inquisitive about the petition, they should be told it was being sponsored by Martin Popper, one of the defense lawyers in the East for the "unfriendly nineteen". It was ascertained subsequently that according to Herbert Biberman, Paul Henreid would sign such a petition when he found out that Marsha Hunt and Gene Kelly also intended to sign.

Through this same source on November 20, 1947, information was obtained reflecting that apparently the PCA workers were trying to get statements from certain well known film people supporting the Sabath bill to abolish the Thomas Committee. Through this source, the following statements are quoted which apparently had been secured from the individuals named:

Morris Carnovsky - screen actor (Communist Party member according to a highly confidential and delicate source):
"I support wholeheartedly the Sabath bill to abolish the Committee on Un-American Activities."

Selena Royle - screen actress:
"The civil liberties of all Americans are at stake. I urge the abolition of the House Committee on Un-American Activities."

Gale Sondergaard - actress (Communist Party member according to a highly confidential and delicate source):
"If this threat to our civil liberties goes unchallenged no American is safe."

Doris Knowland - actress:
"Thomas Mann has stated he has seen it happen before and we all know where. Let's not let it happen here."

Ann Revere - actress (Communist Party member according to a highly confidential and delicate source):
"Let our actions not our words proclaim our adherence to the right. Mr. Sabath has led the way."

It was ascertained that other motion picture figures apparently were being sought for statements:

Art Smith
Howard Da Silva
Ludwig Donath
Alan Reed

All of these individuals are screen actors. Smith and Da Silva have been previously identified as Communist Political Association members by a highly confidential and delicate source, in August, 1944 and January, 1945.

Through this same source, it was learned on November 20, 1947, that one I. Goldsmith had requested the PCA to furnish him copies of the speeches and statements of the "unfriendly nineteen" made at the Gilmore Stadium Rally on November 18, 1947. According to this same source, Goldsmith identified himself as a big producer in Hollywood and a very good friend of Sam Ornitz, one of the witnesses cited for contempt of Congress. Goldsmith further advised that his brother was in town from Palestine and that he attended the Gilmore Stadium mass meeting and that his brother had been so impressed by the speeches that he would like to have copies of them to take back to Palestine to use over there. The PCA advised him that the requested copies would be made available.

On November 25, 1947, [redacted] it was ascertained that Herbert Biberman discussed with Lawson the House Un-American Activities Committee before which they had appeared. Lawson remarked that it is pertinent that neither Congressman Thomas nor Rankin dared to debate the issue of the constitutionality of their line of questioning on the floor of the House. Lawson said that any person

attacked by the Committee was automatically found guilty without trial and deprived of his constitutional rights to which all Americans are normally entitled. He was very discouraged over the fact that the producers appeared to be accepting the Committee's lies and are being converted into a new industry policy toward their employees.

On November 25, 1947, it was learned through this same source that McGill of "New Masses" magazine in New York had written Lawson relative to having Ring Lardner, Jr. write a short article regarding his personal reaction to the producer's action in terminating his employment as a studio writer. This article was to be quite personal and deal with the effect this action had on Lardner and his family. According to this source, Lawson agreed that such an article was a good idea and he would take it up with Lardner. The same source advised that "New Masses" magazine was making requests for similar articles from screen writer Albert Maltz and/or Dalton Trumbo. Lawson expressed his desire to write such an article himself for "New Masses" but due to the press of other business could not do so at this time.

It was ascertained through this same source that Lawson was engineering a plan to circulate in the studios a petition through the Arts, Sciences and Professions Council of PCA to which he hoped to get hundreds of signatures. This petition was to point out the danger of blacklists to the film industry itself and to urge upon the industry the fear that no decent pictures will henceforth be made, employment will be curtailed, and for these reasons those signing the petition put themselves on record as taking a very strong stand against the House Un-American Activities Committee.

According to this source, Lawson intended to take the petition to the screen writers and try to get them all to sign it. Lawson stated that the wording of the petition would be such as not to specifically support the "unfriendly nineteen" but that it would definitely lean in that direction. According to this source, Lawson feels that it is absolutely necessary to break the terror presently gripping the motion picture industry and that the writers affected by recent termination of employment were seriously considering charging the producers with criminal conspiracy in state court.

On December 2, 1947, the PCA sponsored a rally to be addressed by Alvah Bessie, one of the "unfriendly nineteen". This was an

open meeting, and screen writer Bessie was the principal speaker. According to [redacted] Bessie's talk dealt entirely with the House Un-American Activities Committee and the Committee's Hollywood investigation. Bessie charged that the Committee's investigation was supposedly to reveal subversive pictures or parts of pictures, but this they did not do; that the real purpose of their investigation was to frighten people and to a large extent they were successful; and that L. B. Mayer and Harry Warner have gone out of their way to please the Committee, which according to Bessie is very stupid of them because the Committee treated them with contempt and disrespect.

Bessie cited as an example of the appeasement of the Committee by Hollywood producers the fact that a picture entitled "Behind the Iron Curtain" will soon be released and is anti-Communist in character. He cited another example of the frightening effect of the Committee's investigation the fact that the big "clearing houses" have refused to handle Howard Fast's latest novel.

According to Bessie, in the nine years existence of the House Un-American Activities Committee, it has put through only one piece of legislation which the Supreme Court subsequently declared unconstitutional. Bessie told the gathering that the ten writers indicted by the Committee and their legal representatives can not see how their indictment can pass even the lowest court because it is an abridgment of the rights given them by Amendment I of the Constitution. Bessie ended his speech by stating that, "We must destroy the Un-American Activities Committee before it destroys us."

According to information obtained from [redacted] it was ascertained that the PCA was planning to finance a speaking trip of John Howard Lawson to San Francisco, Tacoma, Portland, and Seattle in December, 1947. Through [redacted] it was ascertained that apparently the PCA in Seattle was planning a mass meeting and a reception for Lawson in that city; that Lawson planned to be in San Francisco on December 11, 1947; and that he would make himself available after the speaking engagement on that date to help the San Francisco Chapter solve any of its problems concerning the Arts, Sciences, and Professions Council of PCA and would meet with a small group of their leaders for this purpose.

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In a full page advertisement called "An Open Letter to the Motion Picture Industry" published in the December 10, 1947, issue of the "Hollywood Reporter", the National Arts, Sciences, and Professions Council of PCA announced the organizing of a Film Division of PCA in Southern California, charging that "the motion picture industry, in its frightened haste to fire the ten writers and directors cited for contempt as a result of a hearing which denied to them their constitutional rights, sets a pattern of purge and blacklist violating our fundamental concepts and decency."

The Communist influence in the Progressive Citizens of America in Los Angeles was indicated by the fact that the Executive Director of the Southern California Chapter is Bert Witt. Witt has been identified as a member of the Communist Party as of May, 1947, in that he is a member of the 58th Assembly District Branch in Los Angeles. According to this source, Witt has been a member of the Party for nine years.

In the same headquarters with Witt, is George Pepper, the Executive Director of the Arts, Sciences and Professions Council of the PCA. Pepper has been identified as a Communist through a most highly confidential and reliable source.

Previous investigation has shown that Pepper has been a particularly close contact of John Howard Lawson and in the past he was very active in such groups as the Hollywood Democratic Committee and Hollywood Independent Citizens Committee of the Arts, Sciences and Professions.

On a recent list of the nominations to the Board of Directors of the PCA for 1948, it is noted that five of the so-called "unfriendly 19" are included, namely: John Howard Lawson, Larry Parks, Irving Pichel, Adrian Scott and Dalton Trumbo. On this list of nominees also appeared the names of Charles Katz and Ben Margolis, both of whom were associated with the "unfriendly 19" as defense attorneys and legal advisers. These individuals have been identified as Communists through a most highly confidential and delicate source.

Lawson, Scott, Trumbo and Parks above mentioned also have been identified by a most highly confidential and reliable source as Communists.

[redacted] National Broadcasting Company and a member of the Los Angeles Communist Party in 1946 and 1947, advised on December 10, 1947, that the PCA was quite active at present and was circulating petitions for the establishment of a third political party in this country. Due to the "heat" on Communist activities, many of these petitions were being secretly circulated among persons in the entertainment industry. Also due to the same reasons, the "boys in the cell," that is, Communists, had been warned to avoid political issues as much as possible but to support the PCA, the Committee for the First Amendment, and other similar organizations which might be used to further the Communist Party cause, which in this locality is almost 100% fighting the House Un-American Activities Committee, supporting the position of the so-called "unfriendly 10 witnesses," and attempting to establish the aforementioned third party.

[redacted] was of the opinion that the Progressive Citizens of America was Communist-inspired. This opinion was based upon the reference to the PCA in closed Communist meetings which [redacted] had attended in the early part of this year. He said the directors of these meetings were careful not to say outright that the PCA was a Communist organization, but they always referred to the PCA as "our organization" without exception, whereas organizations like the Committee for the First Amendment were referred to in a different manner, namely, discussions were held as to how the latter organization might be used to further their cause, giving the inference that they had not originally inspired or set up the Committee for the First Amendment.

"Undoubtedly," said [redacted] "a group of Communists followed by the left wing faction of the old Hollywood Independent Citizens Committee of the Arts, Sciences and Professions, had organized the Hollywood Council of the Arts, Sciences and Professions Division of the PCA, specifically to direct Communist Party activity under the guise of a political organization." [redacted] had no further proof other than expressed above at the present time.

The Actors' Laboratory

The Actors' Laboratory has undertaken to produce a new play entitled "Declaration" written by Janet and Philip Stevenson. According to

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a most reliable and confidential source, these two individuals were members of the Cultural Section of the Communist Party in Hollywood in 1944 and 1945. Virginia Wright, drama editor of the Los Angeles "Daily News", recently devoted a column to this play, its cast, and to the Actors' Laboratory in general, in which she described it as a "significant vehicle" and a production which may rival New York stage productions.

The play is said to involve the alien and sedition laws of early American days, which are referred to as "the first attack on civil liberties in America". Actor Lloyd Gough, who has been identified as a Communist by a former confidential informant, [redacted] as of 1946, is to play the lead which will be the role of Thomas Jefferson. Other stars in this production are to be Morris Carnovski and Roman Bohnen, both of whom have been identified as Communists by a most highly confidential and delicate source.

Civil Rights Congress

The local leadership of the Civil Rights Congress in Los Angeles is under the complete influence of the Communist Party. The Executive Director in Los Angeles is William R. Bidner. Bidner has been identified as a Communist and one of its most active comrades by Confidential Informant [redacted] Communist Party Headquarters in Los Angeles. This organization has consistently defended the Communist Party and Communist causes in the Los Angeles area.

Through [redacted] it was ascertained that William Bidner frequently contacts the Hollywood headquarters of the Progressive Citizens of America (PCA) and confers with Bert Witt and George Pepper of that organization. Witt is the Southern California Director of the PCA, while Pepper is Executive Secretary of the Arts, Sciences and Professions Council of PCA. Pepper and his group in recent weeks have been particularly active in support of the so-called "unfriendly ten" film writers presently under indictment at Washington, D. C., for contempt of Congress as a result of the recent hearings of the Un-American Activities Committee.

It may be noted that the purpose of the Civil Rights Congress has been to defend Gerhardt Eisler, Eugene Dennis, and the stand taken by the

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"unfriendly nineteen" witnesses before Congress.

[redacted] on January 13, 1948, an Agent of the Los Angeles Office learned that one of the current activities of the Civil Rights Congress is the effort in cooperation with other organizations to have the House Un-American Committee abolished. It was learned from Bidner that the Civil Rights Congress organization in Los Angeles stands squarely behind the ten Hollywood film writers, and he strongly urged a letter writing campaign to Congressmen and to Attorney General Clark demanding the dropping of the current prosecution of the film writers in Washington. He pointed out that letters, telegrams, and even telephone calls to the Attorney General would be most effective.

It was further learned that the Civil Rights Congress is trying to mobilize public opinion behind Congressman Sabath's House Resolution No. 46 to abolish the House Committee on Un-American Activities. According to Bidner, the Civil Rights Congress is coming out in the immediate future with a letter which will be widely distributed and urging the passage of the Sabath Amendment.

Bidner further advised that the local CIO is coming out with 100,000 leaflets against the dismissal of certain film writers in Hollywood by their studios because of their refusal to testify before the House Committee and their resulting contempt charges.

Independent Progressive Party (IPP)

The Independent Progressive Party of California is presently engaged in an all out effort to obtain the signatures of the necessary 276,000 qualified voters on a petition to place the IPP on the ballot. In this effort the IPP [redacted] is receiving considerable assistance and cooperation from the PCA in Hollywood and the local Communist Party organization.

The local headquarters of the IPP are at 426 South Spring Street, Los Angeles, and the leadership of the IPP, in both the state headquarters

at San Francisco and the local office at Los Angeles, is said to be completely Communist dominated. The San Francisco Office has been advised by its informants that Hugh Bryson, Chairman of the State Organizing Committee of the IPP, is a Communist Party member in San Francisco. In Los Angeles, one Harper Poulson is the Southern Director of the Organizing Committee of the IPP, while Ruth Slade is Petition Campaign Manager. Poulson is a member of the local Communist Party in Los Angeles according to a most highly confidential and reliable source. Past investigation of Ruth Slade has revealed considerable evidence of her Party affiliation.

The IPP in Los Angeles County is organized in each Congressional District. In a recent issue of the organization's publication, "The Progressive Citizen", there were listed the names of individuals in each Congressional District to be contacted for information concerning the IPP. It is interesting to note that six of these nine individuals are revealed by a most highly confidential and delicate source to be current members of the Los Angeles County Communist Party.

Los Angeles Confidential Informant [redacted] a local functionary of the Communist Party in Los Angeles, has advised that the Communist Party is solidly behind the Third Party movement and held a meeting on October 12, 1947, at Los Angeles for the purpose of planning and advancing the drive for the Third Party. At this meeting, Ned Sparks, top functionary of the local Communist Party, told the meeting that a Third Party is needed and that this party is the IPP. He further said that the Third Party will force a better party on the Democrats which will aid in getting people out to vote for they will then feel that there is some purpose in going to the polls, and that the unions generally are in support of the Third Party although there had been no public announcement by the heads of the A. F. of L. or CIO up to that time.

On December 17, 1947, the IPP held a mass rally at the Shrine Auditorium in Los Angeles at which an appeal for funds for a campaign to get the new Party's candidates on the California ballot this year was made. As reported by the "Hollywood Citizens News" for December 18, 1947, Herbert Biberman and Albert Maltz, Hollywood film writers who were two of the "unfriendly" witnesses before the House Un-American Activities Committee, were among the announced donors.

Principal speaker at the mass rally was New York Councilman Eugene Connolly, member of the American Labor Party in New York City. Connolly is

reported to have told the rally that the "defense of the Communist Party is an essential part of the defense of civil rights...." In his speech, Connolly strongly took President Truman to task for his Loyalty Check Program and blasted the House Committee on Un-American Activities for investigating Communism in Hollywood. He further urged that more people like Vito Marcantonio and Helen Gahagan Douglas be sent to Congress.

Americans for Democratic Action

This organization has received considerable publicity indicating that it is distinguished from other liberal groups, particularly the PCA, by the fact that it has adopted a resolution to the effect that Communists can not hold office in it and are not desired as members of the organization. However, Americans for Democratic Action did run a large advertisement in the "Hollywood Reporter" and "Variety" -- the ad in the "Reporter" on October 11, 1947, and in "Variety" on October 15, 1947 -- in which ADA criticized the House Un-American Activity Committee hearings. The subheadline for this advertisement read: "Unless you conduct your hearings in the American tradition of fair play for all witnesses and tolerance for all viewpoints, you will injure both Hollywood and your committee".

The tenor of the body of this ad was to the effect that a democratic system does not fear ideas and because cultural freedom "is so basic and meaningful, Americans for Democratic Action view with deep concern any move that narrows the realm of cultural liberty and imprisons the imagination of writers and artists. Opposing Communists no less vehemently than we resist fascism, we are determined to combat with equal vigor any attempt to impose the kind of mental strait jacket which stifles culture under dictatorship".

This ad is signed as follows: "Leon Henderson, Chairman of the Executive Committee, Americans for Democratic Action. Melvyn Douglas, Chairman, California Organizing Committee, ADA".

National Lawyers Guild

The Motion Picture trade magazine "Variety" in its issue October 30, 1947, reproduced a telegram sent by Western Union to the President of the United States on October 29, 1947, signed: "Hollywood - Beverly Hills Chapter,

National Lawyers Guild, Sam Houston Allen - Chairman". This telegram is quoted as follows:

"AS LAWYERS SWORN TO UPHOLD THE CONSTITUTION OF THE UNITED STATES, INCLUDING THE FIRST AMENDMENT WHICH GUARANTEES TO ALL MEN THE RIGHT TO THEIR OWN SOCIAL, ECONOMIC, POLITICAL AND RELIGIOUS VIEWS FREE FROM OFFICIAL INQUISITION, WE REAFFIRM THE FOLLOWING PRINCIPLES: THAT AN ACCUSED HAS THE RIGHT TO CONFRONT AND CROSS-EXAMINE HIS ACCUSERS; THAT THERE IS A SACRED PRIVILEGE GUARDING THE CONFIDENTIAL RELATIONSHIP BETWEEN LAWYER AND CLIENT. WE DEPLORE THE BRANDING AS SUBVERSIVE OF THE GREAT ENTERTAINMENT INDUSTRY AND ITS PEOPLE BY UNCHALLENGED HEARSAY AND RUMOR. WE FEAR THE THOMAS-RANKIN COMMITTEE HAS NO CONCEPT OF A TRIBUNAL ESTABLISHED AND CONDUCTED IN THE AMERICAN WAY. WE ARE PROUD THAT THERE HAVE ALWAYS BEEN AND STILL ARE MEN WITH COURAGE TO DEFY THOSE WHO WOULD ABANDON THE TRADITIONAL AMERICAN IDEAL OF JUSTICE AND FAIR PLAY. WE URGE YOU TOO MR. PRESIDENT TO SPEAK OUT AGAINST THE UNPRECEDENTED PRACTICES OF THIS COMMITTEE."

It should be noted that according to a highly confidential and reliable source, Sam Houston Allen is a member of the Hollywood Section, Los Angeles County Communist Party; also, Robert W. Kenny, one of the principal attorneys defending the "unfriendly nineteen", is President of the National Lawyers Guild.

"Mobilization for Democracy"

On November 9, 1947, a rally was held at the Shrine Auditorium in Los Angeles, which was called the "Stop Operation Witch Hunt", under the sponsorship of the captioned organization. The main speakers were O. John Rogge, former Assistant Attorney General, and Howard Fast, the author. The meeting was also sponsored by the CIO United Public Workers and the AFL State, County and Municipal Workers Local 558.

Robert W. Kenny, former Attorney General of the State of California, chaired the meeting. He opened with the remark that J. Parnell Thomas was the "hatchet man for democracy". He further commented as follows: "A movie like 'The Best Years of Our Lives' could not be produced in the future if the Thomas Committee continued to function. At the Washington hearings the tables were turned so that the accused became the accuser". He stands for "a screen

"free of intimidation," and stated that "a free screen means screen equality for all".

He had just returned from the "seat of government" (with emphasis on the word "seat"). He said he could now see why Washington was known as the "seat of government" as the word "seat" was very significant. (This brought a big laugh from the audience.) He called for all persons present to let their Federal Congressmen know that they stood for the abolition of the Thomas-Rankin Committee (House Committee on Un-American Activities headed by J. Parnell Thomas), and request that they stand up in Congress and let other members know that they stand for the abolition of this kind of action.

He stated that the first stone in a great cemetery is now in the making if the Thomas-Rankin Committee is not abolished. They (Thomas Committee and who they represent) profit by the loss of the civil rights of the people. "The Thomas Committee got on first base in the last two weeks. Whether or not they score any runs depends on you people." He ended this portion of his preliminary comment by stating that the National Association of Manufacturers was an enemy of democracy.

Kenny introduced O. John Rogge as a former Assistant United States Attorney General. O. John Rogge began his speech by stating that he was from Illinois, and further stated that he would talk about freedom. He stated that reaction is more terrifying now than ever before and monopolies are having a field day. After World War I, we had the Palmer Red Raids. We are making the same mistake after World War II, according to Rogge. As an example, he stated that we now have the Truman Loyalty Order of March 22, 1947. "Today we are headed in the direction of a Fascist police state. The Taft-Hartley Act is a step in the direction of a Fascist state." Big business is making more money "on the people" than ever before. The meat packers are making so much money that they are afraid to put out a statement showing their profits. The Truman Loyalty Check Program is government for the few at the expense of the many. "Truman is the best water boy big business has ever had."

He illustrated this point by indicating numerous advisers and Cabinet members of the Truman Administration, in each case pointing out his past experience in big business. Some of them were as follows:

James Forrestal, former member of Dillon, Reed & Company, New York;
William H. Draper, formerly with Dillon, Reed & Company;

Arthur S. Burrows, formerly with Sears-Roebuck;
Louis W. Douglas, formerly with an insurance company;
Eugene Black, formerly with the Chase National Bank, New York;
Leo N. Wiggins, President of the Bankers Association.

He closed his list with the comment, "What a roster! Truman obviously has a cartel outlook rather than a philosophy of abundance. Truman's advisers have pointed out to him, first, the necessity of war with Russia and, second, the destruction of the civil liberties of the people."

According to the Thomas Committee, the Executive Board of the Joint Anti-Fascist Refugee Committee is under attack because they have given aid to Franco and because opposition to Franco Spain is un-American.

Rogge said the Thomas Committee is being used for political purposes. They used the Committee to oust former Governor Olson of California and to get liberal commentators off the air, such as Johannes Steel and Raymond Gram Swing. If the Thomas Committee is successful in imposing thought control on the motion picture industry, it will then move on the book publishing houses. According to Rogge, the Thomas Committee violates constitutional amendments 1, 5, 6, 9 and 10. "In my opinion, no one need answer questions of the Committee. They should ignore subpoenas and battle them to the Supreme Court."

Rogge told of being an attorney for someone who was picked up by the FBI. The person was allegedly from the Treasury Department and was arrested on a charge of conspiracy to violate the Espionage Act. In counseling his client, he found he had never been to the Russian Embassy and had never been a member of a Communist front organization. He told his client to answer all questions and be honest, as he was guilty of no violations.

He believes the Truman Loyalty Check to be the best method of engendering fear in government workers. A government worker can be considered disloyal by being a member of any organization listed by the Attorney General as being subversive. In this way, the Attorney General of the U. S. has control over the economic life of government employees.

He told of an incident where the loyalty of a government employee was being questioned. Prior to losing his position he was given a statement to read. In Section Number 1 of the statement, it stated that the charges

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against the person were confidential. In Section 2, the statement advised the accused that he was given five days to answer the charges in Section 1. (This brought a big laugh from the audience.) Rogge said, "The best way to get along in government today is to be anti-Union, anti-Soviet, and just a little bit anti-Semitic."

He told of a State Department employee, one Jane Anderson, whose loyalty has been questioned. Anderson cautioned Rogge against walking with her in public as this might lead to his being called a Communist.

Rogge's advice to farmers is to "raise less corn and more hell." "People must rise up to win the fight for human freedom." This closed Rogge's speech.

Robert W. Kenny commented on Rogge's speech, saying that this was the most fighting, courageous speech we have heard in a long time. Kenny then announced another number to be sung by People's Songs representatives Goodson and Vale. They sang a selection called "Red Boogie".

The next speaker, who was announced, was Samuel J. Berland, International Representative of the United Public Workers, CIO. In this connection, it should be noted that Confidential Informant [redacted] Communist Party in Los Angeles, provided information that Berland is a member of the Communist Party.

Berland commented that the Los Angeles Board of Supervisors, not to be outdone by the Thomases and Tenneys, had now undertaken a loyalty program. Each county employee is asked to fill out a blank on which are listed 150 allegedly subversive organizations compiled by Senator Jack B. Tenney, Chairman of the Un-American Activities Committee in California. Berland enumerated a few of the organizations listed as subversive. They were:

Anti-Hearst Examiner
Citizens Committee for Better Schools
League of Women Shoppers
Political Action Committee
National Committee to Abolish Poll Tax

Berland commented that one supervisor said that membership in certain organizations would not necessarily give grounds for dismissal

but would only give grounds for further investigation. Berland said that he maintained the committee was not designed to check loyalty but was designed to spread terror among county employees, as is the Federal loyalty check. "What they want is loyalty to the particular group in power." They fight the FEPC and adequate housing for the people. "It is the desire of the witch hunters to split those who oppose them....our struggle is a non-partisan fight. The CIO and A.F. of L. Public Workers have pooled interests in fighting the Los Angeles County loyalty checks." He stated that we must unite so that the Thomas and Tenney Committees would be eliminated.

Three girls then came on to the stage, one carrying a large picture of J. Parnell Thomas, another a picture of John Rankin, and a third a picture of Senator Jack B. Tenney of California. Berland stated that the City Refuse Department has a good idea what they would like to cover up the pictures with (the audience laughed), but that that would not give the necessary satisfaction. Instead, Berland said they were going to lay the pictures on the floor and cover them with money.

Three resolutions were read and unanimously adopted. Telegrams were to be sent.

1. This telegram requested Truman to withdraw Presidential Order No. 9835 (loyalty checks). The loyalty check has put fear in the minds of the government employees.

2. A similar telegram was to be sent in regard to the county employees.

3. The third was a telegram to be sent to Truman and Attorney General Tom Clark. This telegram stated, in effect, "We demand the Department of Justice cease cooperating with the Un-American Activities Committee. We demand the abolition of the House Committee on Un-American Activities. The undersigned (the people at the Shrine Auditorium) support House Rule 46, the Sabath Resolution to abolish the House Un-American Activities Committee."

Robert W. Kenny then introduced Howard Fast. He stated that he had written "Conceived in Liberty," and "Citizen Tom Paine". He stated that his new book, "Story of the Strike," is not published yet because of the fears of the book publishers.

Fast gave an emotional speech, dwelling chiefly on his experience with the Thomas Committee. He stated he was examined on two different occasions and that he sat through the Committee hearing, at which time the outlawing of the Communist Party was considered. In this connection, he stated that from his observation Thomas could not be a Communist as he lacked first, love of his fellow man; second, dignity; and, third, courage.

Committee for a Free Screen

On November 13, 1947, the Washington Field Office ascertained through [redacted] that Bill Hays, who was handling the public relations for the "19 unfriendly witnesses" who appeared before the Thomas Committee, was in contact with a Mr. Kitner (phonetic) of the American Broadcasting Company. Hays was requesting Kitner for time on the air for Sunday, November 16, 1947, in order to present some Congressmen who were to argue against the contempt citations of ten of the "unfriendly witnesses". When Hays introduced himself to Kitner, he said he represented the Committee for a Free Screen. Kitner advised Hays that he could not grant him this time. Through this same source, it was ascertained that Hays subsequently contacted Mr. Whitehead of the Washington "Post" advising that he wanted to make a reservation for the back page of Monday morning's "Post" and when Hays first spoke to Mr. Whitehead, he said he represented the Committee for a Free Screen. This data is being set out for identification purposes only. It should be noted that no further information was received concerning the activities of this group.

The Committee for the First Amendment, also known as The Committee for the Preservation of the First Amendment, The Hollywood Committee for the Preservation of the First Amendment, and/or The New York Committee for the Preservation of the First Amendment

The Hollywood "Reporter" on October 21, 1947, carried the following advertisement announcing the formation of The Committee for the First Amendment:

"We, the undersigned, as American citizens who believe in constitutional democratic government, are disgusted and outraged by the continuing attempt of the House Committee on Un-American Activities to smear the motion picture industry.

"We hold that these hearings are morally wrong because:

"Any investigation into the political beliefs of the individual is contrary to the basic principles of our democracy;

"Any attempt to curb freedom of expression and to set arbitrary standards of Americanism is in itself disloyal to both the spirit and the letter of our constitution."

Confidential Source [redacted] of the William Morris Agency advised that John Huston was the person who contributed the original idea and seemed to be most closely associated with this group. Huston told this source that it had been his intention to concentrate on his career and retire from politics but that the conduct of the hearings in Washington made it impossible for him to remain on the sidelines.

Several meetings were held in Huston's home while the organization was being formed. According to this source, Huston personally recruited Humphrey Bogart and Lauren Bacall into the movement. According to [redacted] a Special Service contact of the Los Angeles Office who is now deceased, Huston kept Bogart up all one night until six in the morning "getting him all fired up over this thing." This committee indulged in considerable publicity, mostly in the Hollywood trade papers.

[redacted] stated that after the witnesses began being cited for contempt by the Committee, many members of the protesting delegation who had gone to Washington were upset and disturbed because they found they were defending members who were actually members of the Communist Party. He stated the Committee for the First Amendment was not able to secure many of the big names in Hollywood because Olivia DeHavilland and Bette Davis refused to have any part in the activity of this group. These two actresses, according to this source, were responsible for swinging a great many Hollywood personalities from affiliating with the group and the activities of these two actresses in general acted as a damper on the promotional aspects of this group.

Originally the Committee for the First Amendment started out to defend Roosevelt's reputation because the Un-American Committee asked questions of certain witnesses as to whether or not they knew that the pictures "Mission to Moscow" and "North Star" had been made at the instigation of anyone in

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Washington. The Un-American Committee made no further reference to this line of questioning after the first day's hearing, and the liberals who had been attracted to Huston's movement became convinced that the Committee did not intend to become a "smear Roosevelt" instrument but rather was honestly attempting to seek out Communists.

The Committee for the First Amendment intended to swing into the defense of Hans Eisler and Carl Marzani. However, this procedure was abandoned because the liberals and front organizations did not join in what was thought would be a tremendous mass movement.

According to this same source, the Hollywood liberals are aware of the fact that they have been used by the Communists and many of them are lying low as the town is gradually splitting into two groups.

Several radio programs were sponsored by the Committee for the First Amendment, according to an article in "Variety" on October 27, 1947, and the programs "in general condemned the procedure of the Committee in attacking and smearing the picture business."

The same source pointed out that many of the persons prominent in the motion pictures are "politically naive", and many of them were surprised to learn that some of the unfriendly witnesses were actually identified as Communist Party members. This source had been in telephonic communication with some of the Committee for the First Amendment people who flew to Washington in protest against the hearings, and this source pointed out that "certain members of the delegation and a lot of people in the delegation are shocked," and that some of them wished they had not made the trip. The source went on that certain members of this Committee were spreading the rumor in Hollywood to the effect that the Thomas Committee is practically an instrument of the Catholic Church, that Thomas is a Roman Catholic, and that church circles in New Jersey have brought pressure to bear, which accounts for the Thomas Committee hearings.

Informant [redacted] continued that Billy Wilder is pro-English and anti-French. Wilder admires the Socialistic experiment in England, and has expressed his antipathy toward the French people of late since the recent elections in which DeGaulle signified great political strength. Wilder, as has been pointed out above, has been active in the Committee for the First Amendment.

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Screen writer [redacted] said that he is personally acquainted with Ira Gershwin, brother of George Gershwin, deceased. [redacted] characterized the latter as one of the laziest men he ever knew. He said "Ira just hates to move". The fact that Gershwin took the plane to Washington to protest the hearings, along with Bogart, was significant to [redacted] because it showed that someone was putting a great deal of pressure on him. In [redacted] opinion, Lee Gershwin, Ira's wife, is a member of the Communist Party.

[redacted] went on that Mrs. William Wyler, whose husband worked closely with John Huston in the formation of the Committee for the First Amendment, gave $8000 to the Committee to further its work.

[redacted] furnished a telegram addressed to his wife, [redacted] dated October 24, 1947, which read as follows:

> "THIS INDUSTRY IS NOW DIVIDING AGAINST ITSELF. UNITY MUST BE RECAPTURED OR ALL OF US WILL SUFFER FOR YEARS TO COME. YOUR AID IS REQUIRED IN THIS CRITICAL MOMENT. PLEASE BE AT 1021 N. ROXBURY DRIVE, BEVERLY HILLS, TONIGHT, FRIDAY, OCTOBER 24, AT 8:30 P.M. THIS IS MORE IMPORTANT THAN ANY PICTURE YOU EVER MADE." /S/ JOHN HOUSTON, WILLIAM WYLER, BILLY WILDER.

The Washington "Star" of October 25, 1947, carried an article captioned "Red Probe 'Hostile Witnesses' Prepare to Answer Accusers". This article referred to the activities of the Committee for the First Amendment, which it stated was aided by Director William Wyler and John Huston. It indicated that this Committee planned a broadcast entitled "Hollywood Fights Back" for that evening on local radio station WMAL at 8:00 p.m. According to the announcement in the press, the Committee planned to send a group of 40 to Washington in a chartered plane to protest the investigation of the Un-American Activities Committee. According to the article, the principal objection of this group was directed at Chairman J. Parnell Thomas, who refused to permit cross-examination of witnesses at the hearing.

This same newspaper on October 26, 1947, announced that 18 Hollywood personages, members of the Committee for the First Amendment, had completed arrangements to fly by chartered plane from Hollywood to Washington, D. C. to protest the House Committee's investigation of Communism in Hollywood.

Those who announced their intention of making the trip, according to the article, were as follows: Humphrey Bogart, Lauren Bacall, Paul Henreid, Evelyn Keyes, Richard Conte, June Havoc, John Payne, Danny Kaye, Ira Gershwin, Marsha Hunt, Sterling Hayden, Larry Adler, Jane Wyatt, Directors John Huston and Joe Cistron, and Writers Sheridan Gibney, Arthur Kober and Sheppard Strudwick.

Another plane bearing ten other theatrical people was scheduled to leave New York for Washington. In this group, the Committee said would be: Paul Draper, Louis Calhern, Mrs. Edward G. Robinson, Helen Hayes, Charles MacArthur, John Garfield, Kathryn De Mille, Ruth Gordon, Moss Hart, and Garson Kanin.

In an article in the New York "Times" of October 27, 1947, captioned "Stars Fly to Fight Inquiry Into Films", it was indicated that the Committee for the First Amendment claimed 135 members from Hollywood and that this Committee described itself as a "non-political organization campaigning only for honesty, fairness and the accepted rights of any American citizen."

This article in referring to the broadcast of the Committee, which was a half hour paid program over the American Broadcasting Company's stations, reflected that approximately thirty film stars and other Hollywood figures were supported in the criticism of the House Committee by four Democratic Senators, namely, Elbert D. Thomas of Utah, Harley M. Kilgore of West Virginia, Claude Pepper of Florida, and Glen H. Taylor of Idaho.

The keynote in the broadcast was offered by Myrna Loy, who declared: "We question the right of Congress to ask any man what he thinks on political issues."

John Huston, film producer and director, chided the Committee with having produced in nine years only one piece of legislation to counter subversive activity "and that was rejected as unconstitutional."

Senator Thomas called the Committee's methods "unholy". Senator Kilgore cautioned listeners against taking at its face value the "red paint splashed by the Committee." Senator Taylor declared, "I intend to battle this Un-American Committee to a standstill."

Judy Garland, in summation, urged people to write to Congress in protest against the inquiry.

The other people referred to in the broadcast were Walter Wanger and William Wyler, producers; Arthur Garfield Hays, New York lawyer; Dr. Harlow Shapley, director of the Harvard Observatory; Archibald MacLeish, poet; and Deems Taylor, president of the American Society of Composers, Authors and Publishers.

The article in the New York "Times" also carried the names of the following who were to fly to Washington to protest the House Committee's investigation, in addition to those names previously mentioned as appearing in the Washington "Star"; Actress Geraldine Brooks and actor Gene Kelly; writer Robert Ardrey and Melvin Frank; production executives David Hopkins, Ernest Pascal, Jules Buck and Robert Presnell.

The "Daily Worker" carried an article on the 27th of October captioned "Stars Urge People to Rap Snoopers", which referred to the activities of the Committee for the First Amendment and in particular to the radio broadcast of October 26. In addition to the individuals previously referred to as having taken part in this broadcast, this article also reflected that the following individuals also had a part in the broadcast: Actresses Margaret Sullavan, Florence Eldridge, Lauren Bacall, June Haver, and Paulette Goddard; actors Keenan Wynn, John Beal, Edward G. Robinson, Paul Henreid, Fredric March, John Garfield, Humphrey Bogart, Charles Boyer, Danny Kaye, Peter Lorre, Richard Conte, Norman Corwin, and Vincent Price; radio comedian Henry Morgan; and Audie Murphy, former soldier and present film actor.

Others whose support to the broadcast was announced were Katharine Hepburn, Spencer Tracy, Eddie Cantor, Ethel Barrymore, Gregory Peck, James Stewart, Rita Hayworth and Frank Sinatra.

According to the information furnished by [redacted] the following individuals composed the New York Committee for the Preservation of the First Amendment:

Jerome Chodorov	Minerva Pious	Leonard Bernstein
Moss Hart	Agnes De Mille	Harold Rome
George Sam Kaufman	Phil Loeb	Louis Calhern

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Cheryl Crawford	Julius Epstein
Uta Hagen	Philip Epstein
Canada Lee	Erwin Shaw
Paul Stewart	Mrs. Edward G. Robinson
Paul Draper	Daniel Saidenberg
Oscar Serlin	Bernice Parks

It will be recalled separate memoranda were prepared on all of the above individuals with the exception of Bernice Parks and Daniel Saidenberg, concerning whom no pertinent public source information was available. These memoranda were prepared for the use of [redacted]

On December 3, 1947, [redacted] advised she had become cognizant of Communist infiltration into the organization known as the Committee for the First Amendment, which grew out of a group organized to protest the House Committee hearings, and who originally called themselves "Hollywood Fights Back". [redacted] believed the Committee for the First Amendment was inspired by a so-called "liberal" group and non-Communists. However, it has recently been learned by observation and information developed that a person believed to be a Communist was very influential behind the scenes in directing policy for this organization. This individual is identical with Jane Strudwick, also known as Jane Mead, who had been directing policy behind the scenes for the American Veterans Committee.

Mead has been identified to the Los Angeles Office as a member of the Communist Party by a highly confidential and delicate source.

In speaking of various individuals who had gone to Washington to protest the hearings, [redacted] of the William Morris Agency recalled that Danny Kaye was undecided whether or not to make the trip until he was pressured at a dinner by John Huston. Sylvia Fine, Danny Kaye's wife, told [redacted] that she had attempted to argue Danny out of going, and she discussed with [redacted] her regret that Danny was intent upon accompanying Bogart to Washington. She explained that their marital relations had come to the point where any stand she took was just the opposite of what Danny would ultimately wind up doing. In an attempt to convince him of the folly of his plan, she had his agent, his lawyer and his public relations man advise him that going

to Washington was an unwise move. However, at the dinner, John Huston publicly challenged Kaye about taking the trip and said something about "Remember what happened in Germany. People were afraid to take a stand."

In speaking of Danny Kaye and Humphrey Bogart, Blayney Matthews, Plant Superintendent at Warner Brothers Studios, said that the studio has contracts calling for one picture a year from each of the two above named, and that the management was extremely concerned about what to do with these contracts because the public is thoroughly aroused concerning these personalities among others.

The Los Angeles Office advised that it was the general opinion at the Fox Studios that the persons who went to Washington to protest the activities of the Committee, including Bogart, Bacall, et al, were very much frightened because of their ill advised actions, and there was further a general sentiment that these persons have hurt themselves in the box office. In this connection, it should be noted that Bogart and Bacall both openly repented for their actions in the press and indicated that their activities with this group were ill advised.

An advertisement appeared in the Hollywood "Reporter" on Monday, December 15, 1947, signed by the Freedom from Fear Committee. According to the Los Angeles Office, "The Freedom from Fear Committee"has been formed to take up where the Committee for the First Amendment left off. This information was reported by Confidential Informant [redacted] screen writer and critic. This advertisement was signed by those individuals representing the Committee and included the following: Richard Collins, Gordon Kahn, Howard Koch, Lewis Milestone, Irving Pichel, Larry Parks, Robert Rossen and Waldo Salt.

Of the above, Collins, Kahn, Parks, Rossen and Salt are members of the Communist Party, according to a most highly confidential and delicate source.

The address given for the group was 6674 Yucca Street, Los Angeles 28, California, telephone Gladstone 4141. This is the telephone number listed under the name of Herbert Biberman, motion picture director who has been identified as a member of the Communist Party through a most highly confidential and delicate source.

The advertisement is quoted below

"TIRED? JITTERY? SLEEPING BADLY?

Find Out The Reason. Test Yourself! Here Are 10 Questions:

If you score 25, you're in the danger zone! Score 5 for each YES answer.

1. Are you nervous about whom you sit with in the commissary?
2. Are you thinking about changing your name? Are you disturbed because you are a Jew? A Catholic? A Union or Guild member? A Free Mason?
3. Are you haunted by your past? Remember? Your fourth vote for Roosevelt? The ambulance you helped send to Republican Spain? Your signature to protest against lynchings down South?
4. Are you giving up that idea for a story? Or changing a scene - just a little?
5. Are you thinking you'd better drop your subscription to: The Nation? Commonweal? New Republic? The Protestant? The New Masses? The New Yorker? In Fact? The Herald-Tribune? PM?
6. Do you think you hear a strange click every time you pick up your phone?
7. Are you thinking of hiding any of your books in your incinerator?
8. Do you think about the future safety of your children - when you lie awake nights?
9. Do you experience mixed feelings at the news that England has offered sanctuary to political refugees from the American motion picture industry?
10. DO YOU THINK <u>YOU</u> ARE SAFE FROM BLACKLISTS?

"If your score on the above questions alarms you, YOU must take action now! You must support the 19 who are testing in the courts the right of any official, high or petty, to prescribe what shall be orthodox in politics, religion or other matters of opinion.

"The rights of the 19 as citizens are YOUR rights. Any abridgement of their liberties is an abridgement of your sacred rights to live and think as a free American. This is a legal fight. It costs money! It affects you!

"Copies of this page are available to you if you want to check your friends."

On the next page of the "Reporter" is a quarter page advertisement captioned, "Freedom From Fear," and asking the question, "Fed Up With the 'bi-partisan' attack on the film industry—on your basic American liberties? HOW IS YOUR ANSWER: Build the Independent Progressive Party to unite all liberals in defense of our American liberty....." This ad states that the following people will appear as speakers: Eugene Connolly, N. Y. City Councilman, American Labor Party leader; Sidney Jones, Jr., whom the ad states is a prominent negro attorney, leader of the Chicago Progressive Party, and Secretary of the Cook County Bar Association; Hugh Bryson, President, Marine, Cooks and Stewards; Chairman of the Independent Progressive Party Organizing Committee; Dr. Francis Townsend of the Townsend Plan; Harper W. Poulson, Chairman, Association of Veteran Home Buyers; Director, Southern California Region, Independent Progressive Party.

This ad states that a meeting will be held at the Shrine Auditorium in Los Angeles, December 17, 1947, at 8:00 P.M., and that information and tickets can be obtained at the Independent Progressive Party of America, 426 South Spring Street, Los Angeles.

According to Confidential Informant [redacted] screen writer, these ads appearing on consecutive pages in the Hollywood "Reporter" were an indication to him that the Progressive Citizens of America and the Freedom From Fear Committee were one and the same.

COMMUNIST INFILTRATION OF INTELLECTUAL GROUPS
(February 6, 1948 to September 15, 1948)

The Actors Laboratory

During the last week of February, 1948, the California Legislative Committee investigating un-American activities, commonly called the Tenney Committee, held a three day Hearing in Los Angeles which Hearing included an investigation of the Actors Laboratory in Hollywood. The Actors Laboratory is related to the Motion Picture Industry inasmuch as some of the individuals prominent in the activities of that group are also prominent in the Motion Picture Industry. The Actors Laboratory is further used as a recruiting ground by the Motion Picture Industry.

Following the Hearing, Tenney characterized the Actors Laboratory as a Communist front group and stated as follows:

> "The Hearing showed that there is no doubt about the Communist character of the Actors Laboratory theater. The actions of witnesses connected with the theater were more eloquent than any admission of Communism."

Among the individuals who were subpoenaed to testify before the Tenney Committee were Bill Lee, Rose Hobart, Roman Bohnen, and J. Edward Bromberg. All of the above individuals with the exception of Hobart have been identified as members of the Communist Party, and Hobart has been identified as sympathetic to the Communist cause.

Following the Committee Hearings, the Actors Laboratory and its members and supporters started a propaganda and pressure campaign against the investigative Committee. Included in this pressure campaign was a full page advertisement by the California Theater Council in a Hollywood trade paper which praised the Actors Laboratory. This advertisement contained the names of approximately 150 signers who were in favor of the Actors Laboratory. Among this list of signers were at least 36 individuals concerning whom the Los Angeles Office has documentary evidence of present or past Communist Party affiliation.

With reference to the California Theater Council mentioned above, the February 17, 1948 issue of Variety announced that a new group had been formed with headquarters at 1655 North Laurel Avenue in Hollywood which is the same address as the headquarters of the Actors Laboratory. This advertisement announced the world premiere of the play "Declaration" by Janet and Philip Stevenson followed by a meeting at which it was voted unanimously to set up the California Theater Council

for the purpose of fighting the investigation of the Actors Laboratory by the Tenney Committee. The announced purpose of the group was to fight any encroachment upon the Theater by the Tenney Committee or any other Committee.

This advertisement by the California Theater Council set forth a telegram which had purportedly been received from New York City supporting the Theater Council's fight against the Tenney Committee. The advertisement also contained a plea to readers to send letters and telegrams of protest to the Governor of California protesting the Tenney Committee investigation of the Actors Laboratory. As indicative of the Communist inspiration for the California Theater Council, an informant. [redacted] reported that Mary Salt, a known Communist Party member was the one who promoted the meeting at the Actors Laboratory following which the California Theater Council was organized.

On March 25, 1948, the Actors Laboratory announced the West Coast premiere of a play entitled "All My Sons" which was written by Arthur Miller of New York City which play would begin at the Las Palmas Theater in Los Angeles on March 25, 1948. Among the cast of this play were Georgia Backus, Roman Bohnen, Lloyd Bridges and George Tyne. All of these individuals have been identified as members of the Communist Party, and Arthur Miller, the author, has also been identified as a Communist Party member by the New York Division of the Bureau.

Also in connection with the Actors Laboratory, Los Angeles informant [redacted] has advised that the organization in the past has been classified by the Treasury Department as an organization, donations to which are tax exempt on the part of the donors. This informant reported in May of 1948 that he had been actively attempting to get the Actors Laboratory removed from the Treasury Department's tax exemption list and in this connection had contacted Senator Joseph Ball. Senator Ball advised the informant that the Treasury Department was conducting an investigation of the Laboratory, and if it is found to be subversive, it will be removed from the tax exemption list.

Americans for Democratic Action

This group is considered as an anti-Communist organization and has a regulation prohibiting membership in the organization to individuals who are members of the Communist Party.

However, Los Angeles informant [redacted] in April of 1948 reported that it was his opinion that although the organization claims to be a liberal group with no affiliations with the Communist Party, that he suspects that the reverse may be true. He pointed out that the official literature of the organization

has stated that it will not encourage anti-Communist opposition or a "crusade" and that its literature uses the same terms commonly used by the Communists, such as, "red-baiting", "reactionary", "Fascist", etc. He further stated that the Americans for Democratic Action has officially condemned the investigation of Hollywood by the House Committee on Un-American Activities, and has labeled the investigation as a "witch hunting expedition."

Informant [redacted] pointed out that Melvyn Douglas, motion picture actor, is the Chairman of the Southern California Branch of the organization, and that of the names of some 55 members of the Organizing Committee in Southern California, that not one of the group to the informant's knowledge, has ever taken a direct stand in opposition to the Communist Party as a subversive organization, and that a majority of these 55 individuals had at one time or another, been members of Communist front groups. Among such persons the informant listed the following:

Melvyn Douglas	John Anson Ford
Dr. Elmer Belt	Louis Levy
Dr. Remson Bird	Henry Myers
Clyde Doyle	Ronald Reagan
Phillip Dunne	Allen Rivkin
Josal Rogat	Leo Rosten
Maurice Sweta	Vada Somerville
Walter Wanger	

Informant [redacted] stated that he was strongly suspicious that the Americans for Democratic Action was wittingly or unwittingly performing what might be called "softening up" the situation into which the Communists can walk later. He was also of the opinion that the organization would actually take no action to halt the spread of Communism.

Civil Rights Congress

The activities of this organization will be commented upon only in regard to its relationship to the Motion Picture Industry.

On February 2, 1948 at a meeting called by the International Workers Order to protest the designation of that organization by the Attorney General as within the purview of Executive Order No. 9835, one of the principal speakers was William Bidner. Bidner is Executive Director of the Civil Rights Congress in Los Angeles and has been identified as a member of the Communist Party. During this talk, Bidner commented upon the investigation by the House Committee on Un-American Activities, and stated that the Civil Rights Congress would fight

for the individuals who were indicted for contempt of Congress following their refusal to answer questions by the House Committee.

According to Los Angeles informant [redacted] a conference was held on March 10, 1948 between Ned Sparks, [redacted] of the Los Angeles County Communist Party, and Dr. Edward K. Barsky, Chairman of the Joint Anti-Fascist Refugee Committee. During this conference Sparks stated, "The Civil Rights Congress is our most important outfit."

The March 18, 1948 issue of the California Eagle, Los Angeles Negro newspaper, announced that a production entitled "High Time" which was characterized as a political-musical review, would be presented under the auspices of the Civil Rights Congress for the purpose of raising funds for the defense of the Hollywood individuals who were indicted for contempt of Congress.

Committee of One Thousand

The Committee of One Thousand is an organization which was organized in the Fall of 1947 for the stated purpose of abolishing the House Committee on Un-American Activities. The organization was under the leadership of Dr. Harlow Shapley and Hannah Dorner.

An article appearing in the February 3, 1948 issue of the New York Sun stated that the Committee of One Thousand had obtained a new affiliate in the organization known as the Committee for the First Amendment. This article stated that the Committee for the First Amendment in Hollywood had called a meeting under the sponsorship of Norman Corwin, Phillip Dunne, Ira Gershwin, David Hopkins, John Huston, Thomas Mann, Frederic March, Billy Wilder, and William Wyler. It was at this meeting, according to the article, that the Committee for the First Amendment was affiliated with the Committee of One Thousand.

In connection with the affiliation of the Committee for the First Amendment with the Committee of One Thousand, Ed Gibbons, Editor of the anti-Communist publication in Los Angeles entitled "Alert", advised that on January 26, 1948 the Committee for the First Amendment held a meeting under the Chairmanship of Phillip Dunne. The main event at this meeting was a telephonic address to the group by Dr. Shapley who urged that the Committee for the First Amendment should merge with the Committee of One Thousand.

It was later learned from the headquarters of the Freedom From Fear Committee in Hollywood that the Committee for the First Amendment had, in fact,

merged with the Committee of One Thousand, and that Dr. Shapley would be in Los Angeles early in March, 1948 at which time the formation of the Committee of One Thousand would be formally announced and a fund drive launched. From this same source, it was learned that the Committee for the First Amendment might continue as a separate organization for the purpose of raising funds for the defense of the ten film writers indicted for contempt of Congress. In connection with the activities of the Committee of One Thousand in Los Angeles, source of information [redacted] reported that the following individuals connected with the Motion Picture Industry were active in the Committee of One Thousand:

Frederic March	Billy Wilder
William Wyler	Norman Corwin
Phillip Dunne	Ira Gershwin
John Huston	Thomas Mann

In March, 1948, investigation at Los Angeles indicated that the Committee of One Thousand in that area was still only a paper organization, and that the individuals interested in the organization were the same persons who were interested in the Freedom from Fear Committee and the Committee for the First Amendment.

On March 10, 1948 Los Angeles informant [redacted] reported on a conference between Ned Sparks, Chairman of the Los Angeles County Communist Party, and Dr. Edward K. Barsky, Chairman of the Joint Anti-Fascist Refugee Committee. During this conversation Sparks listed the Committee of One Thousand and the Freedom from Fear Committee as among the organizations "which his group is handling" indicating Communist Party control of that organization.

In May of 1948, source of information Walter Scratch, Assistant to the Publisher of the Hollywood Citizen News, advised it was his opinion that the Committee of One Thousand had "fizzled out", and that its main activities had been taken over by the Freedom from Fear Committee. This latter organization will be the subject of separate comments.

Freedom From Fear Committee

The Washington Times Herald of March 9, 1948 in the column by George Dixon reported the organization of a Freedom from Fear Committee on the East Coast of the United States for the purpose of raising funds for the defense of the Hollywood writers indicted for contempt of Congress following the Hearings of the House Committee on Un-American Activities in October of 1947. This article listed among those active in the organization Deems Taylor, Cheryl

Cranford, Elia Kazan, Richard Watts, Jr., Marc Connelly, William L. Shirer, Mark Van Doren, David Ray, George S. Kaufman, Oscar Hammerstein, II, and Bill Mauldin.

An article appearing in the Daily Worker of March 4, 1948 also commented upon the formation of this Committee listing the same individuals as set forth above, and in addition, stated that the Freedom from Fear Committee in California had reported that the Eastern group was arranging for public rallies and a fund raising dinner to be held prior to the beginning of the trial of John Howard Lawson.

With reference to the Freedom from Fear Committee in California, it was learned in March, 1948 that the California headquarters for the group were at 6674 Yucca Street in Hollywood and that communications from the organization were signed Jack Gold "For the Committee."

[redacted]

Freedom from Fear Committee had been set up for the purpose of raising funds for the defense of the film writers who were indicted for contempt of Congress. Gold further stated that the Committee works closely with the Arts, Sciences and Professions Division of the Progressive Citizens of America and with the Committee for the First Amendment. It was also learned that Herbert Biberman and Pauline Lauber were the Director and Secretary, respectively, of the Committee. Biberman is one of the indicted Hollywood writers and both he and Pauline Lauber, under the name of Pauline Lauber Finn, have been identified as members of the Communist Party.

According to Los Angeles informant [redacted] It was reported that on February 28, 1948 the Freedom from Fear Committee had held a party at the home of Biberman and among those present at the party had been Biberman, his wife, Gale Sondergaard, Edward Dmytryk, Larry Parks, Betty Garrett, Bob Cary, and Helmar Bergman, all of whom have been identified as members of the Communist Party.

The Committee also announced in a full page advertisement in a Hollywood trade publication on March 10, 1948 that a fund drive would begin on April 12 to raise the sum of $70,000. to be used for the defense of the Hollywood writers. This advertisement also contained a quotation from a speech by Dr. Shapley at a testimonial dinner at the Beverly Wilshire Hotel on March 5, 1948. The advertisement further announced that at the dinner on March 5, the sum of $15,110. had been raised. The advertisement further characterized the Hollywood writers as the "shock troops representing all of us in the struggle against censorship" and urged that contributions be raised for their defense.

Confidential Informant [redacted] reported that the Freedom from Fear Committee had originally been organized by Richard Collins, Gordon Kahn, Robert Rossen, Larry Parks, Waldo Salt (all of whom have been identified as members of the Communist Party) and Howard Koch, Lewis Milestone, and Irving Pichel.

Source of information [redacted] California reported that the Freedom from Fear Committee held a party at the home of Mr. and Mrs. Sidney Harmon on April 3, 1948 for the purpose of raising funds for the defense of the indicted Hollywood writers. This party was attended by approximately 100 people and was under the direction of Howard DaSylva who has been identified as a member of the Communist Party. The meeting was addressed by Alvah Bessie, one of the indicted writers who compared the present American Government to Hitlerism and charged the Administration with taking the first step in that direction by attempting to control the Motion Picture Industry.

The Committee also published a pamphlet entitled "How Much Is Your Freedom Worth" which estimated that the trial of the ten writers would entail an expense of approximately $60,000. and urged donations to the Committee. The Committee also distributed pamphlets in front of theaters in Los Angeles during the showing of the production "Naked City" which was written by Albert Maltz, one of the indicted writers. This circular urged the audience to demand that the Motion Picture producers end the black listing of the Hollywood writers and also urged donations for the defense of the film writers.

The Freedom from Fear Committee was another one of the organizations characterized by Ned Sparks, Chairman of the Los Angeles County Communist Party, as one of the groups "which his group is handling" indicating Communist Party control, [redacted] on March 10, 1948.

According to source of information [redacted] the Freedom from Fear Committee on May 9, 1948 held a rally entitled "Salute To Our Heroes" at the El Patio theater in Hollywood which was attended by approximately 575 people all of whom paid $1. admission. The informant reported that many of these persons contributed to a defense fund with donations ranging up to $250. each. At this meeting John Howard Lawson was among those introduced who charged that the House Committee on Un-American Activities was part of a plot to set up a "police state" in America by means of "thought control." Other speakers at this meeting were Herbert Biberman and Ring Lardner, Jr., both of whom have been identified as members of the Communist Party. The meeting was also addressed by Robert W. Kenny by means of a long distance call from Washington. Kenny is one of the attorneys for the ten indicted writers and during his talk, Kenny said that Bartley Crum was flying East in order to aid the defendants. The meeting also adopted a resolution opposing the Mundt-Nixon bill as a "carbon copy of Nazism."

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Source of information [redacted] also advised that the publicity and build-up campaign for the Freedom [illegible] Committee was being handled by George Stiller and Associates, 521 North La Cienega Boulevard, Los Angeles, and the informant characterized this concern as one which "seems to handle all publicity and public relations for these Communist fronts."

Hollywood Council of the Arts, Sciences and Professions

On March 5, 1948, the Arts, Sciences and Professions Division of the Progressive Citizens of America, which division later became the Hollywood Council of the Arts, Sciences and Professions, sponsored a testimonial dinner for Dr. Harlow Shapley. This affair was held at the Beverly-Wilshire Hotel in Beverly Hills, California. Agents of the Los Angeles Office identified the following individuals upon their arrival at this meeting, all of which persons are known members of the Communist Party: J. Edward Bromberg, Herbert Biberman, Albert Maltz, Sam Moore, Gordon Kahn, Samuel Ornitz, Waldo Salt, Robert Rossen, Adrian Scott, Ring Lardner, Jr., Dalton Trumbo, Larry Parks, Charles J. Katz, Edward Dmytryk, John and Katherine McTernan, and Betty Garrett.

At the speakers' table at this affair together with Dr. Shapley were Adrian Scott, Herbert Biberman, Larry Parks, Gale Sondergaard and Betty Garrett (all known members of the Communist Party), and John Huston, producer; Howard Koch, writer; Lena Horne, actress; and Robert W. Kenny, attorney.

Source of information [redacted] who was in attendance at this meeting, reported that Norman Corwin was the first speaker who introduced the chairman of the meeting, John Huston. Among the other individuals who participated in the program were Koch, Horne, Shapley, Parks and Scott. The attorneys for the Hollywood writers indicted for contempt of Congress were also introduced to those present at the meeting.

This source reported that Millard Lampell, a writer and member of the Screen Writers' Guild, made a plea for funds and donations ranged from $1,000 down to $100, with the total collections being approximately $15,000.

According to Los Angeles Informan[redacted] a conference was held on March 10, 1948, between Ned Sparks, Chairman of the Los Angeles County Communist Party, and Dr. Edward K. Barsky. During this conference, Sparks mentioned the name of several organizations "which his group is handling", indicating Communist control of such groups. Among those mentioned by Sparks was the Arts, Sciences and Professions Division of the Progressive Citizens of America.

In June of 1948, according to Los Angeles Informant [redacted] the Progressive Citizens of America merged with the Independent Progressive Party of California, which is the Third Party movement in that state. The Progressive Citizens of America also issued an official statement confirming this merger; however, according to Informant [redacted] one group which had previously been a subsidiary or division of the Progressive Citizens of America was not included in the merger and that subsidiary was the Arts, Sciences and Professions Council. This informant advised that the Arts, Sciences and Professions Council had theoretically divorced itself from the PCA and was set up as a separate organization known as the Hollywood Arts, Sciences and Professions Council. This Council did not officially support the Independent Progressive Party or any other political group. Informant [redacted] stated that this was a mere subterfuge which was used because of conditions which had developed within the film industry following the investigation of Communism in Hollywood and that the new Council was set up in order to allow the Hollywood group to pretend to be nonpartisan. The informant stated that the new Council, however, could be expected to continue the usual type of activity which it carried on while a division of the Progressive Citizens of America and that as individuals, its membership would support all candidates endorsed or running for office on the Independent Progressive Party ticket.

In connection with the setting up of the Hollywood Council of the Arts, Sciences and Professions, the members of the old Arts, Sciences and Professions Division of the Progressive Citizens of America in Hollywood were advised that the new organization had been set up. This notice to the membership went out over the signature of Joy Darwin, designated as Executive Secretary of the Council. Joy Darwin is the wife of George Pepper and both have a long history of Communist membership and activity in the cultural groups in Hollywood. Among the individuals listed on the letterhead of the National Council of the Arts, Sciences and Professions with which the Hollywood Council is affiliated were the following, who are known past and present members of the Communist Party: John Howard Lawson, Vice Chairman; Albert Maltz, Sam Moore, and George Pepper, all three being Members at Large.

National Council of American-Soviet Friendship

The only activities of this group which will be commented upon are those activities which relate to the motion picture industry. The greater portion of such activities have been in connection with the Communist inspired campaign directed toward boycotting of the anti-Communist picture, "The Iron Curtain".

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In connection with "The Iron Curtain", the Washington "Times-Herald" of April 12, 1948, reported that the music which was used for background in this picture was that of four Russian composers, namely, Dmitri Shostakovich, Serge Prokofieff, Aram Khatchaturian, and Nicholai Miaskovsky. The article further stated that these composers charged that the studio had stolen their music and was using it in the picture without the consent of the composers. The article also commented upon the fact that these four composers were among those who had been criticized by the Communist Party Central Committee in Russia for their formalism in their music.

The New York "Sun" of April 28, 1948, carried a news item that the National Council of American-Soviet Friendship had announced that the organization had sent a letter to independent and circuit theater owners urging them not to permit the showing of "The Iron Curtain" in such theaters, stating that the showing of the film would make such theaters "an instrument for propaganda and special pleading."

The New York "Sun" on May 6, 1948, in an article by David Snell commented upon the Communist campaign which was taking form against the showing of the picture, "The Iron Curtain". This article stated that protests against the film had been received from an organization known as the New York Committee Against War Propaganda and that the address of this Committee was Suite 804, 114 East 32nd Street, New York City, which is identical with the headquarters of the National Council of American-Soviet Friendship. Snell interviewed one Bert Jahr, a member of the Committee Against War Propaganda, who stated that the organization "represented" fourteen organizations and trade unions including the American Youth for Democracy, the Civil Rights Congress, the International Workers Order, the Veterans of the Abraham Lincoln Brigade and the National Council of American-Soviet Friendship. The fact that the offices of the New York Committee Against War Propaganda were the same as those of the National Council of American-Soviet Friendship indicate that the latter organization was active in the control and direction of the Committee.

The Brooklyn "Eagle" of May 12, 1948, reported upon the opening of "The Iron Curtain" at the Roxy Theater in New York City on May 11, 1948, at which time a riot occurred between pickets protesting the showing of the film and a counterpicket line set up by the Catholic War Veterans. The picketing took place following a meeting addressed by Henry Wallace and the article reported that approximately 14,000 Wallace supporters moved

from the Wallace meeting to the theater to join the picketing. This article further stated that the campaign against "The Iron Curtain" had been spearheaded by the National Council of American-Soviet Friendship.

As a result of the activities of the National Council of American-Soviet Friendship, picketing of "The Iron Curtain" occurred in numerous places throughout the United States. In this regard, the Chicago "Star" on May 22, 1948, reported that picket lines had been maintained the previous week at the Chicago Theater, which at that time was displaying "The Iron Curtain". This article further mentioned that the campaign in Chicago was being carried on by the Chicago Committee Against War Propaganda. In the "Daily Worker" of May 21, 1948, in a column by David Platt, it was stated that picket lines had been established against "The Iron Curtain" in "more than a score of cities from coast to coast", which statement was attributed to the National Council of American-Soviet Friendship. This article stated that picketing had been conducted in Denver, Colorado; Dayton and Cleveland, Ohio; Milwaukee, Wisconsin; and Philadelphia, Pennsylvania, as well as Chicago, Boston and Toronto, Ontario, Canada. With reference to the picketing at Denver, Cleveland and Toronto, the article stated that such picketing had been conducted by the National Council of American-Soviet Friendship. In New York City, the "Daily Worker" of July 16, 1948, reported that between thirty and thirty-five neighborhood theaters in New York had been picketed during the showing of "The Iron Curtain". Additional evidence that the National Council of American-Soviet Friendship was the moving force behind such picketing is shown in the "Daily Worker" of July 26, 1948, which contained a synopsis of a report of The National Council of American-Soviet Friendship reflecting the results of the picketing of the picture. This report stated that as a result of the campaign many prospective movie-goers stayed away from the picture; that as a result of the campaign those persons who did see the picture realized that it was only propaganda. The report further took credit stating that two major film companies had dropped plans for similar pictures following the action taken against "The Iron Curtain".

In addition to the actual picketing of the picture, the "Daily Worker" on many occasions gave publicity to the activities of the National Council of American-Soviet Friendship and also criticized the picture itself. Examples of the type of material appearing in the "Daily Worker" are as follows:

In the May 7, 1948, issue in a column written by Harry Raymond, it was stated "The whole thing was dug from the garbage barrel..." "The

"Iron Curtain' has been molded by the same tools which Hitler and Goebbels used to fan the flames of World War II. It is the type of vicious propaganda spreading suspicion and hatred against a previous ally and fanning the flames of World War III." The issue of April 30, 1948, gave considerable publicity to the formation of the New York Committee Against War Propaganda, stating that the Committee was headed by George Kusic of the Joint Board of Fur Dressers and Dyers and Reverend John Darr, Jr. The issue of May 6, 1948, described the picture as "the film that threatens your future," "the anti-Soviet film". The issue of May 11, 1948, contained an editorial entitled "This Film Is A Trap". The editorial stated that "This is an importation into the U.S.A. of Hitler's Big Lie with which he murdered democracy in Germany and dragged that nation into a suicidal war." "The 'Iron Curtain' propaganda is a trap to kill opposition to the draft of your son and to the starting of another atomic war. Tell your theater, Roxy's and 20th Century Fox that you want none of it." In the issue of May 13, 1948, in an article by Herb Tank which consisted of a review of the film, it was stated "'The Iron Curtain' is coldly calculated political propaganda. It is a political lecture on celluloid. Because it is contrived and manipulated from the sole viewpoint of stirring audience hatred against a former ally, it fails to present any characters as real human beings. It fails also to develop any real conflict between characters and ideas so necessary to simple craftsmanship in film making."

The film also received adverse publicity in the "People's World", West Coast Communist newspaper. An example of such publicity was a purported letter by Norman Canright appearing in the issue of May 11, 1948. Quotations from this letter are as follows: "Here it is at last, an anti-Soviet movie tailor-made to specifications of the warmongers... This is calculated infamy, an incredibly crude insult to the thousands of Soviet soldiers who gave their lives fighting our battle against Fascism... This rotten bit of warmongering."

In addition to the criticisms of the picture by the National Council of American-Soviet Friendship, the New York Committee Against War Propaganda and the adverse publicity appearing in the "Daily Worker" and the "People's World", the "Daily Worker" of February 23, 1948, reported that the New York Arts, Sciences and Professions Council of the Progressive Citizens of America had attacked "The Iron Curtain" and had requested 20th Century Fox to stop distribution of the film. The Council characterized the film as "purely political propaganda of the lowest level - designed to stimulate prejudices, arouse hatreds and inflame the spirit of witch-hunting which is threatening our land."

Another matter of interest in connection with "The Iron Curtain" was furnished by [redacted] 20th Century Fox Studios, who stated that she was incensed over the attempts of certain persons to inject what she felt was Communist propaganda into a picture which was intended to be anti-Communist. She stated that she had closely observed the picture while in production and in her opinion certain portions of the script reflected a definite attempt by the writers to twist the script so that Russia would be actually glorified and the Communist Party line injected into the picture. She stated that in the script during portions of a commentary, the commentator's voice would play up Russia in certain scenes and also attempt to get across the Communist Party line that the secret of the atomic bomb should be made available to the whole world. She also stated that efforts had been made to have the word "marxism" substituted for "communism" in those places where Communism was to be denounced in the script. According to this source, original scenes one to nine included shots of the battles of Leningrad, Stalingrad and Kiev, including shots of huge crates marked for the USSR and scenes showing drives for Russian war relief, publicizing the dissolution of the Comintern and certain shots of the Tehran meeting of Roosevelt, Churchill and Stalin. During this latter scene, the commentator's voice came in above the shots praising the stand which Russia had made against the Germans, the wonderful campaigns of Russian war relief agencies and stating that "Russia was the free world's hero, an even greater hero when she announced the dissolution of the Comintern... 1943 the year of greatest admiration for Soviet Russia, of new hope for the world."

Source of Information [redacted] was critical of that portion of the script dealing with the atomic bomb when Norman, the scientist, was told by Grubb, a Soviet agent, when referring to the atomic bomb, "Exactly, that is why we must all have it. Don't you see. They'll not dare use it. Think of it, Dr. Norman, you and others like you to help bring peace to the world... peace and a chance for decent people to build a free world. You will be reckoned among the great men of history who place the rights of all people above the selfishness of the few. You can't refuse, Dr. Norman. It will be your contribution to the safety of mankind."

The campaign by the Communist Party and the National Council of American-Soviet Friendship against the picture was the subject of considerable comment in the nonCommunist press. Examples of such comments are as follows:

An article by Robert Bruskin appeared in the Washington "Post" of May 9, 1948, and stated "The Soviet Embassy in Washington is whipping up propaganda against the 'Iron Curtain'..." This article commented upon the previous article critical of "The Iron Curtain", which was written by Ilya Ehrenburg and published in the USSR Information Bulletin of April 28, 1948. The New York "Journal-American" of May 11, 1948, in commenting upon the formation of the New York Committee Against War Propaganda characterized it as a new Communist front group. The column of George Sokolsky appearing in the Washington "Times-Herald" of May 13, 1948, stated that the American Communists and their allies have used every means fair and foul to prevent the picture from being shown and concluded "Should the Communists succeed in killing it by boycotts and other intimidations, it will be harmful to our country. See it as a personal demonstration of patriotism." The column of Lee Mortimer in the "Daily Mirror" of May 14, 1948, stated that despite the propaganda of the National Council of American-Soviet Friendship, the picture was not propaganda, but is "on the contrary, a gripping and grim true story about a cruel and calculating gang of international Capones and Lucianos. ... is the unvarnished truth out of the official records of the Royal Commission." The May 14, 1948, issue of the Washington "Times-Herald" contained an editorial concerning "The Iron Curtain" which stated in part as follows: "If you're a Communist or fellow traveler, you are urgently advised to stay the hell away from the moving picture discussed herein. It can be practically guaranteed to run your blood pressure to bursting point, make you foam at the mouth, and maybe even cause you to throw a fit in the aisle. If you are not a Communist or fellow traveler, however, our tip is to see the picture by all means... This is the picture which the Communists, their fellow travelers, their false front societies and their stooges in press and radio are trying to smear, talk down and otherwise choke off now that the Reds have failed in their original effort to keep it from being produced at all."

National Council on Freedom From Censorship

Confidential Source of Information [redacted] advised in February, 1948, that he had become interested in an organization called the "National Council on Freedom From Censorship", which group had taken space in motion picture trade papers protesting the Hollywood hearings of the House Committee on Un-American Activities. The informant requested Edward Cheyfitz, Assistant to Eric Johnston, to obtain information for him concerning this group. Cheyfitz advised the informant that the organization

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was affiliated with the American Civil Liberties Union; that the Chairman is Elmer Rice and the Vice Chairmen are R. W. W. Norton and Henry Seidel Canby. Among the reported members of the group are Quincy Howe, Commentator for the Columbia Broadcasting System; Harry Sherman, President of the Book of the Month Club; Bennett Cerf, professor; Clifton Fadiman of the "Information Please" radio program; Arthur Garfield Hayes; Rupert Hughes; Fannie Hurst; H. V. Kaltenborn; Eugene O'Neill; and Robert Sherwood. Cheyfitz further advised the informant that the American Civil Liberties Union was reportedly watching the organization for any possible Communist infiltration into the group and because of this fact, one Herman Shumlen had been dropped from membership. Cheyfitz explained to the informant that his personal opinion of the group was as follows: "This is a nonCommunist middle-of-the-road group which has been in existence for a number of years and they are really interested in freedom from censorship."

Peoples Educational Center

As has previously been set forth, the Peoples Educational Center is a completely Communist Party dominated school and the great majority of the instructors are or in the past have been Communist Party members.

Confidential Source of Information [redacted] reported that in February and March, the Peoples Educational Center was conducting a course on eight Russian films, which purported to be a survey of life in the USSR during the last thirty years as reflected by the top films in that country.

The Peoples Educational Center was one of the organizations with which the Tenney Committee concerned itself during its three-day investigation as previously reported under the Actors' Laboratory above. Among those who were subpoenaed to appear before the Committee were Katherine McTernan and J. Edward Bromberg, both of whom have been identified as Communist Party members. During the questioning of Mrs. McTernan, she refused to furnish any answers to direct questions of the Committee and on several occasions was threatened with being cited for contempt of the Committee. At no time did she admit her Communist Party membership. During the hearing, the Tenney Committee attempted to bring out a connection between the Actors' Laboratory and the Peoples Educational Center by showing that one Jacobine Caro, a member of the faculty of the Actors' Laboratory, was in fact the wife of Sidney Davidson, head of the Peoples Educational Center, and that both of these individuals are suspected Communists. Sidney Davidson in March, 1948, was in fact the Executive Secretary of the Peoples Educational Center and was a known member of the Communist Party.

Mrs. Sophia Herman, owner of the premises at 1717 North Vine Street, which is the location of the Peoplos Educational Center, reported in April of 1948 that she has been endeavoring to get the Peoples Educational Center out of those premises. She was advised by Sidney Davidson that the Peoples Educational Center was unable to obtain other quarters and was planning to close up the school with the intention of reopening in the Fall of 1948.

Confidential Source [redacted] reported that, according to Davidson, the Peoples Educational Center no longer had sufficient students to enable the school to continue to pay its expenses and this source was of the opinion that the closing of the Center at this time was due to a combination of reasons, including a shortage of income, lack of quarters, and adverse publicity received during the investigations of the Tenney Committee. The catalog of the Peoples Educational Center for the Fall Term of 1947 listed among others the names of Edward Dmytryk, Adrian Scott and Herbert Biberman as instructors, while the Winter catalog for 1948 omitted the names of these persons. It should be noted that these three individuals were among those who were called as witnesses during the investigation by the House Committee on Un-American Activities in the Fall of 1947.

Peoples Songs

The organization Peoples Songs has its headquarters in Los Angeles at 2256 West Venice Boulevard. The organization is a propaganda agency under the complete domination of Communist elements and representatives of the group are generally present and take part in programs sponsored by the Communist Party and front organizations. Representatives of the group are also frequently participants in picket lines in which the Communist Party has an interest and at one time appeared at a Communist rally for William Z. Foster in Los Angeles and have also appeared in functions of the American-Russian Institute of Southern California. The Director of Peoples Songs in Los Angeles is an individual identified as Mario (Boots) Casetta. Casetta as of June, 1947, was a known member of the Communist Party.

Among the activities of Peoples Songs have been appearances at rallies of the Joint Anti-Fascist Refugee Committee and the American Youth for Democracy. On November 9, 1947, the organization took a prominent part in a rally entitled "Stop Operation Witch Hunt", at which O. John Rogge and Howard Fast were the featured speakers.

The "Daily People's World" of January 18, 1948, announced a rally on the following Saturday by the Youth Committee of the Independent Progressive Party in protest against universal military training, at which rally entertainers from Peoples Songs were present. On February 4, 1948, Peoples Songs furnished the entertainment at a Lenin Memorial Meeting at the Embassy Auditorium under the sponsorship of the Communist Party. On February 8, 1948, this group furnished the entertainment at a meeting of the American-Russian Institute of Southern California, which meeting was in honor of several visiting Russians.

Progressive Citizens of America

The official organ of the National Progressive Citizens of America entitled "The Progressive Citizen" in the issue of February, 1948, reported on the formation at a preconvention meeting of the Progressive Citizens of America held in Chicago on January 16, 1948, of a National Council of the Arts, Sciences and Professions and that the new Council would be under the leadership of Dr. Harlow Shapley.

In February, 1948, Los Angeles Informant [redacted] described the Progressive Citizens of America as a pro-Communist political front and stated that among those prominent in the movie industry who were connected with this group were John Cromwell, Gregory Peck, Mrs. William Dieterle, John Huston, Lewis Milestone, Albert Dekker, Howard Koch, John Howard Lawson and Sam Moore.

At approximately the same time, the same informant stated that in his opinion the Progressive Citizens of America was the Communist Party's most active and influential front organization. It was pointed out that the Executive Director of the Progressive Citizens of America in Los Angeles was Bert Witt, while the Executive Director of the Arts, Sciences and Professions Council was George Pepper, both of whom have been identified as members of the Communist Party. Such individuals as John Howard Lawson and Herbert Biberman have also been active in the formation of the policies of the Progressive Citizens of America. Of the members of the Board of Directors of the Progressive Citizens of America in Hollywood for 1947, eighteen such persons have been identified as past or present members of the Communist Party.

At the annual convention of the Progressive Citizens of America held in January, 1948, Robert W. Kenny was elected the National Chairman and among the twenty-seven Vice Presidents were the following persons from California: John Cromwell, director; Norman Corwin, radio writer; Lillian Hellman, writer; Dr. Linus Pauling of the California Institute of Technology;

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Mrs. William Dieterle, wife of a director; and Gregory Peck, actor. Among the members of the Board of Directors from Southern California were John Howard Lawson, Sam Moore, Albert Dekker, Rubin Borough, Howard Koch, Seniel Ostrow and Charlotte A. Bass. Of these last-mentioned individuals, Lawson and Moore are known members of the Communist Party and all of the other individuals have at one time or another been sponsors, speakers, donors or signers of petitions and resolutions put out by Communist front or Communist dominated organizations.

One of the most important and active divisions of the Progressive Citizens of America in Los Angeles in the past has been its Arts, Sciences and Professions Council which was under the direction of George Pepper, previously identified as a member of the Communist Party. It has been noted that Pepper has frequently conferred with Lawson regarding policy matters of the Arts, Sciences and Professions Council of the PCA.

According to Los Angeles Informant [redacted], a conference was held on March 10, 1948, between Ned Sparks, Chairman of the Los Angeles County Communist Party, and Dr. Edward K. Barsky of the Joint Anti-Fascist Refugee Committee. During this conference, Sparks advised Barsky of certain organizations "which his group is handling", indicating Communist domination and control of such groups. Among those mentioned by Sparks was the Progressive Citizens of America.

In July of 1948, Confidential Informant [redacted] stated that in his opinion the most important move in Communist matters in Hollywood which had recently occurred was the merger of the Progressive Citizens of America with the Independent Progressive Party. This latter organization is the Third Party Movement in the State of California. The Informant advised that in Los Angeles the actual merger of the PCA with the Independent Progressive Party had taken place shortly after June 1, 1948, but had not been officially announced until June 15, 1948. The Southern California Branch of the PCA went through the motions of taking a vote of its members on the question of merger with the Independent Progressive Party and on June 16th, it was announced that the proposal had carried. This announcement was made through a press release on that date in the "Daily People's World". The official announcement, which was made under the signature of Bert Witt, formerly Executive Secretary of the PCA, indicated that Witt would also occupy the same position with the Southern California Branch of the Independent Progressive Party with headquarters at 426 South Spring Street, Los Angeles. Witt has been identified as a member of the Communist Party in Los Angeles.

III. COMMUNIST INFILTRATION OF INTELLECTUAL GROUPS
(September 16, 1948, to July 15, 1949)

Hollywood Council of the Arts, Sciences, and Professions

Los Angeles Informant [redacted] advised that the Hollywood Council of the Arts, Sciences, and Professions, which he described as the principal Communist front organization in Hollywood at the present time, on August 1, 1948, held a meeting at the Masonic Temple in Hollywood with an estimated 300 to 400 persons present. The informant advised that among those active in this meeting were John Howard Lawson, Howard Koch, Ben Margolis, and William B. Esterman. All of the above individuals are known Communist Party members with the exception of Koch, who at that time was Chairman of the Council.

The informant advised that at this meeting remarks were made condemning the arrest of the National Board Members of the Communist Party, condemning the indictment and conviction of the "Hollywood Ten", condemnation of the alleged actions of the United States in trying to instigate a war with the Soviet Union, condemnation of the conviction of the "Hollywood Ten" as a drive against culture, condemnation of action taken by the Government against Gerhardt and Hans Eisler, and a denunciation of loyalty tests as a psychological preparation for war with Russia.

In addition, at this meeting members of the Actors' Laboratory presented a short play.

In the fall of 1948 Los Angeles Informant [redacted] indicated that the principal activity of the Hollywood Communist cultural groups and of the Hollywood Council of the Arts, Sciences, and Professions was directed toward the defense of the convicted film writers. Several groups were originally formed in this regard, including the First Amendment Committee, the Freedom From Fear Committee, and the Committee of 1,000. However, during the fall of 1948, the Hollywood Council of the Arts, Sciences, and Professions had apparently taken over the entire campaign in behalf of the "Hollywood Ten".

On January 11, 1949, Los Angeles Informant [redacted] reported that the Chairman of Region No. 4 of the Arts, Sciences, and Professions Council covering the Los Angeles area was Dr. Linus Pauling of the California Institute of Technology, and that the following were officers of the Hollywood Council of the Arts, Sciences, and Professions: Chairman, Howard Koch, screen writer; Executive Director, Ellen Davidson, who had recently replaced Joy Darwin. While the members of the Executive Committee were not definitely known, the informant believed that among the members of the Executive Committee at that time were Michael Davidson, believed to be the Executive Secretary of the Radio Writers Guild; Sam Moore, radio writer; Maurice Zimm, a composer; Milton Merlin, writer; and Eugene Stone.

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In this connection, during the first week of December, 1948, Agents of the Los Angeles Office conducted a surveillance based on information to the effect that a meeting of the Steering Committee of the Arts, Sciences, and Professions Council would be held at the home of Sylvia Compinsky in Hollywood. Among the individuals attending were the following: Dr. Murray Abowitz, Herbert Biberman, Victor Shapiro, and Howard Koch. Of the above, Compinsky, Abowitz, Biberman, and Shapiro have been identified as members of the Communist Party.

Among the activities of the Hollywood Council of the Arts, Sciences, and Professions was a meeting for the benefit of the "Hollywood Ten", held on November 26, 1948. This meeting was also for the celebration of the defeat of Representatives Vail and McDowell of the House Committee on Un-American Activities.

During November and December, 1948, the organization sponsored a series of lectures by Sam Ornitz, a known Communist Party member, on the subject, "Anti-Semitism", and during January, February, and March, 1949, sponsored a series of lectures by John Howard Lawson on the subject, "A New Approach to American History and Our Cultural Heritage".

On December 12, 1948, the organization held a meeting at the Hollywood Roosevelt Hotel, and Los Angeles Informant [redacted] furnished considerable information concerning the meeting as follows: The opening session was chaired by Mr. Howard Koch, while Ellen Davidson presided as the Executive Secretary of the Conference. Among the individuals who were active at this meeting were John Howard Lawson; Arnold Manoff, a screen writer; Herbert Biberman, and Dr. Martin Hall. Of the above individuals, Lawson, Manoff, and Biberman are all known members of the Communist Party.

Following the opening session, the meeting was divided into panels concerni films, writing, radio, health, and fine arts. The informant advised that numerous individuals who have been identified as Communists were active in these various panels, including Paul Jarrico, Lawson, Albert Maltz, Herbert Biberman, Abe Burrows, Hollister Noble, Gregory Ain, and Iris Noble.

The main items resulting from the film panel were as follows: (1) Support for the "Hollywood Ten"; (2) Abolition of the Taft-Hartley law and various Un-American Activities Committees throughout the country; (3) Establishment of liaison with Parent Teachers Associations and trade unions to enlist their support for the "Hollywood Ten", and (4) Filming of the Hollywood story to show to such PTA's and trade unions.

Following the meeting of the film panel, the meeting again assembled and among the resolutions adopted were one requesting the United States Government to enter into negotiations with the Soviet Union in an effort for peace, and another urging the abolition of the House Committee On Un-American Activities.

Los Angeles Informant [redacted] in the spring of 1949 advised that the Hollywood Council of the Arts, Sciences, and Professions is actually the Hollywood chapter or branch of the National Council of the Arts, Sciences, and Professions, which has its headquarters in New York City. This informant advised that the Hollywood group claims a membership of 2,000 but that a large number of these individuals are probably just on the mailing list of the group and do not actually pay dues. This informant has furnished information to show that the "Steering Committee" of the Hollywood chapter, as well as its policy-making offices, is definitely in the hands of individuals identified as either past or present Communist Party members. Investigations reveal that the leaders in formulating the policies of the organization are such individuals as John Howard Lawson, Albert Maltz, and Herbert Biberman, while the carrying out of the policies rests largely in the hands of George Pepper and Sonia Dahl Biberman. All of these individuals have been identified as Communist Party members.

The National Council of the Arts, Sciences, and Professions, during March of 1949, sponsored a Cultural and Scientific Conference for World Peace in New York City. Los Angeles Informant [redacted] advised that for a number of weeks prior to that Conference, the Hollywood group had engaged extra office space and set up a separate staff to handle its plans to have the foreign delegates to the New York Conference visit Hollywood after the New York Conference was completed. The informant advised that the plans of the Hollywood group were closely coordinated with the New York Headquarters.

Following the decision of the Department of State to forbid the delegates from behind "The Iron Curtain" to tour the United States, the Hollywood Council of the Arts, Sciences, and Professions was active in attempting to obtain individuals to send telegrams of protest to the State Department, and in this connection put out a letter to its membership charging that the State Department was trying to obstruct the Cultural and Scientific Campaign for World Peace, and urged that telegrams be sent to the State Department in an effort to obtain a reversal of its decision.

On April 9, 1949, the Hollywood Cultural and Scientific Conference for World Peace, under the auspices of the Hollywood group, was held in the El Patio Theater in Hollywood. This meeting was held although the scheduled foreign delegates could not attend. The Chairman of the meeting was Sam Moore, and among others identified as on the stage at the meeting were Hollister Noble, Sam Albert, Gregory Ain, Guy Endore, and Edward Biberman. All of these individuals have previously been identified as members of the Communist Party. Among the individuals who actively participated in this meeting were Gale Sondergaard (wife of Herbert Biberman); Herbert Biberman; Jay Leyda; John Howard Lawson; Paul Jarrico; Frank Eng, motion picture critic for the "Los Angeles Daily News"; I. F. Stone, columnist for the "New York Post"; and Carlton Moss, Negro writer. All of the above individuals, with the exception of Eng, Stone, and Moss, have been identified as past or present members of the Communist Party. With reference to Moss, while he is not definitely known to be a member of the Communist Party, he is a close associate of various individuals with known Communist Party affiliations.

Actors' Laboratory

This organization conducted a theater and motion picture workshop training program and has been termed a Communist front by the Tenney Committee in California. Investigation of the group by this Bureau has also indicated that it has been completely under the control of the Communist Party since the time of its inception. As indicative of the Communist control of the organization, the Chairman of the Board in December, 1948, was Phoebe Brand, who has been identified as a member of the Communist Party. The Executive Board of the Actors' Laboratory as of December, 1948, consisted of 34 members, of whom 27 have been identified by confidential informants as either past or present members of the Communist Party, and in addition, four other members have been identified as Communist suspects although no documentary evidence of membership is available.

In addition, six members of the faculty of the Laboratory in December, 1948, were known Communist Party members.

The Actors' Laboratory conducts a workshop and theater wing for the purpose of training individuals in the theater, and its general purpose has been to provide the movie industry with movie talent. Numerous charges of Communist infiltration and control have been made by individuals who have been students at the school or associated therewith. These charges have indicated that those participating in the school have been subjected to Communist doctrines while attending the Laboratory.

Civil Rights Congress

Investigation during the fall of 1948 indicated a definite and direct connection and association between the Civil Rights Congress and the cultural elements of the Communist Party in the Hollywood area. It is known that during the fall of 1941 representatives of the Civil Rights Congress made numerous contacts in the Hollywood area in an effort to obtain substantial financing for the national organization, although such representatives did not believe that a chapter of the Civil Rights Congress could be established including "big names". Following the activities of the Civil Rights Congress in raising funds for the indicted members of the National Board of the Communist Party, quotas for the raising of funds were assigned to various sections of the country and the Los Angeles quota was between $7,500 and $10,000.

Between September 21 and October 1, 1948, Len Goldsmith, National Director of the Civil Rights Congress, was in the Los Angeles area, and a surveillance of his activities reflected that he met with local Communist Party functionaries as well as key Communist Party figures in the Hollywood area. Among those contacted by Goldsmith in the Hollywood area were John Howard Lawson and Albert Maltz. In addition, Lawson was one of the main speakers at a Civil Rights Congress meeting in Los Angeles on October 9, 1948.

Los Angeles Informant [redacted] in December, 1948, furnished information indicating that Lawson, William Esterman, attorney, and Fred Steinmetz, also an attorney, all three of whom are active in the affairs of the Hollywood Council of the Arts, Sciences, and Professions, were likewise members of the Board of Directors of the Civil Rights Congress. All three of these individuals have been identified as members of the Communist Party.

On November 28, 1948, Anne Shore, Executive Director of the Civil Rights Congress, sent a telegram to a meeting of the Hollywood Council of the Arts, Sciences, and Professions, which telegram supported the stand of the "Hollywood Ten" and was critical of the House Committee on Un-American Activities.

In November, 1948, the Civil Rights Congress in Los Angeles distributed a circular entitled, "We Have Reached the Point in America Where a Knock on Your Door in the Morning Can Mean Prison by Nightfall", which was signed by 34 individuals, including a number from the so-called Cultural Section of the Communist Party in Hollywood, the motion picture industry, the Actors' Laboratory, and the Hollywood Council of the Arts, Sciences, and Professions. Among the individuals signing this circular were Dr. Murray Abowitz, Howard Koch, Gale Sondergaard, Albert Maltz, Guy Endore, Paul Jarrico, Charles J. Katz, Victor Kaplan, Fred Steinmetz, and Michael Snider. With the exception of Koch, all of the above individuals have been identified as past or present members of the Communist Party, and several of them are directly associated or employed in the motion picture industry.

Peoples' Educational Center

The Peoples' Educational Center, which for several years was the leading Communist-dominated school in the Hollywood area, ceased operation in April of 1948, and is no longer in operation in the Los Angeles area.

California Labor School

Following the closing of the Peoples' Educational Center as mentioned above, the California Labor School, with its headquarters in San Francisco, organized a Los Angeles Division of the California Labor School with offices in room 812, 112 West 9th Street, Los Angeles. The California Labor School was one of the organizations cited by the Attorney General as within the purview of Executive Order No. 9835.

[redacted] a source of information for the Los Angeles Office who has proven unreliable at times, reported that some of the physical facilities of the Peoples' Educational Center had been taken to the new offices of the Los Angeles Division of the California Labor School. It was also pointed out that some of the so-called cultural individuals formerly associated with the Peoples'

Educational Center became associated with the Los Angeles Division of the California Labor School, including Dr. Murray Abowitz, Herbert Biberman, Sanford Goldner, John Howard Lawson, Earl Robinson, and Lory Titelman. All of the above have been identified as past or present members of the Communist Party.

Among classes scheduled to be taught at the California Labor School during its fall session which began on October 11, 1948, were certain courses dealing with the movie industry, including courses on the Fundamentals of Acting and Advanced Acting, and a course on Film Appreciation.

Lawson and Biberman, as well as music composer Earl Robinson, have participated in meetings sponsored by the California Labor School.

With reference to the Communist character of the Los Angeles Division of the California Labor School, Los Angeles Informant [redacted] on October 14, 1948, advised that the Aargon Club of the Cultural Section of the Los Angeles County Communist Party had distributed literature at Communist meetings urging members to attend sessions of the school.

With regard to the following Committees, to which reference has been made in previous sections of this memorandum, to wit: Freedom from Fear Committee and the Committee of 1,000, both are now defunct according to information received in the fall of 1948. These Committees generally carried on campaigns in behalf of the "Hollywood Ten", and ceased operation at the time the Hollywood Council of the Arts, Sciences, and Professions took over the campaign in behalf of these individuals.

FREEDOM OF INFORMATION AND PRIVACY ACTS

SUBJECT: COMMUNIST INFILTRATION-MOTION PICTURE INDUSTRY(COMPIC) (EXCERPTS)

FILE NUMBER: 100-138754

SERIAL:1003 (part 2)

PART: 9 OF 15



FEDERAL BUREAU OF INVESTIGATION

IV. COMMUNIST INFLUENCE IN MOTION PICTURES

As a preface to this section, it should be pointed out that it has not been a function of this Bureau to review motion picture productions for political content for it was not believed that the Bureau's representatives are experts in this field nor was it believed that censorship of motion pictures was within the purview of the activities of the Bureau. Our investigation of Communism in Hollywood has for the most part been directed toward the investigation of the individual Communists, Communist front organizations, Communist infiltration of the labor groups and the general activities of the Communist Party in the Los Angeles area. However, in conjunction with our investigations, reports have been received from Confidential Informants and other sources concerning the tactics used by the Communists in their attempt to influenced motion pictures and actual examples of Communist propaganda in motion picture films. This data will be set out in this section.

Background and Tactics Used by the Communists to Inject Communist Propaganda in the Motion Pictures

As has been pointed out in Section I of this memorandum, an article in the Daily Worker for August 15, 1925, was written by Willy Muenzenberg, the German Communist propagandist, in which he quotes Vladimir Ilitch Lenin as stating with regard to the motion picture:

> "You must powerfully develop film production, taking especially the proletarian kino (motion picture theatres) to the city masses, in still a much greater extent to the village. You must always consider that of all the arts the motion picture is for us the most important."

Likewise Muenzenberg quoted Gregory E. Zinoviev, the Chairman of the Executive Committee of the Communist International in 1925, as stating:

> "The motion picture in the possession of the bourgeoise is the strongest means for the portrayal and befuddling of the masses. In our hands, it can and must become a mighty weapon of Communist propaganda and further enlightenment of the widest working masses."

With the preceding quotations set out to show the importance placed upon the motion picture by leaders of the Communist International, it is readily understandable how in 1935 the top structure of the Communist Party, USA, according to Confidential Informant [redacted] of the Los Angeles Office, set down instructions to the Communist Party in the Los Angeles area to concentrate their activities on the motion picture industry, specifically requesting that they concentrate on the so-called intellectual groups which are composed of directors, writers, actors and high-paid technicians.

According to [redacted] the Communist Party has continued its program of concentrating on the writers and directors in the motion picture industry for the purpose of injecting propaganda into the motion pictures. These writers and directors are in a position in the creative field to determine the content of the picture. The writer who creates a dialogue and the director who interprets the same are in a position to influence political feeling contained in any given picture. For this reason, [redacted] has stated, the political views and background of the writer and director in the motion picture industry are utilized to the fullest extent by the Communist Party. This has resulted in the infiltration of known Communists and fellow travelers into the writers' and directors' groups.

[redacted] has related that World War II permitted those writers and directors who acted under Communist guidance to insert sequences and episodes into a picture in a most clever manner. For this reason, he related, the Communist apparatus in the motion picture industry has been most successful, having placed in the majority of war pictures those writers and directors who were in sympathy with the cause of Communism. [redacted] stated that the crowning achievement in this respect was the picture "Mission to Moscow".

[redacted] has related that this picture raised such a controversy throughout the United States it was necessary that the Communist technique be changed. He related that the Communists then decided that the Communist writers and directors must become more subtle. He stated they are now content to insert a line, a sentence or a situation carrying the Communist Party line into an otherwise non-political picture, having found that this method is more effective by reason of the fact that it does not appear to be purposeful but just incidental. He related that this subtle method of getting propaganda into the pictures was not restricted to war-type pictures or serious drama. He stated that the Communist message was also conveyed in the so-called "musicals".

He also related the Communists, in influencing the production of these pictures, do not only direct their efforts at injecting propaganda into the pictures, but also prevent all material that the Party might consider objectionable to its current program from appearing in pictures. It has been reported that on several instances the Communist element has actually prevented the making of certain pictures.

Among the pictures of this type, according to [redacted] was "Uncle Tom's Cabin", written from the book by Harriet Beecher Stowe. Production of this picture was particularly attacked by elements of the Communist Party due to the fact that it was felt that the picture did not reflect a proper attitude on the part of the negroes. As a result of this pressure, this

picture was withdrawn. Another picture, "The Life of Eddie Rickenbacker" met similar pressure. The Communist Party objected to him because of his expressed political opinions regarding labor. He was labeled as a Fascist, a Nazi sympathizer, a reactionary and an isolationist. Pressure was said to have been put on a number of film stars to refuse leading roles in the picture. It was also said that a number of writers were threatened causing some of them to refuse to do the script. This again resulted in the picture being withdrawn from production.

[redacted] who is a screen writer at Metro-Goldwyn-Mayer Studios, has related that a group of motion picture writers, producers and directors who are aware of the Communist activity within the motion picture industry, had assembled considerable information setting forth the purposes and aims of the Communists in connection with the production of motion pictures. Among those who had done this were: James McGuinness, and Ayn Rand, screen writers; Robert Arthur, producer; Mrs. Robert Arthur and Morris Ryskind, free-lance screen writers as well as Lela Rogers, screen writer and producer. There is set out hereinafter the purpose of the Communists in Hollywood according to the information assembled by this group:

> "The purpose of the Communists in Hollywood is not the production of political movies openly advocating Communism. Their purpose is to corrupt non-political movies by introducing small casual bits of propaganda into innocent stories and to make people absorb the basic premises of Collectivism by indirection and implication. Few people would take Communism straight, but a constant stream of hints, lines, touches, and suggestions battering the public from the screen will act like drops of water that split a rock if continued long enough. The rock that they are trying to split is Americanism".

This group has also prepared a list of some of the more common devices used by the Communists to disseminate their propaganda. They include the smearing of the free enterprise system, the smearing of industrialists, presenting of wealth as evil, presenting of success as evil, glorification of failure, glorifying depravity, glorifying collectivism, smearing the independent man and belittling of American political institutions.

In addition to the above, this group has pointed out that it is the Communist aim never to show the Soviet form of government or Soviet policies in an unfavorable light. According to [redacted] and [redacted] only 25% of a screen story has to be written by a particular screen writer to obtain the screen credits for writing the screen play. Consequently other writers, according to these sources, particularly Communists, can work on a motion picture script and their identity would not become publicly known.

As an additional indication of the influence to which members of the Screen Writers Guild were subjected, the following quotation is being set out. This quotation was taken from the Hollywood Reporter dated August 20, 1946, and is a statement made by John Howard Lawson at a "Party Line Indoctrination Center" to a young group of student actors.

> "Unless you portray any role given you in a manner to further the Revolution and the Class War, you have no right to call yourself an artist or an actor...You must do this regardless of what the script says or of what the director tells you. Even if you are nothing more than an extra, you can portray a society woman in a manner to make her appear a villainess and a snob. And you can portray a working girl in such a way so as to make her seem a sympathetic victim of the capitalist system. It is your duty to do this at whatever studio you may find yourself employed."

In addition to the foregoing data, it must also be pointed out that the Communists' strategy and tactics included the use of the Aesopian language to disseminate and propagate their Communist ideologies. In other words, the Communists will use such words as Fascism or Democracy not in the same fashion as a true American. We understand as the meaning of Fascism, the type of government under Hitler and Mussolini, whereas the Communists in using the term Fascism mean any political action or word which is contrary to the Soviet Union. When we refer to a democratic government, we mean a true democracy as we have in the United States today, whereas the Communists in using the term democracy as applied to a form of government mean a government under the control of the State, free from capitalism and free enterprise which can only be possible in the Union of Soviet Socialist Republics. The use of this type of veiled propaganda utilized by the Communists may also be injected into motion picture films by the Communists and Communist sympathizers active in the writing and production of motion picture films.

Analysis of Motion Pictures Disclosing Communist Propaganda Therein

"KEEPER OF THE FLAME"

Released by Metro-Goldwyn-Mayer on February 5, 1943
Producer -- Victor Saville
Associate Producer -- Leon Gordon
Director -- George Cukor
Screen Play -- Donald Ogden Stewart
(Based upon a novel by I.A.R. Wylie)
Cast -- Starring Spencer Tracy and Katherine Hepburn

The author of the screen play, Donald Ogden Stewart, has been identified by Confidential Informant [redacted] former editor of the Daily Worker and associate of National functionaries of the Communist Party, as a Communist. In addition, Howard DeSilva, the actor, is a member of the supporting case of this film and he has been identified as a Communist in Section I.

Katherine Hepburn, according to [redacted] and [redacted] has been associated with Communist inspired or directed activities in the Hollywood area. [redacted] made available a portion of the script of this picture which is taken from the opening scene. Christine is played by Katherine Hepburn and Steve by Spencer Tracy. Immediately preceding the scenes depicted in this script, Christine was married to a successful doctor but let him go to his death by driving into a washed-out bridge when she could have prevented his death. Christine is attempting to explain to Steve why she let her husband go to his death:

"Steve: I can believe in you so much that you can't help yourself. You'll have to be what I believe you are.

"Christine: (softly) I have been wanting to talk to you since that first night you came. I can fight you no longer. (after a moment) I married a legend--a legend about a hero. I didn't know that at first. I worshipped Robert. Perhaps to worship anyone is to destroy them. Everybody worshipped him--no, the image of him, the image that had been carefully built up in people's minds, deliberately built up I now believe, built up with a terrible purpose. When I found out what that purpose was I had to destroy the image. No, I had to destroy the man to save the image. Yes, that was it.

"Steve: What terrible purpose?

"Christine: I didn't know it was terrible once. You heard his mother this afternoon.

"Steve: His mother is insane.

"Christine: But Robert wasn't. He really believed in Hitler's new order.

"Steve: Robert Forrest!

"Christine: He had come to despise the people who worshipped him--all of us. (as Steve looks at her) Yes, me too. We were all beneath him. I didn't know what had happened. I suppose I was a bit like

that myself. I believed in a few. Leaders. Rulers. And then, as Robert began to change, I saw the face of Fascism in my own home. Hatred. Arrogance. Cruelty. I saw what German women were facing. I saw the enemy.

"Steve: Robert Forrest.

"Christine: On the morning of the accident, I stole his keys, came here and opened this. (she moves to an enormous, specially-built filing cabinet) This what I found. (as she speaks, she throws open the doors of the cabinet and we see a well-ordered array of drawers, cubby-holes, etc., containing papers, long lists of alphabetically indicated documents) Here is the key to Robert Forrest's Fascist organization. (she presses a button and a secret drawer jumps out) Of course, they didn't call it Fascism—they painted it red, white and blue and called it Americanism. (she takes out an ominous bunch of stocks and bonds) These are the funds to see it through, (she hands a stack of unnegotiable bonds to Steve) a fantastic amount subscribed by a few men to whom money meant nothing any more, but who wanted political power and knew they could never get it by democratic means. (she takes a card from an index) Here are their names. (Steve takes the card, glances at it, puts it in his pocket. Christine turns back to the cabinet) But what really sickened me was the essence of their plan. Here are some articles -- (from a drawer she pulls out a stack of typed manuscripts) all ready for release, to stir up the little hatreds of the hole nation against each other. (she hands Steve the first article) This is the copy of an article to be used in an anti-Semitic paper attacking the Jews. (she hands Steve the second article) This was to be used in the Farmers Gazette to stir them up against the city dwellers. (handing him another article) Here is an article to stir up hatred against the Catholics..(she gives him still another article) This is anti-negro...(handing him another article) This is against trade unions..(she gives him still another page) This is a subtle appeal to the Klu Klux Klan.

Steve examines each of the papers as she gives them to him. She goes back to the cabinet and produces more evidence.

"Christine: This is an interesting list of newspaper editors who had either sought public office in vain or had sought to dictate who would occupy office, and because they didn't succeed believed that the people were a great, stupid beast.

(while Steve is glancing at this paper, she turns back and runs her finger over the card index in a long drawer as she speaks) These were men who served their country in the last war but who were failures in business, who again longed for the power of rank and the prestige of a uniform (she presses a button, which opens a spring door in the cabinet. She lifts out a small book) This contains the names and addresses of the men who were designated to be America's first storm troopers. (Steve's face hardens as he takes the book and shoves it into his pocket grimly) But what shocked me the most was the complete cynicism of the plan! Each of these groups was merely to be used until its usefulness was exhausted. Hates were to be played against hates. When one group seemed to be getting too powerful, it would be killed off with another group. And in the end all these poor little dupes who never realized to what purpose they were lending themselves would be in the same chains, cowed and enslaved, with Robert Forrest and his handful of power-thirsty henchmen cracking the whip."

Accordint to [redacted] who is [redacted] at Metro-Goldwyn-Mayer Studios, this is a good example of the negative approach and the indrect tactics used by the Communist writers in getting across the Communist Party line. He stated that in this script the writer has, in a veiled manner, attempted to make the audience believe that Fascism and Americanism are synonymous.

"THE MASTER RACE"

Producer -- Robert Golden
Writer and Director -- Herbert Biberman
Collaborators with Biberman -- Anne Froelich
Rowland Leigh
Cast included -- Morris Carnovsky
Lloyd Bridges

The Director and script writer, Herbert Biberman, is identified in Section I, of this memorandum, as a Communist. Anne Froelich, who collaborated with Biberman, is also identified in Section I of this memorandum as a Communist. Actors Lloyd Bridges and Morris Carnovsky have also been identified by most reliable and very delicate sources as Communists and their Communist connections are set out in Section I.

This picture was reviewed on February 14, 1945, by three Agents of the Los Angeles Office who were well schooled in Communist investigations and Communist Party propaganda. After reviewing this picture, they independently wrote reviews setting forth their opinions as to the Communist propaganda set out in the picture. A summary of their opinions is set out below.

In the first instance, the character, Colonel Von Beck, the German underground leader, was created and depicted as possessing all of the detested qualities attributed to the German race. The Major Phillip Carson, the American Army officer in charge of the liberated town of Kolar was depicted as a man and officer of very mediocre abilities. The British officer, Captain Forsythe, was depicted as being far below Major Carson in abilities and radiated weakness in all of his activities, whereas Lt. Adrei Krestov of the Russian Army was depicted as a superman in physical appearance and ability. He was shown as possessing ability to perform any type of task assigned to him and as being a real leader. A second example which appeared to contain propaganda was a series of scenes intended to give the impression that religious freedom exists in Russia. One of the scenes reflected that the young German officer was surprised to learn that religion was permitted in Russia. He appeared to be haunted by the vision of having thrown a hand grenade upon the alter of a church in the Ukraine. The main theme of the story was to establish unity of the United Nations in war and peace, which, of course, was the Communist Political Association line at the time this picture was produced. This is a praiseworthy theme, but it has particular significance when it is realized that the writer, Biberman, is a former active leader of the American Peace Mobilization in Hollywood and later, with the change in Soviet policy, called for all out unity.

"NORTH STAR"

Released by RKO Pictures, Inc. on October 14, 1943
Producer -- Samuel Goldwyn
Associate Producer -- William Cameron Menzies
Director -- Lewis Milestone
Author -- Lillian Hellman
Screen play -- Lillian Hellman
Cast: Starring -- Anne Baxter, Dana Andrews, Walter Houston, Walter Brennan, Ann Harding, Jane Withers

The author and writer of the screen play for this production, Lillian Hellman, has been identified by [redacted] Confidential Informant of the New York Office, as a Communist. In addition, Confidential Informant [redacted] of the Los Angeles Office has reported that Hellman is a high ranking Communist who has associated exclusively with known Communists and Communist sympathizers for the past 20 years.

Lewis Milestone, the Director, according to [redacted] has associated with known Communists and Communist sympathizers.

Also, in the supporting cast is Ruth Nelson, actress, who is identified in Section I as a Communist.

In conjunction with this picture, it should be pointed out that [redacted] the ex-secretary of Samuel Goldwyn, well-known motion picture producer, and presently the wife of [redacted] producer, indicated that she was closely associated with the detail involved in the production of this picture. She related that Samuel Goldwyn had attempted to delete much of the obvious propaganda which was originally injected into this film. However, he was unable to take all of it out. This source reported that in addition to the giving of a fictitious picture of the situation in Russia, the film portrayed the idea that collective farming was the only successful way to farm.

"PRIDE OF THE MARINES"

Released by Warner Brothers on August 7, 1945
Producer -- Jerry Wald
Director -- Delmar Daves
Author -- Roger Butterfield
Screen play -- Albert Maltz
Adaptation -- Marvin Borowsky
Cast: Starring -- John Garfield
Eleanor Parker

Albert Maltz, writer of the screen play has been identified in Section I as a Communist. In addition, John Garfield, leading actor in the motion picture, has been identified as a Communist.

According to [redacted] Jack Moffitt, who wrote a review of this film in the Hollywood Review of September 10, 1945, is alert to the Communist tactics in the motion pictures and admitted this picture which was entertaining and well done, had Communist propaganda injected into it by the author. The following quotation is taken from Moffitt's article:

"Unfortunately, the soap box hasn't been completely eliminated. In one sequence Mr. Daves and Mr. Maltz have dragged the old Party Line into their love story about as gracefully as if they were

lugging a dead bear up a flight of stairs into a boudoir. They say everything they can think of to provoke doubts concerning representative government and the free enterprise system. Employers are accused of everything from racial prejudice to a conspiracy to scuttle the G.I. Bill of Rights. The screen should be used as a forum for public discussion. But there is a great deal of difference between honest argument and biased propaganda. There should be, as Justice Oliver Wendell Holmes once put it, 'A free trade in ideas' so that the public can choose what is best in 'the competition of the open market'. That is the theory behind the American constitution. In the scene I refer to, many accusations are hurled which the other side gets no chance to answer. It represents, not a discussion, but a monopoly of ideas."

"SONG TO REMEMBER"

Released by Columbia Pictures, Inc., January 8, 1945
Producer -- Louis F. Edelman
Director -- Charles Vidor
Author -- Ernst Marischka
Screen Play -- Sidney Buchman
Cast: Starring -- Paul Muni
Merle Oberon
Cornel Wilde

The author of the screen play, Sidney Buchman, a well-known screen writer, has been identified in Section I of this memorandum as a Communist.

[redacted] made the following remarks with regard to Communist propaganda injected into this picture, "Song to Remember":

"This motion picture represents a subtle complete distortion of historical facts. It deals with the life of Chopin. Chopin escapes from Poland and works in the underground against Russia during the revolutionary period in 1917. He further flees to Paris where he becomes acquainted with a rich woman who feels sorry for him because he is poor and ill. She takes him in and encourages him to study and compose music so that he may make something of himself and gain material wealth. Chopin's friends from Poland contact him and ask him to stop his work of composing and go on a tour and collect money which is to be donated to the people for the people's causes. They accuse him of being selfish.

"The rich woman who befriended Chopin is pictured as very evil. The picture deals much with the individual rights as against the rights of the masses. Chopin is convinced he must go to work for the people so he gives up his desire to carry on his work from Paris and goes on a tour where he becomes more ill and finally dies.

"The chief propaganda in addition to the above is that the man has no rights for himself but should live for the people and particularly persons of prominence like Chopin should even give his life for the masses so as to lead inspiration for them instead of gaining fame or glory for himself."

According to Mrs. [redacted] formerly associated with RKO Studios who is an independent writer and producer, Artur Rubinstein, the well-known pianist was known to have protested to Harry Cohen, head of Columbia Pictures due to the fact that the production distorted the fact. Cohen informed Rubinstein that very few of the American people would know the difference and he thought the picture would make money.

"THE BEST YEARS OF OUR LIVES"

Released by Samuel Goldwyn through RKO Pictures, Inc. On December 25, 1946

Producer -- Samuel Goldwyn
Director -- William Wyler
Screen play -- Robert Sherwood
(From the novel Glory for Me by Mackinlay Kentor)
Cast: Starring -- Myrna Loy
Frederic March
Dana Andrews

According to [redacted] the writer of this screen play, although not known to be definitely a Communist, was one who associated with them and frequently gave them aid and comfort. It was pointed out by these individuals that this was a good example of a picture in which the screen credits did not reflect any outstanding or well-known Communists as associated with the production of the picture but it was believed by these individuals that the script was "dressed" by Communist writers who did not receive screen credits. According to [redacted] Howard Koch had done some of the work as a writer on this script. Koch is believed by [redacted] to be a Communist.

[redacted]

[redacted]

Frederic March, one of the starring actors in this play, has been identified by Confidential Informant [redacted] as a Communist.

Roman Bohnen and Howland Chamberlain, both of whom are identified in Section I of this memorandum as Communists, were included in the supporting cast.

The publication "Plain Talk," in the April, 1947, issue, carried an article written by William Markham in which Markham pointed out that this picture contained Communist propaganda which was subtly injected into the film. It was referred to as a masterpiece of "subversive half-truth."

[redacted] Paramount Studios, in discussing the picture "The Best Years of Our Lives," stated the picture portrayed the upper class in a bad light. He recalled that the banker was portrayed as a mean, avaricious individual. One scene which [redacted] discussed as illustrating his point occurred when Frederic March went to see his boss, the banker, to tell the latter that he, March, had made a loan to a GI. Once March turned away, the banker's face changed and he registered disapproval of the former's action. This tended to show the banker as a mean individual. In the picture, according to [redacted] March attacked the banker at a public meeting, which tends to give the audience the impression that bankers as a class are evil. [redacted] related that other unnecessary "stuff" was also put in.

William Z. Foster, national leader of the Communist Party, USA, held a meeting on September 10, 1947, in a Los Angeles Hotel with California State Secretary William Schneiderman and Los Angeles County Communist Party Chairman Ned Sparks. Agents of the Los Angeles Office [redacted] heard Foster, in speaking of current motion picture productions, state with regard to the motion picture "The Best Years of Our Lives," "That was real stuff." He referred to this picture as well as "The Farmer's Daughter" and "Crossfire," which are also discussed in this Section, by stating, "They are standing them on their ears." Foster indicated that all three of these pictures were very fine productions.

"IT'S A WONDERFUL LIFE"

Released by RKO Pictures, Inc. on December 19, 1946.
Producer — Frank Capra
Director — Frank Capra
Screen play — Frances Goodrick, Albert Hackett, Frank Capra
Cast: Starring — James Stewart
Donna Reed
Lionel Barrymore

According to Informants [redacted] and [redacted] in this picture the screen credits again fail to reflect the Communist support given to the screen writers. According to [redacted] the writers Frances Goodrick and Albert Hackett were very close to known Communists and on one occasion in the recent past while these two writers were doing a picture for Metro-Goldwyn-Mayer, Goodrick and Hackett practically lived with known Communists and were observed eating luncheon daily with such Communists as Lester Cole, screen writer, and Earl Robinson, screen writer. Both of these individuals are identified in Section I of this memorandum as Communists.

With regard to the picture "It's A Wonderful Life", [redacted] stated in substance that the film represented a rather obvious attempt to discredit bankers by casting Lionel Barrymore as a "scrooge-type" so that he would be the most hated man in the picture. This, according to these sources, is a common trick used by Communists.

In addition, [redacted] stated that, in his opinion, this picture deliberately maligned the upper class, attempting to show the people who had money were mean and despicable characters. [redacted] related that if he had made this picture portraying the banker, he would have shown this individual to have been following the rules as laid down by the State Bank Examiners in connection with making loans. Further, [redacted] stated that the scene wouldn't have "suffered at all" in portraying the banker as a man who was protecting funds put in his care by private individuals and adhering to the rules governing the loan of that money rather than portraying the part as it was shown. In summary, [redacted] stated that it was not necessary to make the banker such a mean character and "I would never have done it that way".

[redacted] recalled that approximately 15 years ago, the picture entitled "The Letter" was made in Russia and was later shown in this country. He recalled that in this Russian picture, an individual who had lost his self-respect as well as that of his friends and neighbors because of drunkeness, was given one last chance to redeem himself by going to the bank to get some money to pay off a debt. The old man was a sympathetic character and was so pleased at his opportunity that he was extremely nervous, inferring he might lose the letter of credit or the money itself. In summary, the old man made the journey of several days duration to the bank and back with no mishap until he fell asleep on the homeward journey because of his determination to succeed. On this occasion the package of money dropped out of his pocket. Upon arriving home, the old man was so chagrined he hung himself. The next day someone returned the package of money to his wife saying it had been found [redacted] draws a parallel of this scene and that of the picture previously discussed, showing that Thomas Mitchell who played the part of the man losing the money in the Capra picture suffered the same consequences as the man in the Russian picture in that Mitchell was too old a man to go out and make money to pay off his debt to the banker.

"THE FARMER'S DAUGHTER"

Released by RKO Pictures, Inc., on May 6, 1947
Starring: Loretta Young
Joseph Cotten
Ethel Barrymore

[redacted] an independent writer and producer, previously referred to in this section of the memorandum, related that the Communist propaganda in this picture was undoubtedly condoned by Dore Schary, producer, whom [redacted] knows personally and with whom she has had numerous arguments concerning the Communist form of government. Schary, according to [redacted] instructed at the People's Educational Center, a Communist influenced school previously discussed in this memorandum. According to Informant [redacted] Schary has been a close follower of the Communist Party line for a considerable number of years. In referring to the picture, [redacted] stated in substance that it was an obvious attempt to belittle present Congressional form of government in this country.

William Mooring, in an article entitled "From the Hollywood Sets" appearing in the National Catholic Monthly magazine issue of August, 1947, stated with regard to the picture, "The Farmer's Daughter", the underlying effect of the film, viewed as one of the steady diets of such things, is to throw mud at the political factions known to oppose Communism, and furthermore, at the same time without naming the "Progressive" Party whose politics it upholds. It leaves with us the thought that only those who, like the farmer's daughter, believe in the naturalization of the banking system and other familiar tenets of Communism, are honest or humanitarian.

[redacted] in referring to this picture, advised that he did not believe it contained any direct Communist ideology. He stated it exposed the crooked dealings of the upper class in politics and that it showed the complete control by political methods of a wealthy family in a community. [redacted] stated that it was tempered, however, and that this family was not shown as a vicious one.

"CROSSFIRE"

Released by RKO Pictures, Inc., June, 1947
Producer -- Adrian Scott
Director -- Edward Dmytryk
Screen play -- John Paxton
(Adopted from novel "The Brick Foxhole")
Starring: Robert Young

The producer of this picture is Adrian Scott and the Director Edward Dmytryk, both of whom are identified in Section I of this memorandum as Communists.

According to Informants [redacted] and [redacted] this picture is a good example in which the racial angle has been unduly emphasized. In a report prepared by the Southern California Motion Picture Council, Inc., which is a known non-commercial, non-political, and non-sectarian group of organizations which furnish representatives to review motion pictures as they are released and make certain recommendations, the following information is disclosed concerning "Crossfire":

> "This picture is near treasonable in its implications and seeming efforts to arouse race and religious hatred, through mis-leading accusations; the use of a drunken, mal-adjusted soldier to typify our courageous service men and the use of minority groups to arouse suspicion and sympathy. This country was founded for religious freedom and has ever been the haven of security for the oppressed and persecuted of all nations. Here they have found peace, security and prosperity under just and equitable laws. Any effort to arouse class consciousness or antagonism is un-American; morally unsound; a perversion of facts and a seeming effort to create pernicious propaganda against unity and peace. It could have been a great picture, had the message of love instead of hate been consummated but it missed the mark, because one group was presented as intollerant, cruel and murderous, when all classes involved were to blame. The technical qualities are excellent. The photography is unusual. The opening scenes and music, which was impressive throughout, create an atmosphere of impending doom. The story, a complex murder mystery, involves four service men, Keeley, Montgomery, Mitchell, Floyd and Samuels, a Jew. The picture is socially and morally unsound and cannot be commended for any audience."

[redacted] President of this organization, stated that in this picture one race is placed against another. [redacted] has advised with regard to this picture that certain of the speeches made by the actors were changed on the set and did not show up in the script. Specifically, he stated that a speech made by Robert Young in which he stated, "Jews have been killed, Catholics have been killed, that is the history of America", was altered on the set by the addition of the last phrase "that is the history of America".

It is of interest to point out that the Communist newspaper, the Daily Worker for August 31, 1947, in the column entitled "The Movies" by Harold J. Salemson, indicates that the Daily Worker has taken the stand that the picture "Crossfire" is "a fine document against intolerance....It seems to us that the unconscious and semi-conscious anti-semitics are reacting very violently. The film MUST be hitting its mark..."

"BRUTE FORCE"

Released by United Artists, July, 1947
Producer -- Mark Hellinger
Director - Jules Dassin
Screen play -- Richard Brooks
Starring: Burt Lancaster
Hume Cronyn
Charles Bickford

The director of this production, Jules Dassin, has been identified as a Communist in Section I of this memorandum.

Life Magazine dated August 11, 1947, in reviewing this picture pointed out that it was a picture with some good acting in it but "less praiseworthy is a turn about moral code which portrays each representative of law and order almost as a case history of depravity, while all the law breakers seem like real nice fellows". A review made by the California Congress of Parents and Teachers of Los Angeles, California, in the publication "Unbiased Opinions" reflected the following information concerning the film.

> "The characters portraying the officers are as follows: the Captain of the guard is a Hitler type; the warden is a weakling holding on for retirement; the prison doctor is a humanitarian who can endure the suffering he sees only by using drink as a narcotic."

The review in this periodical by the California Federation of Business and Professional Clubs, states in part as follows:

> "Socially, it is insidious for sympathy, (it) is directed toward criminals while officers pledged to uphold the law are presented as cruel, vicious, and sadistic."

[redacted] a confidential source of the Los Angeles Office who is an independent motion picture producer releasing through Universal-International Studios, reported that during the making of "Brute Force", Jules Dassin, the director, attempted to insert a scene which in [redacted] opinion was Communist propaganda. Dassin intended showing negroes and whites occupying the same cells and intended depicting some sort of strife between the races. According to [redacted] this plan of Dassin was contrary to established prison regulations and practices as explained by his technical director. [redacted] related he had a conference with Dassin, instructing him to throw out this scene and to follow his instructions specifically as to the relationship between the white and negro races.

"MISSION TO MOSCOW"

Released by Warner Brothers, May, 1943
Producer — Robert H. Buckner
Technical Director: Jay Leyda
Screen Play — Erskine Caldwell
Author — Joseph E. Davies

"Mission to Moscow", a Warner Brothers release of May, 1943, was produced by Robert H. Buckner. Buckner was a former correspondent in Moscow of the "London Daily Mail". According to [redacted] he selected J. Leyda to act as technical director for the picture. Leyda had been in Moscow at the same time as Buckner where he had been connected with the Bureau of Revolutionary Writers of the Soviet Motion Picture Industry. Leyda is identified in Section I of this memorandum as a Communist. He was also active in the League of American Writers, a Communist front group.

[redacted] has related that the actual writer of the screen play "Mission to Moscow" was Erskine Caldwell. Caldwell has been a member of the League of American Writers for many years. He also made several trips to the Soviet Union. At one time, he was associate editor of "Soviet Russia Today", a Soviet propaganda publication. Prior to August, 1939, he was in favor of a collective security. During the life of the Hitler-Stalin Non-Aggression Pact, he supported the program of the American Peace Mobilization and openly opposed Lend-Lease and Selective Service. After June 22, 1941, which was the date that the Soviet Union was invaded by the Nazis, he called for all-out aid to Britain, Soviet Russia and China.

The picture, "Mission to Moscow" is based upon the book, "Mission to Moscow" written by former United States Ambassador to Russia, Joseph E. Davies. The pro-Soviet propaganda disseminated through this picture was so obvious that it was criticized by numerous newspapers on these grounds. Informant [redacted] related the picture caused a controversy which resulted in the Communist Party's changing its technique of inserting Communist propaganda into motion pictures.

"CASS TIMBERLANE" -
Written by — Donald Ogden Stewart

Donald Ogden Stewart has been identified by Confidential Informant [redacted] of the New York Office as a Communist. According to Informant [redacted] Stewart has been affiliated with the Communist element in the

motion picture industry for many years. [redacted] related that the captioned film is an example of distortion of facts. He related that the script deals with the "country club set" attempting to get government war contracts. Considerable effort on the behalf of this group was expended to maneuver Judge Timberlane out of town as he is represented as being an honest Judge, the inference being that there are dishonest judges and this one was an exception. [redacted] related that furthermore this judge was pictured as a State judge when in reality a judge dealing with war contract cases should have been a Federal judge. Also this judge would have disqualified himself in connection with the trial in question.

According to [redacted] this picture, which has not as yet been released, is to be made available to the public in the immediate future.

"BUCK PRIVATES COME HOME"

Screen play -- Frederick Rinaldo
Starring -- Bud Abbott
Lou Costello

The screen writer, Frederick Rinaldo, has been identified in Section I of this memorandum as a current member of the Communist Party in the Los Angeles area.

According to [redacted] in the picture "Buck Privates Come Home", one scene portrays a party given for a General in the Army whereas intermingling scenes disclose an enlisted man on KP duty making the audience unnecessarily class conscious. In other scenes he depicts an enlisted soldier who remarks he is unable to go to the nurses quarters and makes the statement that enlisted men cannot go out with officers, the nurse in this case being an officer.

"TIME OF YOUR LIFE"
Screenplay -- William Saroyan
Producer -- James Cagney

This picture is cited as an example of the rejection of anti-Communist propaganda, which was displayed at a session of the Arts, Sciences and Professions Conference of the Progressive Citizens of America held on thought control at the Beverley Hills Hotel on July 12, 1947. This meeting was attended by an Agent of the Los Angeles Office who related that the session was dominated by known Communists with the key-note address given by John Howard Lawson, Communist screen writer identified in Section I.

The last speaker at this meeting was Paul Draper, a well-known dancer, who discussed the captioned production. Draper stated that while reading the script he noted that it was to depict a play during the life of the Hitler regime and that his script required him to say a line which ridiculed Hitler and had the effect of calling Hitler the most serious menace of the day. Draper stated he realized that the comment concerning Hitler could have been written in Hitler's time and realized that the script should be revised. He related he asked the director, whose name he did not give, as to what line should be substituted for this line concerning Hitler. The director told Draper to substitute the name of Stalin for Hitler. Draper indicated that he realized the significance of such a statement and said he could not say such a line in the movie. He then commented to the audience that he had a great ambition to dance in the Soviet Union and the Balkans at some future date.

"BODY AND SOUL"

Released by Enterprise Productions

Producer -- R. B. Roberts
Director -- Robert Rossen
Screen Play -- Abraham Polonsky
Cast: Starring -- John Garfield
Lili Palmer
Anne Revere

The director, Robert Rossen, has been identified as a member of the Communist Party in Los Angeles. His Communist connections are set out in Section I of this memorandum. The screen writer, Abraham Polonsky, has also been identified as a Communist and his Communist connections are set out in Section I.

The cast includes John Garfield, who has been identified by Confidential Informant [redacted] as a Communist, and Anne Revere, who also has been identified as a Communist and her Communist connections are set out in Section I of this memorandum.

[redacted] who reviewed the picture "Body and Soul," stated that it deals with the prize fight racket and as far as Communist propaganda is concerned, he did not believe it was "as hot as others" he had seen. He related, "It portrays the rich and successful man in a bad light and the finest character of them all is a colored fighter." The colored fighter is managed by a dishonest promoter and is maneuvered into a position where he fights a bout with a clot on his brain and is killed. The manager, according to [redacted] "knows it will kill him and in the picture uses the line 'so what, it's business.'"

In bribing various fighters, [redacted] related, the white man takes the bribe and the negro refuses $60,000 to throw a fight, portraying the negro in a fine light, which, according to [redacted] is the principal form of propaganda in this picture. The negro fighting [redacted] injured knowing that he is injured and his manager knowing that it may be his death as well as the negro refusing a bribe while the white man accepts it shows the negro as a noble character and sympathetic character while the successful promoter is shown as an unscrupulous, dishonest, heartless individual.

"ANOTHER PART OF THE FOREST"

Presently in production at Universal-International Studios

Producer — Jerry Bresler
Director — William Gordon
Screen Play — Lillian Hellman
Screen Adaptation — Vladimir Pozner
Cast: Starring — Frederic March
Florence Eldridge

The screen play of the above picture was written by Lillian Hellman, whom [redacted] has described as a Communist. In addition, the cast stars Frederic March and Florence Eldridge, March's wife. [redacted] has also identified March and his wife as Communists.

With regard to Lillian Hellman, Confidential Informant [redacted] of the Los Angeles Office in 1944 stated that she was a high-ranking Communist who had associated exclusively with known Communists and Communist front organizations for at least twenty years. In this connection, it should be pointed out that Informant [redacted] is a former member of the Communist Party in Los Angeles.

According to [redacted] this story deals with "the most degenerate characters I know." He related that the story has to do with a Southern family living in a period immediately following the Civil War. The father has made considerable money by profiteering during the war which has resulted in continuous squabbles over money between him and his family. [redacted] related that the story deals with the reconstruction period and portrays the Southern aristocracy as a degenerate and ignorant class.

[redacted] reviewed the script for this picture and has made the following remarks:

"This script as a whole, in story, theme, intention, and implication, is most certainly propaganda for Communism - or, more specifically, it is vicious propaganda against the capitalist system.

"The story presents a family of monsters in a small Southern town in the year 1880. All the members of the family are unspeakably depraved (except the mother, who is insane) and indulge in every possible kind of villainy, including incest. They are shown in a manner which implies that they represent a rising new social class - the businessmen.

"The sole motive of the family is greed for money. The father got his start by alleged 'profiteering' during the Civil War and by betraying Confederate soldiers to the Union Army for a financial reward. (He led Union soldiers to a Confederate camp, with the result that 27 young Confederates were slaughtered in their sleep - not a very flattering incident for the Union Army, incidentally.)

"The father, the two sons and the daughter now spend all their time lying, cheating, double-crossing, blackmailing one another and everybody - in order to get money. The pursuit of money is made to appear evil and sickening - and the audience is left with the impression that money can be obtained only by such methods, that these are the only kind of people who can become rich. This is not said explicitly, but it is implied very forcefully - because there is not one line of dialogue, not a single reference to any honest method of acquiring wealth. The Hubbards are not presented as a freak family of scoundrels. They are presented, by implication, as <u>the</u> rich.

"All the other characters of the story, everybody in the town where the action takes place, are poor, ruined by the Civil War. The Hubbards are the only rich in the midst of general devastation. If there are any other kind of rich people in the town, the story never mentions them.

"There is not a single 'good' or actually sympathetic character in the whole story. As sole contrast to the Hubbards, there are only some ruined Southern aristocrats, who are futile, helpless and stupid - such as the stuffy John Bagtry and the half-witted Birdie. These are presented as the only honest people and are placed in the position of 'sympathetic' characters - yet here is what they stand for:

"<u>Pages 101-102:</u>

BIRDIE

'John wants to go to Brazil right now.
The radical people down there are trying to
abolish slavery, Mr. Hubbard, and ruin the

"'country. The planters have been looking for Confederate officers so John will be able to fight again for his ideals.'

MARCUS
'Why don't you choose the other side? Every man needs to win once in his life.'

JOHN
'I don't like that way of saying it. I fight for a way of life.'

"Here it is clearly driven home that John is not just a character in a story, but the representative of a 'way of life.' The only representative of the other, new 'way of life' which has defeated him, the representative of the capitalistic North as against the feudal South, the accomplice of the Union Army - is Marcus Hubbard (and his vicious children). No, Marcus is not just a villain - he is the symbol of the new economic order. This is stressed explicitly on page 102, where Marcus says to John:

MARCUS
'Well, I disapprove of you. Your people deserved to lose their war and their world. It was a backward world, getting in the way of history. Appalling that you still don't realize it.'

"The political message of the picture is certainly appalling. It tells people in effect, that the course of American history consisted of a slave system which was replaced by something still worse, by the rise of capitalism - as exemplified by Marcus Hubbard. America had nothing to offer - except a choice between the 'ideals' of John Bagtry and the modern world of the Hubbards.

"This is not left merely to implication. It is stressed in a conversation between the two subhuman Hubbard sons, when Ben, the oldest, takes over his father's fortune through blackmail and looks forward to a brilliant financial future for himself.

"Pages 155-156:

BEN

'Big things doing all over the country. Railroads going across, oil, coal.'

"OSCAR

(Eagerly)
'Think we got a chance to be big rich, Ben?'
Ben smiles.

"Here you have the filthy, contemptible implication that the magnificent progress of American industry in the last 19th century, the great spurt of productive energy unequalled in history, the 'railroads, oil and coal' were created by or for the profit of men such as Ben and Oscar!

"If the audience took this picture seriously, they would go out of the theater and murder the first person wearing a mink coat. The only thing to prevent this, will not be the authors' intention, but the lurid preposterousness of the story. The nondiscriminating, however, will leave the theater with a good charge of hatred and indignation against the rich, the businessmen and the American system as a whole.

"On page 119, Marcus Hubbard describes his past as follows:

MARCUS
'At nine years old I was carrying water for two bits a week. I took the first dollar I ever had and went to the paying library to buy a card. At fourteen I was driving mules all day and most of the night. But that was the year I learned my Greek, read my classics, taught myself —'

"This is a fairly subtle point, and the audience might safely miss it, but this passage is a parody on the life story of a self-made man. If Marcus Hubbard were intended to be taken as a plain criminal, he would have been shown spending his youth in reform schools or indulging in petty larcenies. But no, he is given the standard biography of a hard-working, ambitious self-made man. Only Communists would sneer at and discredit the kind of effort Hubbard claims to have made in order to rise and educate himself.

"On page 44, Hubbard's wife explains how he made his money during the Civil War:

LAVINIA
'People were dying for salt, and I thought it would be a kindness to run the blockade and bring it to them....Only I didn't think he would be asking eight dollars a bag for it - a tiny little one pound bag. Making money out of other people's misery!'

"Most people are quite confused on what constitutes war profiteering - so it is a standard Communist practice to denounce legitimate capitalist

"methods in the guise of denouncing 'war profiteering.' By the proper definitions of a free economy, only dishonesty in obtaining or executing government contracts can be classified as 'war profiteering.' The activity denounced in the above dialogue - a man running a blockade and making a profit on a product which he alone is able to supply - is not profiteering, and is not reprehensible. People were not forced to buy his product, they needed it desperately, and there is no definable limit to how much profit a man may or may not make. The mere conception of limiting profit is a collectivist idea. In a free economy, profit is established by supply and demand - and nothing else whatever.

"Such a line as the suggestion that somebody should run a blockade out of 'kindness' is economic demagoguery of the worst kind. Neither 'Kindness,' nor 'noble intentions,' nor altruistic motives can produce goods or pay for them. Somebody has to produce them and somebody has to pay. It is this mixture of 'kindness' with economics that is the sure sign of someone preaching a Communist economy.

"The line 'Making money out of other people's misery!' is practically a bromide of the Communist propaganda machine. If such a slogan is repeated often enough and people actually accept it, it would justify any hungry bum in looting any grocer, because the grocer, too, could be defined as making money out of the bum's misery. The implication here is that it is evil to make money on something which others need. Since nobody buys anything unless he needs it, the further implication is that all profitmaking business is evil.

"Page 111, More of the same disgusting tripe:

LAURETTE
'— you got rich, bringing in salt and making poor, dying people give up everything for it. Right in the middle of the war, men dying for you, and you making their kinfolk give you all their goods and money!'

"Page 110, Marcus-Hubbard says about his son:

MARCUS
'And he steals a little. Nothing much, not enough to be respectable.'

"This may be just a wisecrack - or it may imply that you have to steal a lot in order to become respectable in our society."

[redacted] also read the script and stated as follows:

"'The Children's Hour,' 'The Little Foxes' and now this. Three in a row dealing with the most degenerate characters I know. 'The Children's Hour' was a great picture, but made you sick at your stomach. 'The Little Foxes' - you wanted to go out and brush your teeth after you saw it. It was diseased; every character in it was diseased, and yet it was beautifully written. This script is beautifully written, and every character in it is diseased. There is no character here that has any virtue unless it be the mother who was sick-minded, with the exception of three negroes, the three servants in the house. When they appear they are bright and good.

"This picture deals with the South in 1880. It starts with a celebration of a kind of Memorial Day for 20 young Confederates who were murdered, massacred by the Union Army because someone led them to the place where the men were camping and it had never been known who led them. Well, the story develops that it was the rich man of the town today who led the Army to the hiding place. His name is Marcus; he is a money lender and owns the store and lends money at tremendous rates; he is either a Greek or he likes Greeks; he is always reading Aristotle. The mother is a weak, frightened woman, Lavinia, as we first see her, and she is nervous and jumpy and comes down to pray at this field and her husband has forbidden her to go to it. This fine young colored girl gets her in time to bring her back to the house because her husband is a martinet. There is a character of a fine decent Northern money lender who comes down to loan money at 7 per cent and not the 10 and 15 per cent that Marcus has been charging, and the Ku Klux Klan, of which the younger son of Marcus is a member, rides him down and beats him up. The suggestion here was that his father had ordered him to do it because he tried to get money from his father for the act.

"Regina, the younger sister, and daughter of Marcus, has been sleeping with one of the young Confederate men with whom she is in love who does not love her, and the elder brother plots against that situation in order to mix it up because he wants the sister to marry another young rich man. The Southern boy does not have any money. The brother wants his sister to marry a rich man instead of a poor one.

"It is a completely diseased group mentally and morally. The family attitudes and life are beyond belief when you read it, however, every character is believable because it is so finely done; that is to say, it is the same in all three plays. The characters are as believable in this play as they were in 'The Little Foxes' and 'The Children's Hour' because they are so magnificently drawn; because the woman is a magnificent writer."

The author, in portraying the characters, as has been stated above, showed them to be a completely degenerate lot. [redacted] said:

> "They are the same people we met in 'The Little Foxes,' decayed gentry. Oscar, the second son of Marcus, is going to marry a little chippy that he calls one of the lower class, a little dance hall girl. The father answers: 'Some people are democrats by choice and some by necessity.' Ben, one of the brothers, tells his sister, in speaking of his father - 'Go up to him Regina, put your arms around him. Lie to him like you always do;' and in talking about his daughter's lover, Marcus epitomizes him as follows: 'A dead man, a foolish man from an idiot world, a man who wants nothing but war, any war, just a war; a man who believes in nothing and never will.'"

This line, according to [redacted] portrayed antiwar propaganda. [redacted] considered it significant that "all the children hate each other; the line occurred 'John wants to go to Brazil right now. The radical people down there are tying to abolish slavery and ruin the country. The planters have been looking for Confederate officers, so John will be able to fight again for his ideals.'" [redacted] stated that this gave him the opinion that this character wanted war anywhere at any time.

The speech on page 102 saying "Your people deserved to lose their war and their world. It was a backward world, getting in the way of history" was, according to [redacted] Communist propaganda. Other Communist propaganda lines, according to [redacted] was a speech on page 111 when a character named Lorette said: "How you got rich, bringing in salt and making poor, dying people give up everything for it; right in the middle of the war, men dying for you and making their kinfolk give you all their goods and money."

[redacted] considered the following line Communistic propaganda when Marcus, speaking of his son, said: "He steals a little. Nothing much, not enough to be respectable."

[redacted] further said, "The only characters there that are decent are the negroes and the insane mother." One incident was portrayed wherein none of the members of the family remembered the mother's birthday but the three negroes appeared in the scene in the midst of a family quarrel, carrying a cake which they had baked, showing that they were the only persons in the house who remembered the mother's birthday.

[redacted] considered significant the following incident in the script when the elder son returned home: He tells the negro to carry his suitcase upstairs, whereupon Marcus says: "Take your valise to your room. It is not seemly for a man to load his goods on other men, black or white."

[redacted] saw Communistic propaganda in the following line of the father: "Though ignorance becomes a Southern gentleman, cowardice does not." And in speaking of his sons, Marcus says: "My eldest, a penny-grubbing trickster; my second, a proud illiterate." The scene wherein Colonel Isham, who represents the best people in the town, accepts bribe from Marcus because the Ku Klux Klan rode down and injured a waiter, is propaganda because it portrays the entire community as rotten and penurious. [redacted] summarized this picture by saying: "It is as straight a piece of propaganda as you could have for poisoning the mind against successful people."

With reference to the reviews and comments of [redacted] and [redacted] it should be pointed out that they have vehemently requested that the Bureau keep confidential their identities as well as other individuals who review scripts for the Bureau. It is significant to point out that the scripts were obtained by the Los Angeles Office from reliable contacts at Universal-International and Paramount Studios who would be greatly embarrassed if it became known that the scripts were read by anyone connected with another studio. These scripts are considered as sacred property to the individual studio, and it is very difficult to get them for review.

(October 2, 1947 to February 5, 1948)

Analysis of Motion Pictures Disclosing Communist Propaganda Therein

One of the pictures which was being "shot" at Universal International Studios during October, 1947, was "All My Sons" written by Arthur Miller and screen collaboration by Chester Erskine. A reliable confidential source who is now deceased, [redacted] stated that in his opinion this script contained Communistic propaganda. The final script which was obtained by [redacted] of Universal Studios, who has requested that his identity be kept most confidential, was then reviewed by [redacted] although previously identified in this memorandum has also requested that her identity be maintained confidential. [redacted] remarks concerning this production are set out below:

"All My Sons"
(Final Shooting Script, Sept. 11, 1947)
Universal-International Pictures

"This story is the product of a thorough-going Collectivism. It presents two basic tenets of the real Collectivist philosophy: that man has no right to exist for his own sake, and that all industrialists are criminal monsters.

"This is pernicious political propaganda, the more pernicious because it deals with fundamentals and never refers to politics as such nor to any political issue of the moment. There is no mention of Communism by name nor of Soviet Russia. But what the play accomplishes is to tell the audience that capitalism is a horrible evil and that a man's concern for himself or his family is a form of depravity.

"The story is about a small town industrialist who sells defective airplane parts to the Army during the war and causes the deaths of twenty-one pilots in plane crashes. He manages to frame his partner for the crime and gets himself exonerated, while his partner goes to jail. He tries to hide his guilt from his son, but when his son discovers it, the father commits suicide.

"The technique employed here is one used very frequently in stories written by Reds; the plot, ostensibly, deals with the evil of making money through fraud; but the whole piece is slanted and twisted into an indictment of money-making as such; under guise of denouncing 'dishonest greed', the story denounces honest profit and all profit.

"Joe Keller, the villainous industrialist, is not presented as a freak, an exception or a plain criminal—but as the typical representative of all industrialists.

"Not a word is said in the entire screenplay about the existence of any other kind of industrialist. There is not a single reference to the magnificent performance of American industrialists during the war, to the miracles of production which they achieved, which supplied the whole world and which won the war. No, the impression left by this play is that all American industrialists were greedy monsters who sold defective munitions for the sake of making profits, that profits cannot be made in any other way, and that American boys lost their lives because of the capitalists' greed. How we won the war and where did our munitions come from, if such was the case, is not explained.

"It is important to note that in all the actual cases of war frauds involving defective munitions (such as the cases that made newspaper headlines recently), the men involved were not professional, established industrialists, but fly-by-nighters and shiftless speculators; they were men with political pull who got government loans and went into war production temporarily, as a racket. If the intention of this play were merely to expose a war profiteer—and not to damn the capitalist system—the wicked industrialist would have been presented as some such racketeer.

"But that is not the way Joe Keller is presented. He is not a shady character—he is a solid, respectable member of the community. He is not a drifter or speculator—he is a self-made industrialist who built his factory and established his business through his own effort, hard work and competence. This point is stressed throughout the play deliberately and repeatedly. There are innumerable references to Joe's technical ability. A great emphasis is laid on the fact that the workers in his factory have coined a slogan of their own—'If you want to know, ask Joe,' because Joe always knows what to do about any technological problem, when everyone else is stuck.

"This sort of characterization is a smear on the best type of American industrialist—the self-made man. To my knowledge, there is no case of this sort of industrialist putting out defective materials, in war, in peace or at any time; the creative industrialist is as proud of the integrity of his product as an artist.

"The propaganda effect achieved by Joe Keller's characterization tells the audience that his crime is not the result of his personal viciousness, but of his position as an industrialist, that it is an unavoidable consequence of the capitalist system.

"This is not left merely to implication, but is made explicit in the climax, where the whole thesis of the play comes through clearly. When his son corners him, Joe Keller confesses his guilt—and gives the following explanation (Page 107):

Joe

> "'I'm in business—a man is in business—a batch of bad cylinders, and you're out of business. Out of business! You don't know how to operate, they tell you—your stuff is no good. They close you up—tear up your contracts. What's it to them? You lay forty years into a business, and they knock you out in five minutes. What could I do? Let them take forty years? Let them take my life away?'

"THIS is the whole and only explanation for Joe's crime given in the entire play. On the face of it, it is merely plain nonsense, written by some sophomore who knows nothing about business and has never been inside a factory. Why would one batch of bad cylinders put an established manufacturer out of business? How? Who are the 'they' referred to? How would 'they' close him up, and why? How can a business built in forty years be destroyed in five minutes?

"None of this is explained. But it is precisely the loose nonsense that serves the purpose of propaganda: to an uneducated, unthinking audience, this speech conveys the impression that such is the normal course of all American business. It is not the speech of a crook or a criminal talking about a racket. It is the speech of a man talking about business. The only thing that comes across clearly in the speech is a man's concern for his business. That is what the audience is urged to consider as vicious.

"To make sure that nobody misses the point, it is stressed and cinched on Page 108. Joe Keller's son cries to him accusingly: 'Kids hanging in the air by those cylinders, and you knew it! I was so proud you were helping us to win, and you were worrying about your business!'

"If the play's intention were to expose a criminal, and not all business men, such a line as the above could not and would not be written. One does not accuse a criminal of 'worrying about business.'

"On Page 114, Joe Keller, speaking about his son who condemns his crime, says: 'I should've put him out when he was ten, like I was put out. And made him earn his keep. Then he'd know how a buck is made in this world!'

"This is saying quite plainly that all money is made the way Joe Keller made it, and that there is no other way to make it.

"To stress the fact that Joe's morals are typical of the whole business community, it is shown that he is held in high esteem by all the best people in town. Ann, the daughter of his framed partner, thinks that this is a proof of Joe's innocence. Then she is horrified to learn from Sue, one of the town's respectable women, that Sue and all the others believe Joe to be guilty: (Page 60A)

Ann

"'But that can't be!—they're on the best terms with everyone in the block. They play cards all the time, and—'

Sue

"'So what? They give Joe credit for being clever. I guess I do, too.'

"It is never explained how Joe managed to be exonerated by a court. Again, in a kind of sophomore's conception of law, it is merely stated that Joe denied a telephone conversation (in which he told his partner to ship the bad cylinders) and this was all he had to do; he went free and the partner went to jail. Apparently the court needed and made no investigation, called no witnesses. What impression does this leave with the audience about our law, our justice and our courts? Well, the play makes a point of cinching that impression, too. On Page 64, a young lawyer, the son of the framed partner, is asked: 'How's the law?' And answers: 'I don't know. When I was studying it seemed sensible. But outside there doesn't seem to be much of a law.'

"The manner in which Joe Keller passes the defective plane cylinders to the Army is worse than preposterous: he sneaks into his factory on a Sunday, when no one is around, removes the rejection tags which are attached to the bad cylinders, and replaces them with tags marked 'Ship' (pp. 90-91). It's as simple as that. Nothing is said about any government inspections after the cylinders left the factory. A fraud committed through such a procedure is

"blatantly impossible. But what is accomplished here? The audience gets the impression that the sole, personal action of one greedy manufacturer could be and was responsible for the wholesale slaughter of American flyers. What sort of an impression does this give the audience about our entire system, both economic and political, both in regard to our business and to our government?

"The above points cover one major part of the play's theme. The other major part is the constant emphasis, hammered throughout the play, that the real evil in Joe Keller's heart, the motive for his crime, was his love for his own family. It is implied that such a love is vicious, anti-social selfishness. The play's thesis, in effect, is as follows: love of family is individual and, therefore, vicious--as opposed to love of society, which is collective and, therefore, virtuous.

"Pages 114-115. Here is how Joe Keller justifies himself to his wife:

Joe

"'You wanted money, so I made money. A man has to take care of his family. That's the first thing--he has to take care of his family. What must I be forgiven? You needed money, didn't you? To buy clothes and food and send them to school. You had to have money, didn't you?'

Kate

"'Not that way, Joe.'

Joe

"'I didn't want it that way, either. What difference is it as long as you've got it...I could live on a quarter a day myself. But I got a family, so I--'

Kate

"'Joe!--it doesn't excuse it that you did it for the family.'

Joe

"'It's got to excuse it!'

Kate

"'There's something bigger than the family to him.'

"'...I'm his father and he's my son. Nothing is bigger than that. And you're going to tell him, understand? I'm his father and he's my son. And if there's something bigger than that, I'll put a bullet in my head!'

"This scene is a plain, open attack on the family as an institution. It uses the terms of a man's proper, decent concern for the support of his family ('You needed money...to buy clothes and food and send them to school,') and presents this concern as a murderous evil. It stresses that there is 'something bigger than the family.' What? Why, the collective, of course.

"Page 124. Chris, the son, makes his final speech when his mother asks him what she and his father can do now about their guilt. Chris answers: 'You can be better! Once and for all, you can know now that the whole earth comes in through those fences—there's a universe outside, and you're responsible to it.'

"What 'fences'? The only meaning that can be attached to this piece of wooziness is that concern for the family (or for the individual) is a vicious form of building a fence around oneself—and that 'the whole earth' of 'the universe' (that is, the collective) will 'come in through.'

"Page 123. In his last speech, before he walks out to commit suicide, Joe Keller speaks of Larry (his older son who killed himself on learning about his crime) and says: 'I think to him they (the dead flyers) were all my sons. And I guess they were—all my sons.'

"That is the title of the play. The tenet that a man must love everybody's children, all children, just exactly as much as his own (not in the sense of respecting their rights or feeling benevolence, but literally love them as much as his own, making no distinction whatever) is an old one among collectivist writers. It is found quite often in the books and plays written by Reds. This is not a 'Communist Party Line' in the narrow, political sense of the word. It's a little deeper than that: it's the Collectivist 'party line.'

"Page 125. The play ends on a speech by Kate, the mother, when Chris leaves his home forever with the girl he loves.

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Kate

"'Make a clean world for yourselves, you two—forget us—and what we were. And never look back. Never! Larry is dead—and Joe is dead—so live—live!'

"If the play were merely denouncing one criminal—why should the mother tell Chris to 'make a clean world'? If Joe Keller were intended to be taken as an exception, his crime would not make the world dirty. The implication here is obvious: Joe Keller represents the world of American business—so his son must make a new world, which would be 'clean'. What kind of new world?

"Translated from the double-talk, here is what this speech conveys to the audience: 'Make a collectivist world for yourselves—forget the past—and what America was. And never turn reactionary. Never! Business men are dead—so live—live!'

"This theme and all the implications listed above come across quite clearly in the screenplay. (There are many other passages preaching or hinting at Collectivism, too numerous to mention). That is the effect the movie will have on an audience, and those are the ideas it will convey.

"Now it is extremely interesting to note that in the Story Test Report of Audience Research, Inc. (which accompanied this script), there is a syncpsis of the original stage play from which this screenplay was adapted—and the stage play states its theme openly, in undisguised language. On Page 15 of the synopsis, there is the following scene, which has been omitted from the screenplay:

"'What should I do?' Joe begs. 'Jail? You want me to go to jail?' Chris is silent. Tears brim in his eyes.

"'Near tears himself, Joe moves toward him. 'What's the matter, why don't you tell me? I'll tell you why you can't say it. Because you know I don't belong there. Because you know! If my money's dirty, there ain't a clean nickel in the United States. Who worked for nothin' in that war? When they work for nothin', I'll work for nothin'. Did they ship a gun or a truck outa Detroit before they got their price? Is that clean? Nothin's clean. It's dollars and cents,

"nickels and dimes, war and peace, it's nickels and dimes. The whole goddam country is gotta go if I do! That why you can't tell me?'

"'That's exactly why,' Chris says.

"'Then am I bad?'

"'I didn't call you bad. I know you're no worse than most, but I thought you were better.'

"On Page 12 of the synopsis, Chris's angry speech to his father is given at greater length than it is in the screenplay, and in greater detail. Observe the nature of the detail:

"'...I was dying every day and you were killing my boys and you did it for me? I was so proud you were helping us win and you did it for me? What the hell do you think I was thinking of, the goddam business? Is that as far as your mind can see, the business? What is that, the world—the business? What are you made of, dollar bills?...'

"To suggest that a factory can and should produce 'guns and trucks' without payment is an idea that could be preached seriously only by a moron or a scoundrel. How long would such a factory remain in business? What would it use to pay the salaries of its workers and the bills for its raw materials? There is only one economic system under which a factory could produce without profit (in theory and on paper only), the system which is apparently advocated by this play—the system of Communism. In practice, of course, factories under Communism simply do not produce. As witness—the lend-lease from our capitalistic factories to Soviet Russia.

"There is only one economic system under which men 'work for nothin'.' And they literally work for nothing—not getting even enough food. As witness—the slave labor camps of Soviet Russia.

"Note also Chris's line to his father: 'I know you're no worse than most.' This is saying plainly that most business men—and most Americans, for that matter—earn money through fraud, treason and murder.

"This is sickening.

"The fact that the above passages have been omitted from the screenplay does not change the nature of the story nor of its message nor of its propaganda effect. The omission merely makes the propaganda a little less crudely blatant. But all the implications are still there, in the whole plot, action, characterizations and dialogue of the screenplay. The audience will make its own conclusions—and these conclusions will, in substance, be precisely what the omitted passages had said openly. It's all there.

"Here are some quotations from audience reactions, as given in the same Story Test Report:

"'A clever, interesting story manifesting the weaknesses of man. Particularly strong in denunciation of American capitalists.'

"'...although it probably was fictional, it seems as if it might be about any American family.'

"'The story is a fine expose of the many defective weapons that were made during the war and which caused many deaths.'

"The following quotations are answers given to the Story Test Report's question: 'What did you like most about the story itself?'—

"'The conflict of today's idealistic veteran (Chris) and the whole world as consisting of the Joe's and Kate's. A story of our times.'

"'The illusion to American industry implying it is all corrupt and instrumental in killing many American boys.' (I believe the work intended here was: 'allusion.')

"'Perhaps it would show some of these business men to do less finagling around, especially if it's tampering with lives.'

"Now is there any excuse for the producers of this movie to claim that they do not know what sort of thing they are producing?"

The cast of the picture "All My Sons" as furnished by Confidential Informant [redacted] is as follows:

Edward G. Robinson	Arlene Francis
Burt Lancaster	Henry Morgan
Mady Christians	Elizabeth Fraser
Louisa Horton	Howard Duff
Lloyd Gough	Frank Conroy

Writer-Producer - Chester Erskine
Director - Irving Reis

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Of the above, Lloyd Gough has been reported to be a member of the Communist Party in Hollywood by [redacted] a former paid confidential informant who was a functionary of one of the clubs in Los Angeles. It should be noted that there is no information available in the Los Angeles Field Office indicating that Arthur Miller, the playwright, is or has been a member of the Communist Party. However, the script was included because, according to [redacted] it "is the product of a thorough-going Collectivism."

The script entitled "In Place of Splendor" by Constancia de la Mora was also reviewed by [redacted] This script was furnished by [redacted] screen writer [redacted] stated that this script had been sent to a prominent screen actress by Ring Lardner, Jr. The letter transmitting the script to the actress is set out below:

"Twentieth Century-Fox Film Corporation
Studios
Beverly Hills, California

"December 11, 1946

"We once talked at Irving Reis's house about the writers' motion picture company of which I am one of the founders, and you expressed an especial interest in the script of Constancia de la Mora's In Place of Splendor, which we were preparing. I'm sending it to you now so that in case you think it's a possible vehicle for you, we can arrange a meeting to discuss it.

"In Place of Splendor is planned as the first production of Xanadu Films, whose members, besides myself, are Dalton Trumbo, Allan Scott, Richard Collins, Hugo Butler, and, for variety, a producer (R. B. Roberts) and an actor (John Garfield). As you know, Miss de la Mora's book was a factual autobiography but because several of the characters involved are still living, we decided with her to make the screenplay a fictional work based on the book.

"Though it is a cardinal precept of our company not to proceed with production plans until we are sure the script is right, we have relaxed the rule somewhat in this instance because Miss de la Mora, who is much more interested in having the picture made than in money, is extremely anxious that preliminary arrangements at least get under way as soon as possible. However, though we don't feel this script is quite the final draft, it is certainly close enough to it for you to form an opinion of the whole project.

"I'd appreciate it if you would call or write me about the script at 20th Century-Fox or at the address below.

"Sincerely,

/s/ Ring Lardner, Jr.

Ring Lardner, Jr.
9481 Readcrest Dr.
Beverly Hills. CR. 1-9377"

"RL:FH
encl"

It was noted in the above letter that of the individuals making up the firm, according to Lardner, the following are members of the Communist Party who have been identified as such through a most highly confidential and delicate source: Dalton Trumbo, Richard Collins, Hugo Butler, and Ring Lardner, Jr.

According to [redacted] when the actress to whom this script was sent had read a portion of it, she threw it on the floor in disgust, calling it outright Communist propaganda, and refused to have any further contact with Lardner concerning this production.

The script was read by Mervyn LeRoy, a producer at MGM, who said that in his opinion the script was "obvious propaganda and would make a lousy picture."

The address of the Xanadu Films is given on the frontispiece of the script as 1052 Carol Drive, Los Angeles. This is the address of the R. B. Roberts Agency, whose secretary-manager is Kathryn Etta Jane O'Neill, alias Kathryn Etta Jane Roberts, alias Katie Roberts, who was a member of the Communist Party in 1943, according to a most highly confidential and delicate source.

The remarks of informant [redacted] concerning the script of "In Place of Splendor" are set out below:

"IN PLACE OF SPLENDOR"

Screenplay

by

Richard Collins

From the Book by Constancia de la Mora

"This screenplay is crude propaganda, and quite sickening. It has no plot, story or drama. Its characters serve only as puppets who move through and talk about political events. The theme is ostensibly the Spanish Revolution. But since very little is said or shown about the concrete event or conditions pertaining specifically to the political history of Spain, the impression one receives is the theme is revolution as such, revolution entering class war.

"The only idea that emerges constantly from the very messy action is the idea that the lower classes must seize the power from the upper classes, that the poor are noble victims and the rich vicious monsters. The revolution is treated, not as an issue of political freedom for everybody, but as an issue of the poor against the rich. This, of course, is a Marxist standard.

"All the characters who come from the upper classes are vicious, with the exception of the heroine and a few of those sympathetic to her. But these few are all 'for the Republic' or, 'for the people,' even though they are born in aristocracy. Everyone who is not 'for the Republic' is presented as a monster. All the poor--servants, peasants, or workers are presented as golden-hearted creatures full of nothing but kindness and maternal love. This is all as crude as that.

"The story opens with a sequence which casts an ugly reflection on the Catholic Church. It shows the children of the rich in the Convent School, being drilled and ordered about like soldiers. The first words of the screenplay come from Maria, (the heroine as a child) reading to the class the story of a Catholic saint as follows:

Maria's voice

(distinctly)

"...There can be little room for doubt that Margaret shortened her life by her austerities. At the end of every Lent she was in a pitiable state from fasting, deprivation of sleep, and neglect of her person.

"The rest of what she reads is on the same order. It is a description of religion definitely slanted in such a way that it makes it sound revoltingly cruel and senseless about a saint who died of privation.

"The cruelty and hypocrisy of the rich is emphasized in the next scene when the rich little girls are marched in a straight line to a row of poor little girls and each rich girl hands a bun with a piece of chocolate to each poor girl, undoubtedly in dead silence. This is apparently a caricature on the futile charity of the rich. The 'social significance' is stressed as follows:

"CLOSE SHOT - MARIA AND HER POOR GIRL

"Maria puts out her hand with the bun and piece of chocolate in it. The little girl automatically raises hers, but her eyes are fixed on Maria's coat--it's warm--and then, almost unconsciously, without taking her eyes away, the little girl reaches out and touches Maria's black coat very gently for a second, just long enough so that her hand, blue with cold, can sense the warmth and softness of the wool. On her face is the most complete and wonderful absorption. And Maria, watching her, is suddenly and inexplicably ashamed--...

"In the next scene, Maria, a small child, talks to her grandfather and is given the following incredible dialogue:

Don Antonio

"'We have had a great and proud history.'

Maria

"'Will we always be great?'

Don Antonio

"'Only if we deserve it.'

Maria

"'Paco says "only if we can solve our social problems."'

"Maria grows up and marries Perrin, a rich young man of noble family, then discovers that he is arrogant, superficial and cruelly indifferent to her

"feelings. Her life with him in his ancestral mansion is shown as stiff and unhappy. 'His mother is a large woman with a strikingly arrogant face, but it is a face from which all dignity has gone.' (Page 38) The maid of the family is a 'young peasant girl wearing an ugly maid's uniform...' Perrin and his brothers are ardent monarchists. An old uncle, who is a Republican, says of the family, 'Except for Maria, there is not a decent person among you.'

"In the next scene, Perrin is shown firing the maid and her husband, because the husband voted in an election and Perrin had forbidden the husband or peasants to vote (how he could forbid it is not explained). Then Perrin is shown punishing his and Maria's little daughter with pointless cruelty.

"In the next scene 'social significance' comes up with a bang when we see two members of the Civil Guard dragging 'a ragged, half-starved, rain-soaked peasant boy' into Perrin's house. They demand that the boy tell them who stole an automobile tire. The boy begs for mercy, protests he doesn't know. With the approval of Perrin and his brothers, the guards proceed to beat and torture the boy. Perrin's brother explains: 'The peasants must learn that if a tire is stolen, someone will be punished.'

"Suddenly a crowd of peasants breaks into the house. The Republic has won the election, therefore, the peasants now have a right to break into a private house. It is here implanted that the Republic is not a political victory, but a class victory—the triumph of the lower classes. One of Perrin's brothers yells: 'Get out or we'll call the police!' The peasant answers: 'They are our police now—not yours.' This is politics, not in terms of ideas (which would be the American conception of politics), but in terms of class warfare (which is Marxism).

"Maria leaves her husband, unable to stand him any longer and goes back to the city, taking their little daughter Elvira. At the railway station in Madrid she sees the hero of the story, Jose d' Alberti, and hears him make a speech about the new Republic. Jose is an officer of the Air Force and a nobleman, but he has been in exile for revolutionary activities against the monarchy and he has now returned as a national hero.

Jose

"It (Spain) must become dear and sweet to all of us. It must become precious to our peasants in our land—to the people in our villages, and to the workers in our cities. All must work for it.

"Note here that the only two official classes named specifically are: 'Peasants and workers.' The 'Republic of Workers and Peasants' was an (and still is) official slogan of Soviet Russia.

"In the next scene a taxi driver talks to Rosita, Maria's maid. He explains to her: 'Perhaps it is all right for your mistress to be sad. But you! You should be all smiles!...You do not seem to understand that you and I are now running the country.' On Page 68, the taxi driver says further: 'I have a cousin who is a servant for such a great lady as your own—she is treated like a dog.' On Page 70 they see a new flag of the Republic being raised. The taxi driver exclaims: 'There it goes—over the Bank of Spain! Over the War Ministry! This is for you, my little bird, as well as for me...' Why should it be stressed that a Republican flag is raised over a bank? A free and proper republic is based on property rights—therefore a change from a monarchy to a republic would not effect property or banks. What seems to be implied here is an economic issue—a republic that would affect banks, is some unstated way, for the benefit of taxi drivers and servants. There is only one kind of economic system that takes over property—Communism (or Socialism, which is the same thing).

"On Page 74, a group of railway workers stand watching the departure of the King of Spain. 'They do not regret the king's departure. They are rather pleased by the sense of their new legally arrived-at power.' It would be interesting to know how one conveys 'legally arrived-at power' by a facial expression.

"Maria and Jose d' Alberti fall in love. There is no divorce in old Spain. But the Republic passes a law permitting divorce. Jose brings Maria to listen to the Cortes (parliament) discussion of the new law (Pages 96-98). Even though this sequence is worded merely as a defense of a person's right to divorce, the general impression it leaves is that of an attack on the institution of marriage. There was no plot or story reason for including this scene in the Cortes. For story purposes, we merely had to know that a new law had been passed, and that the heroine was permitted to divorce her husband. Why was it necessary to show a scene with long speeches advocating divorce? The impression that this was intended as an indirect attack on marriage is heightened by the fact that the Rightist Deputy, who is here presented in the position of a villain standing in the way of the heroine's happiness, has the following lines in his speech: 'The Spanish home is the foundation of our Spanish life. It is the bulwark of our nation.' (Page 98). One may gather

"that those who speak of the home as the bulwark of a nation are made to appear most unsympathetic.

"The scene on Pages 99-103 in which Maria's husband, Perrin, comes to confer with her with two lawyers and announces he has the power to deprive her of all rights—leaves the ugliest kind of impression about marriage as a legal institution. Of course, it deals specifically with the marriage laws of Spain. But the impression it leaves may and can apply to all marriage in general, marriage as such.

"Next, there is a sequence showing Maria and Jose attending a performance of a play given for the peasants in the village. This sequence deals specifically with the fact that the theater is brought 'to the peasants' for the first time and suggests the impression of a class approach to art, art brought to the masses. The author of the play which is being presented to the peasants says: 'The Republic has brought them our imagination and our poetry, and has given us our real audience.' (Page 108). Why? Why is art a matter of politics?

"On Page 113 there is an extremely silly line that carries some pretty awful implications. Maria comes to tell her father, who disapproves, that she is going to take advantage of the new divorce law and is then going to marry Jose. She says: '...I am going to be happy with him. I have this chance...it has been given me legally by my government.' It is only from a collectivist or statist perspective that anybody could permit himself to speak, either carelessly or accidentally, about receiving one's chance of happiness as a gift from the government.

"The rest of the story, after Maria's divorce, is taken up with politics almost entirely. It now presents in newsreel fashion the rise of Franco and the Spanish Civil War. All the rebels are presented as Fascists and monsters. All the Loyalists as pure angels fighting for freedom and for the people.

"Maria and Jose are fighting on the Loyalist side in beseiged Madrid. In this part of the story the political trend is quite clear. The Loyalists are shown fighting desperately, alone, abandoned by the whole world. On Page 132 there is the following dialogue:

Maria

"'But why can't we stop them? Almost all of Spain is on our side.'

Jose

"'We have the Spaniards. But they have the steel...We cannot buy arms from France, England, or the United States even though we are the duly elected government.'

"On Page 134 Maria and Jose are on their way to their wedding and are caught in the bombardment of the city by Fascist planes. Buildings collapse around them, and all seems lost when Jose cries:

Jose

"'If you will turn and look, you will see a miracle.'

"The miracle is a squadron of new planes 'flying with impossible speed' that descends on the Fascist planes, beats them, and saves the day. Jose explains to Maria: 'Four days ago these planes which Russia sold us arrived in Cartagena...'

"This speaks for itself!

"As things get worse in beseiged Madrid, Jose and Maria are worried about their little daughter, Elvira, and the following scene takes place between them:

Jose

"'I've been thinking. We're really not able to take care of Elvira.'

Maria

"'You think we should send her with the other children to Russia?'

Jose

"'I think it would be better for her—school, and food, and no bombings. And it would be better for us—we'd know she was safe.'

"The next scene shows Maria and Jose taking Elvira aboard the Russian ship. The dialogue is:

Elvira
(in a sudden moment of panic)

"'I don't want to go! I'll be eating all kinds of good things and living in warm rooms—and you'll still be eating lentils—'

Jose
(to Elvira—reassuring her)

"'You will like it! It is a big country and very interesting—only remember that you are their guest.'

"The cabin of the Russian ship is described as follows: 'It has two bunks in it and it is gaily decorated. A Russian stewardess shows Elvira and Maria in. There are some little hand made toys on the bunk. Elvira goes up to the desk and looks at two pictures of two smiling little girls. The pictures are decorated with flowers.'

"The dialogue is as follows:

Stewardess

"'They are my children...and I put their pictures in this cabin so that Elvira and the other little Spanish girl will not be lonely for their playmates.

"The stewardess goes out. Maria sits down with Elvira.

Maria

"'It's exciting. You are going to find it a gay adventure.'

Elvira

"'I'll have a good time. You need not worry about me...I will not even cry.'

"The Civil War continues and Jose is badly hurt in a plane crash. The doctor advises Maria that Jose needs rest and safety.

Doctor

"'...Let him have good food--music, perhaps. Get him out of Barcelona. Get him to sleep.'

Maria

"'But where can we go?'

Doctor

"'France...Maybe Russia. They have taken many Spanish children.--Perhaps the Crimea would be very good for him.'

"However, Jose does not go the the Crimea. Maria smuggles him across the border into France, but he recovers and flies back to fight with the losing Loyalist forces in Spain. Maria is interned by the French authorities in a horrible kind of concentration camp. It is not explained why the refugees from Spain are put into this camp and kept in such miserable conditions. It is merely shown that this is the way the French treat them. One wonders whether the contrast with the smiling stewardess on the Soviet Russian ship is intentional or accidental.

"The last scene shows this concentration camp with 'miles of beach without shelter, surrounded down to the sea by barbed-wire, and protected at various points by machine guns aimed at the beach...A group of people, ragged, torn, weary, are entering the camp. Among them is Maria.' She is described as follows: 'She is desperately weary. Her clothes are poor, she has no belongings, she is dirty and hungry.' But Maria still holds hope for the future of her political fight in Spain. As an appeal to the whole world, and, one must assume, specifically to America, she gives the following message to an American newspaperman who asks her for a statement:

Maria

(quietly)

"'Tell them--they will have to pay and dearly for the loss of our freedom. Tell them that all that one people can do we have done. Now it is up to them.'

"The last shot of the picture is a symbolic expression of true collectivism:

"'She (Maria) starts to move off, CAMERA PANS WITH HER, she moves to rejoin her countrymen and women--she merges with--becomes one of them--as we

FADE OUT.'

"The individual merging in the mass?

"The political thesis of this screenplay is too clear to need further comment."

"SO WELL REMEMBERED"

The picture "So Well Remembered" was produced by RKO and Arthur Rank, was directed by Edward Dmytryk, and produced by Adrian Scott. The musical score was written by Hanns Eisler and the screen play by John Paxton. Hedda Hopper in her column in the Los Angeles Times appearing October 30, 1947, stated: "If there were a command performance in Moscow I don't believe the boys would find a picture made under the banner of democractic freedom more to their liking than 'So Well Remembered'. While there is not a single mention of Communism in the film, not one suggestion of the hammer and sickle, capitalism is represented as decaying, corrupt, perverted, unfeeling, first by a father who served twenty years in prison for gambling with his employees' money...

"Politics under the system of free election are represented as crooked. When one of the bigwigs whitewashes the slum situation to get the young social reformer to run for Parliament, fortunately the candidate discovers the capitalistic plot in time to withdraw from the race and stick to his fight for reform. He, who is described as a 'radical' in the picture, is the one Simon Pure, completely sympathetic character depicted.

"There are two schools of thought on such a picture as 'So Well Remembered'. The Lefties argue that by inspiring social reform through such mediums we may prevent Communists from taking over. Others claim that such pictures are paving the way for the Reds to take over our country...I urge you to see it, then decide for yourself whether or not Hollywood is capable of inserting Leftie propaganda in its films."

It should be noted that both Scott and Dmytryk have been identified as Communists. In connection with the above, it is of interest to point out that on December 19, 1946, Leon Goldberg, executive in charge of RKO Studios, contacted the Los Angeles FBI Office, at which time he desired to know whether Hanns Eisler was a member of the Communist Party or was in any way involved with his brother, Gerhardt Eisler. Goldberg gave as the reason for endeavoring to secure this information that the RKO Studios had approximately one and one-half million dollars

tied up in a picture which had been recently shot in England by the Arthur Rank Alliance Productions. This picture was to be released under the title "So Well Remembered," and was being completed in this country. It was contemplated that Hanns Eisler would be employed to write the musical score for this picture.

Certain individuals under contract to RKO, according to Goldberg, were putting pressure on him to hire Eisler to write the musical score. These persons were identified as Adrian Scott and Edward Dmytryk. Goldberg, during his conversation stated that he did not care what a man's political beliefs were as long as they did not affect the company's business operations from a financial standpoint. Goldberg did not evidence any apprehension over the security of this country, but dwelt primarily on the protection of the company's financial investment.

On November 7, 1947, [redacted] Federation of Women's Clubs, who conducts motion picture reviews and reports under the name of the Southern California Motion Picture Council, Inc., furnished the following information:

[redacted] advised that a review as published of this picture in "Unbiased Opinions of Current Motion Pictures," a weekly periodical published by the Fox West Coast Theaters in Los Angeles, did not entirely agree with her personal beliefs. [redacted] said she was outvoted, and that her opinion of the picture was that it contained subtle Communist propaganda. She said the proof would be difficult, but it was a definite attempt to portray the idea that socialistic action was the only solution to the poverty and housing questions. The picture was a direct slap at the U. S. A.'s way of doing things. It should be noted that the Southern California Motion Picture Council review heretofore mentioned was not derogatory, and no mention was made in it of Communistic or Socialistic propaganda.

"HAZARD"

Confidential Information [redacted] of the Los Angeles Office stated that Paramount Studios are currently readying for production a picture based on the book, "Hazard," written by Raymond Chanselor. The story deals with a girl of wealth and background who becomes infected with the gambling fever and runs through her inheritance in short order, eventually winding up in a cheap hotel in California, having fled from the attentions of a mobster in some Eastern city who wants her to return to him. The girl's part is played by

Paulette Goddard who, when she arrives at the cheap hotel mentioned above and is shown to her room, asks the negro porter where she can place a bet on the horses. The porter replies that he does not know; that he is a Sunday school teacher and is not interested in such matters as this.

According to [redacted] up to this point no character appearing in the picture has any good qualities, all are hoodlums, gamblers, and underworld persons.

It develops that the hotel in which Goddard is staying has a "crap" table in the basement which is operated for small stakes, and she is down there shooting crap when the place is raided. At this point in the plot it happens that the negro porter, recognizing latent good qualities in the heroine, is in the room attempting to dissuade her from gambling. Since he is in the room the porter is arrested with the others and taken before the judge. When they appear in court all of them are low underworld characters except the negro. Goddard makes a plea for his release, saying he had no part whatever in the gambling. The negro appears as a fine, upstanding individual in comparison to everyone else in the cast.

[redacted] questioned why the negro would be working in such a hotel and pointed out to studio executives that in the South this sequence would be cut out of the picture entirely, since negroes are not portrayed on the screen. [redacted] stated that the studio was having difficulty with Goddard because she is firmly refusing to go ahead with the picture since [redacted] had the negro removed and a white porter substituted in his place.

Confidential Informant [redacted] Paramount Studios, volunteered information that the studio's defense in its trouble with Goddard is that, in accordance with the rules of the Screen Actors Guild, the studios have agreed not to portray negroes as redcaps, bootblacks, porters and other alleged menial types. Goddard has taken the stand that she wants to see the negro character portrayed exactly as he was in the original script. [redacted] is of the personal opinion that this entire matter represents what he considers to be Communist propaganda in motion pictures.

As an example of how negro scenes are placed in pictures so that they can be cut out by Southern exhibitors, he referred to the Paramount production "Variety Girl" currently being shown. A negro does a song and dance act and it is so placed in the picture that the entire sequence can be cut out without affecting the continuity of the production. This is done deliberately so that Southern exhibitors can remove the part.

"CROSSFIRE"

"Crossfire" has been previously discussed in this memorandum on Page 14 of Section IV. This picture was seen and reviewed by reliable paid confidential informant of the Los Angeles Office [redacted] who has submitted the following report concerning the picture:

"A motion picture produced by RKO Studios in Hollywood. This picture was produced by Adrian Scott, exposed as a member of the Communist Party by the House Committee on Un-American Activities now in session in Washington, D. C.

"The director of the picture is Edward Dmytryk, a member of the Communist Party exposed by the same Committee now in session.

"The picture has very little entertainment value and is one of propaganda solely. The theme is the subject of anti-Semitism, designed to increase better feeling between Gentiles and Jews, basically an admirable gesture.

"However, it is highly debatable whether the picture serves the purpose, or whether it stimulates the opposite effect, namely, increases the tension in a very subtle manner. There is a great division of opinion in this respect among the Jewish people themselves. Some uphold the picture, particularly those who follow along with or sympathize with the aims of the Communist Party or the Soviet Union, and some think the picture should not have been made. The latter constitute the more conservative section of the Jewish people.

"The scene is laid among the most sordid surroundings, and involves a group of soldiers in the army of the United States. The principal characters are:

"An army captain, a large powerful man, who is pictured as a rabid Jewhater and, practically, a psychopathic case.

"A young Jew invalided out of the army.

"A captain of police who solves the crime of murder on which the picture is based.

"A young woman, in effect a prostitute, who works as a dancing girl in a night club of ill repute.

"The rest of the characters are inconsequential.

"The scene opens at a bar where a group of soldiers, including the young Jew, are drinking. The captain is the positive character who dominates the scene and who seems to have complete influence over all present. The young Jew says nothing, just sits and drinks.

"During the action here, the captain constantly makes remarks about the 'Jew Boy,' ridiculing him and otherwise calling attention to his racial characteristics, but patronizing him at the same time.

"The scene then shifts to the apartment of the young Jew, who has an appointment with one of the girls of the joint. Four of the soldiers, including the captain also go to the apartment where the party is turned into a drinking orgy. During this party the captain kills the Jewish boy, but not before the other soldiers, except one, have left.

"From here on to the finish, when the crime is proved on the captain, there is the usual melodramatic detective work by the Captain of Police and assistants who eventually solve the crime. During this action there are the usual sequences on the sordid level, of one of the soldiers going to the apartment of the bar girl and coming into contact with her pimp; the killing by the captain of the one soldier who was present when he committed the murder to keep him from telling; the portrayal of the soldiers as drunks and misfits, or morons.

"In all the picture, there is only one character, the wife of one of the soldiers, the one who gets trapped into the apartment of the young prostitute, who seems to possess a measure of admirable qualities. Her part is very limited.

"As this picture is most simple in plot, a psychopathic anti-Semite whose whole nature is distorted by hatred of the Jews and who kills one in a drunken orgy, the dialogue and lines of the picture determine its nature. In this respect, this reviewer draws the following inferences:

"1. The portrayal of the average American soldier drawn from civilian ranks as a drunkard or a semi-moron, a dissolute individual sexually and as one who is naturally attracted to the lower levels of social life. Only of the soldier characters, the young man from Tennessee, who showed any tendency at all of possessing ethical or moral qualities, was entrapped by the prostitute. He was described by the Captain, the villain of the picture, as being a moron that had never worn a pair of shoes before he entered the army. This is in

"line with Hollywood's conception of anyone who comes from the Southern States.

"2. Deprecation of the armed forces of the United States. In this, the lines are put in the mouth of the captain who evinces hatred of the soldier drawn from civilian ranks, he being a professional soldier.

"3. Anti-Semitism: As the picture is based on this theme, it is here that this reviewer concludes that the picture will contribute, very subtly, to an intensification of Anti-Semitism. In those scenes wherein the Captain evinces his hatred of the Jews he reiterates all the cliches and criticisms of Jews such as are heard over and over again, such as 'they live off the fat of the land,' that they are 'parasites,' that during the war they always succeeded in getting 'non-fighting' positions behind the lines, that they 'held all office jobs,' etc. etc. It is the opinion of this reviewer that the recitation of such slogans or cliches really contributes to Anti-Semitism by implanting in the minds of people ideas on the subject that they might never have held before and when they do come across a situation in which a Jew might commit some breach of ethics they would damn the entire race therefor. In other words, it would contribute to the feeling expressed frequently by people who say: 'After all, Hitler did one good job when he went after the Jews'. This, in the opinion of this reviewer, is wherein this picture might contribute seriously to Anti-Semitism and intensification of racial antagonisms in the United States. If this should be the result in any degree, it plays right into the hands of the Communist movement which thrives in large part on racial antagonisms.

"4. This reviewer interviewed seven persons who had seen the picture. All seven labelled it as pure progaganda. Five said it was a flop as a picture from the standpoint of entertainment. Two actually sympathized with the captain's views on the Jews. The five who did not care for the picture because of lack of entertainment value, when questioned as to the propriety of the picture, stated they thought such a picture should not be made because of the 'touchy' nature of the subject. The two who sympathized with the captain's views said they thought the Communists were behind it."

Adrian Scott, in an article appearing in the "Hollywood Reporter" on October 10, 1947, urged the motion picture industry to issue a series of films blasting national prejudices. Scott commented: "One 'Crossfire' is not enough to smother anti-Semitism." He proposed a continuous rolling barrage of specialized shorts, each riddling a national prejudice, which would be furnished free to exhibitors, clubs, churches, etc. He would like to see twenty to start; with most services donated he thinks they can be made for $10,000 each.

Scott further commented: "One week every year is not enough to devote to the discussion of prejudices. It is a full-time job. The motion picture program is a start and a big start. Only one aspect of anti-minority practice would be dealt with in a film, and the shorts would be designed for the consumption of all age groups. For the very young, obviously a cartoon. For college groups a more mature analysis".

Eddie Cantor, radio and screen personality, placed the following advertisement in the Hollywood trade papers on October 9, 1947:

"EDDIE CANTOR

October 9, 1947

"Mr. Dore Schary,
RKO Radio Pictures, Inc.,
780 Gower Street,
Los Angeles 38, Calif.

"Dear Dore:

"So 'Crossfire' opens in the local theatres today. I saw it four times at the Rivoli Theatre in New York. The first time I had to go—(RKO, y'know)—the last three times I wanted to. What a picture! Adrian Scott did himself proud. Great screen play by John Paxton. Eddie Dmytryk's job of direction is something all producers dream about. You'll not find better performances by any three men this season than those of Robert Young, Robert Mitchum and Robert Ryan.

"As for yourself, here's a great big kiss for having the guts to go through with 'Crossfire.' It has the rare combination of great entertainment and a message which should be heard and seen by every man, woman and child in America. Judging from the boxoffice returns, it looks like that's exactly what will happen.

"'Crossfire' is sure-fire.

"Congratulations!

"Cordially,

"EDDIE"

Concerning Cantor and his present viewpoint, the following is significant:

Through [redacted] it was ascertained that Lawson held a conversation with George Willner on November 10, 1947. On this occasion Willner advised that he had been in contact with various persons in the motion picture industry regarding their reaction to the film hearings. Willner advised Lawson that: "they all say that Jack Lawson is going to work here anytime he wants to". George further stated that he had spoken to Eddie Cantor, at which time Cantor stated he was "going to hire whomever he wished to but, of course, when he talks to other people..."

"GENTLEMAN'S AGREEMENT"

This picture is currently being shown and it is a production of 20th Century-Fox Studios. A reliable confidential source at MGM, [redacted] furnished the screen credits which are as follows:

Screenplay by Moss Hart, based on the book by Laura Z. Hobson.

Director	Elia Kazan
Producer	Darryl Zanuck
Music	Alfred Newman
Camera	Arthur Miller
Editor	Harmon Jones
Starring	Gregory Peck, Dorothy McGuire, and John Garfield
Featuring	Anne Revere, Albert Dekker and June Havoc

Of the above, Roberta Garfield, wife of John Garfield, and Anne Revere are both members of the Communist Party who have been identified as such by a highly confidential and most delicate source.

Screen writer [redacted] has pointed out that in this picture a Police Lieutenant in uniform is a party to anti-Semitism and as such is subjected to much criticism. He went on that in his opinion this was a deliberate slap at law enforcement on the part of someone responsible for the production of the picture.

"MONSIEUR VERDOUX"

This picture was produced by Charles Chaplin and released through the United Artists Studios. Chaplin was also the writer, director and leading character. Among the supporting cast the most well known are Martha Raye and William Frawley.

On October 28, 1947, it was learned through [redacted] that Miriam Brooks Sherman (full-time paid Communist Party functionary; Chairman of the CD Section of the Los Angeles County Communist Party) discussed "Monsieur Verdoux" with Evelyn Averbuck (identified by reliable paid Confidential Informant [redacted] of the Los Angeles Office as a member of the Communist Party,) wife of Alvin Abram Averbuck, full-time paid Communist Party functionary in Los Angeles. During the conversation Sherman raved about the new Chaplin picture, saying, "The guy is a genius. The message at the end was marvelous. It is a real indictment of our system. The anti-religious theme was wonderful, although some people booed at the end of the picture because of it." Sherman was very enthusiastic about this picture and said, "This and 'Crossfire' really prove the worth of Hollywood. If no other pictures were turned out during the year I would still be satisfied. Both were so good I must see them again."

[redacted] who reviewed this picture said that in his opinion it was "anti-capitalistic propaganda. It contains a clear implication that nations make war for property; it carries the message that wars such as England and France have engaged in are imperialistic. 'Monsier Verdoux' does as an individual what nations do in waging war." A review of the picture as published in the Fox West Coast Theaters publication "Unbiased Opinions," and made by the Southern California Motion Picture Council says in part:

"Dangerous and destructive are the theories advanced that socity owes one comfort, security, even luxury, and that crime committed for love of family or because of need makes the perpetrator an object of sympathy and forgivable. Exonerating the individual and blaming society for all evils, is a very wrong kind of philosophy.

"The picture tells the story of a bank clerk who, having lost his position during depression, decides that big business is organized thievery, and that henceforth he will live by his wits. Having a crippled wife and son to support, he gets his money by attracting and marrying women of wealth, murdering

"them when necessary. After a number of such murder episodes the law catches up with him and, according to French law, he is guillotined, but to the bitter end he remains smirking, cynical, and without remorse, ridiculing the proffered services of the priest."

"IRON CURTAIN"

The anti-Communist picture "Iron Curtain" received a "blast" in the newspaper "PM" on January 20, 1948, captioned, "'Iron Curtain' Movie Called Slander of Russian People." The National Council of Soviet-American Friendship asked 20th Century-Fox Films to withdraw "The Iron Curtain" from distribution because the picture is "inimical to the aims and welfare of the United States and the United Nations." Terming the film "anti-Soviet" and a "flagrant violation of the United Nations' resolution against war propaganda, the Rev. William Howard Melish, national chairman of the organization, said in a letter to 20th Century-Fox:

"This film will do irreparable harm to the peace for which so many of our young people so valiantly gave their years and lives. The picture comes at a time when the nations of the world are walking the tightrope toward the peaceful future we so fervently desire over the chasm of a third world war. 'The Iron Curtain' might easily upset this balance."

Dana Andrews, according to an article by Sheila Graham in the "Washington Post" on January 30, 1948, stated that the protests of the National Council of American-Soviet Friendship against the picture "Iron Curtain" will not affect the release of the picture because the picture is based on fact.

COMMUNIST INFLUENCE IN MOTION PICTURES
(February 6, 1948, to Sept. 15, 1948)

All My Sons

[redacted] and a source of information for the Los Angeles Office, early in 1948 made reference to the fact that the Universal-International Motion Picture Company was doubtful as to whether the Studio would make money from the picture "All My Sons," which the informant characterized as "grim," stating that it was not entertaining as such, but dealt with social problems. In discussing this picture the informant stated the "The message is toned down; the industrialist is made to appear as just one person."

This picture was reviewed in the "Daily Worker" of March 29, 1948, which article reflected that it was adapted from a play by Arthur Miller. This review described the picture as a "Significant Film," and stated "The reader is probably most curious about the content of 'All My Sons' as Hollywood, pressured by fear and red-baiting, watered down the play's significance." The review then stated that already a few of the lines from the original play had been deleted, but that these lines were important to the play's meaning inasmuch as they "broadened the purpose of the play." The article then stated "The play exposed and attacked the general morality of profit making through the particular development and conflict inherent in its character. The movie tends to be narrow. It attacks the particular morality of a particular businessman. If an audience is to see the relationship of this particular expression to the general nature of this system that creates it, they must bring to the film an understanding of the general nature of social relationships that the film itself lacks."

A review of the film, "All My Sons," also appeared in the March 18, 1948, issue of "The People's World." This review stated that even though the father in the play had committed a crime against his fellowman, "guided by the standard of the profit system, he does not see the monstrosity of his act, and can find readily at hand all the rationalizations used to justify every baseness, every criminality, in our modern world up to and including the projected atomic war." The article also stated "....The result is a truly great film, a heartening and refreshening film in these days when the ministers of hysteria seek to suppress every elementary expression of social truth as subversive."

In connection with Arthur Miller, the author of this play, a highly confidential and reliable source of the New York Field Division, reported that as of December, 1943, Arthur Miller was a member of the Stuyvesant Branch of

the Communist Party in New York City, and had been issued 1943 membership number 23345. Information was further received that Miller has been a contributor to the magazine "New Masses."

Another Part of the Forest

[redacted] previously identified, advised that Universal-International Film Corporation had had no major star under contract to the company and in an effort to attract top talent had purchased from Lillian Hellman her play "Another Part of the Forest." This purchase was made because Hellman is a big "broadway name" and the studio hoped to attract a major star to act in the picture. The efforts were successful, and Frederic March accepted the lead in the picture and the Studios paid Hellman $200,000.00 for her story. The informant was of the opinion the Studio would not make any money on this picture, characterizing it as "grim" and dealing with a social problem. This production was reviewed in the "Daily Worker" of May 20, 1948, which stated that the play had been adapted to the screen by Vladimir Pozner and that he had made very few changes from the original play. The article was very favorable toward the film and concluded by stating that it was "a film well worth seeing."

A Streetcar Named Desire

[redacted] screen writer and source of information for the Los Angeles Office, mentioned the play currently appearing on the Broadway stage by the name of "A Streetcar Named Desire," which is directed by Elia Kazan. In connection with Kazan, the informant stated, "If he isn't a Communist he should be." According to this informant the above-named play is being praised by the Communists and portrays the decline of the American upper class. He stated that the Communists in this case are adopting a new tactic in their praise of this production, and instead of praising the "true message" of the play are praising the acting ability of the cast. He stated that their reason for so doing is in order not to attract attention to the propaganda in the play. The informant stated that the story deals with two sisters, both of whom belong to a wealthy family, and that when the family leases its money one of the sisters becomes a prostitute in order to retain her financial position and enjoy the luxuries to which she had been accustomed, and the second sister marries a worker from the "gutter." In one scene the worker, a Pole, rapes the sister who later became a prostitute and during this scene she wears a gold dress, which is symbolic of the capitalist regime. He wears red pajamas in this scene and waves them to the audience saying "I will wave this as my banner the day my child is born." The informant stated that this is an indica-

tion of the true Communist doctrine portraying the downfall of the bourgeoise class. This informant further stated that the fact that this play is being produced by L.B. Mayer's daughter "is the joke of the season among the Communists." He also stated that several of the Hollywood studios are considering the play with the idea of making it into a motion picture.

Body and Soul

[redacted] screen writer and source of information for the Los Angeles Office, reported that although the picture "Body and Soul," starring John Garfield and Lilli Palmer, has Communist Party members as actors in the picture and also had a hand in the picture's production, that it was his opinion that the picture contained no propaganda as such. He advised that the reason for this was the fact that the studio made the picture with the idea of making money, and apparently succeeded. He stated that the production of the picture was a production of the Enterprise Studios, which was practically bankrupt until the picture became a hit and as a result the studio is in a favorable financial position.

Christ in Concrete

In connection with this proposed production [redacted] for Warner Brothers, stated that Dalton Trumbo has been connected with the proposed screen treatment of this picture. Two of the persons who are currently attempting to promote this picture are Adrian Scott and Edward Dmytryk, both of whom are known to have been members of the Communist Party, according to a highly confidential source available to the Los Angeles Office. [redacted] of the Stenographic Department of RKO Studios reported that the persons connected with this picture constitute a regular "Communist nest." The individual actively promoting the production of this picture is Joe Justman, head of the Motion Picture Central Studio, according to [redacted] of the Naussaur Studio and [redacted] Justman reportedly told [redacted] that Dmytryk was not a Communist and would be cleared of the charges of contempt of Congress presently pending against him. According to [redacted] he had participated in a conference with Dmytryk and Adrian Scott, and that Dmytryk had agreed to furnish a handwritten letter to the effect that he was not a member of the Communist Party, which letter would be released at the same time that the picture was released. Scott also advised this informant that some of his best friends were in a position to back this picture financially and that the cast would be comprised of individuals, some of whom agreed to accept their salaries in part in deferred payments depending upon whether or not the picture made good. The

financial set up was to be as follows: Sam Wanamaker, $60,000.00 with $50,000.00 deferred; Luise Rainier, $50,000.00 with $25,000.00 deferred; Albert Dekker, $10,000.00; Joseph Bromberg, $75,000.00; Rod Geiger, Producer, $25,000.00 with all deferred; Edward Dmytryk, Director, $100,000.00 with all deferred. The picture is scheduled to be produced on a $500,000.00 budget, exclusive of Dmytryk's salary which he is willing to defer "since he is so anxious to make the picture." Of the above individuals mentioned in connection with the financing of the picture, both Bromberg and Dmytryk have been identified as members of the Communist Party by [redacted] a highly confidential source.

Prelude to Night

[redacted] previously identified, reported that the Motion Picture Central Studios had recently completed a picture entitled "Prelude to Night." This informant stated that he had seen several of the rushes of the picture and in his opinion the Communist element was so strong and the propaganda so pronounced that the Studio would lose money on it. As a result of his feelings he refused to attend any of the previews and concluded that the Studio "would lose its shirt on this production." He stated that the screen version was adapted by Dayton Stoddard, and was written for the screen by Robert Rossen and Alvah Bessie. After they had completed the screen version it was again rewritten by Gordon Kahn. Rossen, Bessie, and Kahn, according to Confidential Informant [redacted] are members of the Communist Party.

This informant stated that "The whole theme is anti-capitalist and in spite of the rewritings it could not have been changed much." He stated the Studio had one and a half million dollars invested in the picture and among the stars appearing in it are Zachary Scott, Sydney Greenstreet, Louis Hayward, Diana Lynn, and Martha Vickers.

So Well Remembered

A review of this picture appearing in the "Washington Post" on June 6, 1948, written by Richard L. Coe stated that one Hollywood columnist (easily identified as Hedda Hopper) had criticized this film as "exhibit A of Leftism," and stated that in her opinion there was no instance in which the film had violated the so called Party line. Coe's column stated that the picture had been produced by Adrian Scott and directed by Edward Dmytryk, and that the music had been composed by Hans Eisler.

Coe did not agree with Hedda Hopper's criticism of the picture and stated that in his opinion it was not Communist propaganda.

State of the Union

A review of the picture "State of the Union" written by Lee Mortimer appeared in the New York "Daily Mirror" on April 25, 1948. Among the statements made by Mortimer were the following: "If you think Frank Capra isn't using his movie version of the hit broadway political satire 'State of the Union' now at the Music Hall to peddle some peculiar advanced political thinking you had better take a look. This artful cinematic trickster hawks his propaganda to audiences through two wonderful and irrestible sales persons, Katherine Hepburn and Spencer Tracy, abetted by the masculine charms of that invoker of the screeming meemies in juves, Van Johnson."

"This stuff slipped through the customers by one of the oldest dodges in the game, 'Sure I am against Communism, but—.' The big but here seems to be a deep seated dislike for most of the things America is and stands for. The indictment against this country, its customs, manners, morals, economic and political systems, as put into the mouths of Tracy and Miss Hepburn, would not seem out of place in Izvestia.....

"The do-gooders, boondogglers, long hairs, and others of the lunatic fringe smile happily when Tracy calls for America to distribute the wealth which keep it free to all the peoples of the world....'from Patagonia to the North Pole' so none will have more or less. Is that in our Constitution?....

"They just tell us in passing that he (referring to Tracy) has attacked 'dishonest labor bosses' but his vicious vitriolic tirades against the employers are declaimed in full."

The Judge's Wife

[redacted] Universal-International Studios, in February of 1948 reported that the only production then being prepared at Universal-International Studios concerning which the informant had any doubt was one entitled "The Judge's Wife," which starred Frederic March and his wife, Florence Eldridge. The informant reported that this story deals with a stern judge who indulges in two types of justice.

Treasure of Sierra Madre

Los Angeles informant [redacted] active paid member of the Communist Party [redacted] in referring to the Warner Brothers picture "Treasure of Sierra Madre," stated that Walter Houston makes a speech in the picture which is practically a direct quote from Karl Marx's "Das Kapital."

This informant stated that the speech by Houston deals with the value of gold and is made during a scene in a flophouse in Nogales. The section of Marx's book from which the quote is taken, according to the informant, is that dealing with value, price, and property.

Tucker's People

According to [redacted] Producer at Enterprise Studios, a picture entitled "Tucker's People," starring John Garfield had its premier in New York City. This production was produced by R. B. Roberts and was directed by Abe Polonsky, both of whom have been identified as members of the Communist Party by Los Angeles Confidential Informant [redacted] previously identified. The informant reported that changes had recently been made in the script and that while it is a story which is depressing, in his opinion "there is nothing in it to cause excitement." The informant stated that there had been a police brutality angle in the story and that while he did not know what would happen to this matter when the picture was finally in production, that the script as it had been rewritten had eliminated that phase of the picture.

Miscellaneous

On March 1, 1948, [redacted] New York City, which firm specializes in the production of short features, animated drawings, statistical designs, etc., called at the New York Office of this Bureau to report that he had been contacted by Carl Marzani, former State Department official convicted of concealing his membership in the Communist Party while working for the Government.

Marzani visited [redacted] on February 26, 27, and 28, 1948, in an effort to get him to produce twelve motion pictures in connection with the election campaign of Henry Wallace. Marzani stated that he had in his possession between twenty and thirty thousand dollars worth of 16 mm. sound and photograph equipment, and desired [redacted] firm to produce pictures for him inasmuch as they could produce such pictures on short notice. According to [redacted] his company had recently completed a short entitled [redacted] money for which had been furnished by the United Electrical, Radio, and Machine Workers of America - CIO, and had been put out for the purpose of having price control reinstated. In this connection [redacted] stated that his contacts had been made with a man by the name of Max, but that on March 26, 1947, Max had visited [redacted] with his "boss," who turned out to be Marzani, whom [redacted] had known for several years. During the interview at the New York Office [redacted] stated that Marzani is known to him to be a close friend of Laura Hayes and Roslyn Pearlman, co-editors of the United Nations Film Branch. According to [redacted] both Hayes and Pearlman are admitted Communists who determine policy and shape

impressions in connection with films issued by the United Nations. The New York Office advised that the indices of that Office reflect that in May of 1945 both Hayes and Pearlman were identified as contributors to the American Committee for Spanish Freedom, but that no other information was available in the files of that Office concerning these two persons.

The March 29, 1948, issue of "Variety" reported that the film industry had been expressing considerable interest in anti-Communist films and that Warner Brothers, in addition to the picture "The Iron Curtain," was planning to do a picture entitled "To The Victor," and also that Edward Sutherland would produce a picture for United Artists entitled "I Was a Communist." It was also reported that Louis DeRochemont would do a picture on Communism for Metro Goldwyn-Mayer Studios, and that Columbia Studios was preparing to do a picture "Portrait of an American Communist," based on a story by John McPartland, which appeared in "Life" magazine. In addition, MGM was also considering producing "The Red Danube," and the article also made the following statement in connection with anti-Communist films, "Theme most avoided now has become hottest to hit screen this year." MGM has revived its picture "Ninotchka" and this is presently being released in Italy. According to [redacted] screen writer for MGM, the production "Portrait of an American Communist" being considered by Columbia Studios has been assigned to Collyer Young to produce. The informant stated that Young was one of the organizers of the Committee for the First Amendment, and that Young had made the statement that two people whom he would guarantee would have no part in the picture were Adolph Menjou and Jack Moffitt (both Menjou and Moffitt appeared as friendly witnesses before the House Committee on un-American Activities investigation in October, 1947). The informant stated that in his personal opinion, Young would probably neutralize the positive effect of this film.

IV. COMMUNIST INFLUENCE IN MOTION PICTURES
(September 16, 1948, to July 15, 1949)

"Boy With The Green Hair"

With reference to this picture, which was released by RKO Studios, Los Angeles Informant [redacted] in the fall of 1948 advised that this picture had originally been purchased by Dore Schary, former Production Chief at RKO, for Adrian Scott (one of the "Hollywood Ten") but that Scott had been fired by RKO. The story was written by Ben Barzman and Alfred Lewis Levitt, Jr. It was produced by Stephen Ames and directed by Joseph Losey. Of the above, Barzman has been identified as a member of the Communist Party while Losey is suspected of Communist Party membership. According to this informant, Ames was the only one of the above group connected with the production of the picture who was not pro-Communist. The informant stated that the original script of the picture was loaded with Communist propaganda but that Ames and other RKO executives had deleted most of it.

The "Hollywood Reporter" of November 15, 1948, in referring to the preview of this picture at the Pantages Theater, stated that the preview "was the signal for a full local Commy attendance".

The picture also received favorable reviews in the "Daily Worker" of January 13 and January 16, 1949. Among the comments made in these reviews were the fact that Howard Hughes, head of RKO, had been unable "to strip the movie of its message", and that the movie made its point about the fear and ignorance "that operate with intolerance obliquely and by the use of symbols, but it speaks for peace forthrightly." In the review of January 16, 1949, it stated that the boy in the picture who was "reviled and feared by an average American community for the color of his hair, is like an American inhumanly categoriz and segregated because of the color of his skin. There is a traceable line between national politics and the esthetics of the movies within reach of the screen; and the politics of a cold war and Negro discrimination dictate to the writers of a social film like 'The Boy With Green Hair' what they shall say and how they shall say it."

"Christ in Concrete"

Information concerning this picture has previously been set out in this memorandum.

The "Daily Peoples' World" of January 27, 1949, stated that a report from London indicated that this picture was again on the production calendar and that a contract had been signed between Rod Geiger and J. Arthur Rank with the

understanding that Sam Wanamaker was to be the star of the picture and it was to be directed by Edward Dmytryk, one of the "Hollywood Ten". The article indicated that a number of individuals from the Actors' Laboratory had been promised parts in the picture by Geiger but it was felt that these promises would not be kept because of the British Government's unwillingness to pay actors in American dollars.

The "Daily People's World" of May 5, 1949, stated that the title of "Christ in Concrete" had been changed and that the new tentative title for the picture would be "In God We Trust".

"We Were Strangers"

With reference to this picture, which was directed by John Huston, produced by S. P. Eagle, and released by Horizon-Columbia Productions, the "Hollywood Reporter" in its issue of April 22, 1949, stated in part: "It is the heaviest dish of red theory ever served to an audience outside of the Soviet -- and the repercussions will not end with this comment. . . . It is Party-line all the way through -- the Americans are shown as nothing but money-grubbers and the downtrodden are urged to revolution to achieve their freedom." The article stated that John Garfield starred in the production and summarized by stating, "When previewed in the Columbia projection room two nights ago, the film ended on a note of embarrassment -- not the usual regret when a picture is a turkey, but because those present felt ashamed that they lacked the guts to stand up before it was over and identify 'We Were Strangers' for what it is -- a shameful handful of Marxian dialectics."

The picture received praise in the "Daily People's World" of April 3, 1949, which described it as one of the pictures which should be entered at the Czechoslovak Film Festival and described it as a "brilliantly conceived picture". This review indicated that the picture was based on an episode in Robert Sylvester's "Rough Sketch" telling of the revolt against dictatorship and the overthrow thereof.

"The Big Knife"

Although not a motion picture "The Big Knife" is a recent play by Clifford Odets which appeared in New York, and due to the relationship with the movie industry and the fact that John Garfield and J. Edward Bromberg, both prominent in the movie colony, were starred therein, it is being included in this section of the memorandum.

The "Daily People's World" of January 20, 1949, stated that "The Big Knife" was the first play in ten years of Clifford Odets and had been directed by Lee Strassberg, described as one of the founders of the Group Theater. This article stated that the play "tells the story of the corruption of a young actor by the forces in play in Hollywood" and that it was expected to be one of the most controversial plays of the year.

The "Daily Worker" of February 28, 1949, set forth a detailed review of the play, which review was written by Barnard Rubin. Among the comments on this play made by Rubin were the following:

> ". . . . It is a conscious, if somewhat clumsy blow aimed with deadly intent against the giant film industry — one of the most powerful instruments the money class has for corrupting the American artist and public...The predominant theme of 'The Big Knife' is that artistic integrity — the will to help produce a culture of genuine merit for the American people — cannot survive in a Hollywood dominated by Big Money as a profit-making Big Business Institution."

The review closed by recommending the play as one which was eminently worthwhile seeing.

Miscellaneous

With reference to Communist influence in motion pictures themselves, Los Angeles Confidential Informant [redacted] stated that Dore Schary was one of the most important men in Hollywood because of the "subsidy he can give to the Party" and that he felt that Schary would hire many Communists and fellow travellers at MGM because he had followed that practice while at RKO.

Following Schary's affiliation with MGM, local trade papers in the Los Angeles area carried stories to the effect that he planned to release a certain number of "message pictures" at MGM.

Los Angeles Informant [redacted] advised that Schary would work under the direct guidance of L. B. Mayer and Los Angeles confidential source [redacted] former producer at MGM, had stated that it had consistently been Mayer's position that he was not worried about Communist propaganda in motion pictures because he would personally see to it that no such material finally reached the screen. The informant reported, however, that all individuals who knew and recognized Communism in motion pictures and who had previously brought it to Mayer's attention had either been fired or given notice by the studio.

In the fall of 1948 it was learned that Roman Bohnen, who has been identified as a member of the Communist Party, was attempting to market a play entitled, "This Little Pig Went to Market". Los Angeles Confidential Informant [redacted] after seeing the play, characterized it as "loaded with propaganda." During the fall of 1948 Bohnen was attempting to obtain financial backing for his play either in Hollywood or New York.

Los Angeles Informant [redacted] in the fall of 1948 furnished publicity for use by "Contemporary Stage", indicating that this organization intended to present legitimate theater in Los Angeles at less than motion picture prices. The first play announced was "Private Hicks", which was written by Albert Maltz and directed by Karen Morley. The Stage Manager was Burt Holland, the sets were designed by Tom Holland, and one of the members of the cast was Peter Virgo. All of these individuals have been identified as past or present members of the Communist Party. The second play contemplated by "Contemporary Stage" was to be "Waiting For Lefty" by Clifford Odets. The stage settings were to be by Dave Sarvis. Tom Holland was listed as a member of the cast and technical credits were accorded to Martin Perlman. Of the above, Sarvis, Holland, and Perlman have all been identified as past or present members of the Communist Party.

In January, 1949, it was learned that Roberts Productions had certain story properties which it was intending to complete within the next 12 or 18 months and that John Garfield was scheduled to star in one of the pictures. One of the pictures contemplated by Roberts Productions was an original entitled, "Deborah" by Richard Collins, who has been identified as a Communist Party member, and "The Great Indoors" by Ring Lardner, Jr., who is a known member of the Communist Party and one of the "Hollywood Ten". Another contemplated picture by Roberts Productions is an untitled comedy being written by Abraham Polonsky, who has also been identified as a Communist Party member.

[redacted]

Lawson, Maltz, Trumbo, Bessie, Daytryk, Wexley, Rosson and Cole are Communists and their Communist affiliations are set out in Section I of this memorandum. Edward G. Robinson has been identified as a Communist by Informant [redacted]. Charles Chaplin, according to [redacted] may or may not be a member of the Communist Party. However, [redacted] has stated that Chaplin has always gone along with the Communist Party and has helped them financially. He stated that Chaplin has financed the West Coast Communist newspaper "Peoples World." John Garfield, according to Informant [redacted] has been affiliated with the Actors Laboratory, the Young Communist League, Hollywood Anti-Nazi League, Hollywood Democratic Committee and the Hollywood Independent Citizens Committee for the Arts, Sciences and Professions. All of the above organizations, with the exception of the Young Communist League, the former youth group of the Communist Party, USA, are discussed in Section III of this memorandum. Garfield has also been identified as a Communist by [redacted]

Mikhail Kalatozov, Soviet motion picture representative came to Hollywood in August of 1943, where he endeavored to purchase American films. Among the films he sought to purchase were "Little Foxes" and the "Earl of Chicago." The first of these films depicts a degenerate Southern family, the latter is a story of a Chicago gangster in England. It may well be a part of Kalatozov's plan or propaganda technique to obtain such pictures in order to exhibit American life at its worst to the Soviet people, much in the manner that Adolf Hitler, through his propaganda ministry, tried to convince the German people for several years before the war that the United States was nothing more than a nation of Chicago gangsters.

[redacted]

Following Eulatosov's return to the Soviet Union, his duties were turned over to the Vice Consul in Los Angeles. Since that time there have been limited contacts between Soviet diplomatic representatives and motion picture personalities.

In May of 1946, Gregory L. Irsky, formerly of the Amtorg Trading Corporation; Leonid Kosmatov, film camera man; and Boris Tolstogowsov, a film technician, came to the United States from the Soviet Union as a commission to study scientific technique on behalf of the Soviet Union, to arrange for cinematographic equipment and to negotiate for technical assistance in the motion picture field. Informant [redacted] of the Production Division for Bell and Howell, motion picture manufacturing company, related that Irsky in his contacts with him indicated that he was endeavoring to disseminate Russian propaganda type films on various phases of Soviet life, such as the Soviet military strength, under the guise of educational features, to American schools and colleges. This project, of course, did not materialize.

[redacted]

The Los Angeles papers carried [illegible] Charlie reflecting that Konstantin Simonov held a party aboard a Russian ship anchored in the harbor at Los Angeles. Among those who attended this party were Mr. and Mrs. John Garfield, Mr. and Mrs. Charles Chaplin and Lewis Milestone. The Los Angeles

Herald for May 28, 1946, reflected that the Jack Tenney (California State Legislature Un-American Activities Committee) group was going to conduct an investigation of this party. It was reflected that the committee was interested in the elaborate banquet which was provided for the guests---- "While millions are starving in Europe----providing an ironic touch to the celebration honoring the proletariat."

With regard to Simonov's visit to this country, the June, 1946 issue of the "Screen Writer," which is the official publication of the Screen Writers Guild, carried a transcript of an informal discussion held under the auspices of the Hollywood Writers Mobilization between Simonov and members of the Screen Writers Guild. The informal discussion was presided over by Dalton Trumbo, a Communist, whose Communist affiliations are set out in Section I and who is employed as a screen writer in the motion picture industry.

This article contained a question propounded to Simonov concerning the rights of a writer of his material. Simonov replied that Soviet writers do not sell their work outright to the film industry but rather only sell the right for screening, indicating that the right for publishing the material remains in the hands of the author. It should be pointed out that the Screen Writers Guild is the organization supporting the American Authors Authority, which program, conceived under Communist guidance, calls for the copyrighting and subsequent leasing of screen plays rather than the selling of screen plays to producers.

[redacted]

[redacted]

Artkino Pictures, Incorporated

Artkino Pictures, Incorporated, was chartered in New York on Jul
22, 1940. It was registered, listing as its foreign principal, Soyuzintor
Moscow, USSR.

The organization claims that it is engaged in the importation of
motion picture films from Soviet Russia and the distribution of these film
in the Western Hemisphere. Although there is no apparent direct connectio
between Artkino Pictures, Incorporated, and the Communist Party, USA, seve

of the people associated with the organization have been identified either as members of the Communist Party, Communist Political Association or closely associated with the Communist movement through front organizations.

Rose Nadell, who was listed as Vice President in January of 1947 of Artkino Pictures, Incorporated, is married to Sam Nadell, alias Sam Muldofsky. Sam Nadell has been reported by several reliable sources, including [redacted] and reliable informant [redacted] as being actively affiliated with the Waterfront Section of the Communist Party in New York.

Ginger Canor, switchboard operator at Artkino, is believed to be identical with Gertrude Canor, who was born in New York City on February 2, 1925. Reliable informant [redacted] a former member of the Communist Party and former confidential informant of the New York Office, reported that Ginger Robeson, believed to be identical with Ginger Canor, was among those present at the Inwood Victory Club of the Communist Political Association on February 6, 1945, at New York City. He also reported that she was among those present at two other meetings of this same Club, one held on December 26, 1944, and the other on January 23, 1945. Nancy Markoff, listed as a telephone operator at Artkino, has been referred to by informant [redacted] as a member of the OGPU, presently known as the NKVD. At the present time this allegation has not been proven or disproven. However, investigation is being made to determine the exact status of this individual.

V. SOVIET ACTIVITIES

(October 2, 1947 to February 5, 1948)

Confidential informant [redacted] of the Los Angeles Office provided a photostatic copy of a letter written to Eric Johnston from W. B. Smith, American Ambassador to Russia, dated August 7, 1947. This letter to Johnston is quoted as follows:

"THE FOREIGN SERVICE
OF THE
UNITED STATES OF AMERICA

"American Embassy, Moscow
August 7, 1947

"Dear Mr. Johnston:

"I have had Mr. Eisenstein, the dean of Soviet film directors, for dinner at Spaso on several occasions and to see the American films with which the industry has so kindly provided us. His comments after the showings were usually non-committal or mildly approbational. Attached is his official reaction, a recent article appearing in 'Culture and Life.'

"It seems to me this demonstrates very clearly, if demonstration were required, the correctness of your stand in opposition to exporting certain films like 'Grapes of Wrath' and 'Tobacco Road' to the Soviet Union unless an equal number of films showing more favorable aspects of life in the United States were also exported.

"Faithfully,

/s/ W. B. Smith

"W. B. Smith
"Ambassador of the United States

"Encl: Joint Press Reading Service translation:
The Purveyors of Spiritual Poison

"Mr. Eric Johnston, President
Motion Picture Association
28 West 44th Street
New York 18, New York"

There is set out hereinafter the enclosure forwarded by Mr. Smith to Mr. Johnston referred to in the above letter.

"CULTURE AND LIFE Thursday, 31st July, 1947

"THE PURVEYORS OF SPIRITUAL POISON
About the Contemporary American Cinema.

By S. M. Eisenstein

"The American cinema has produced more than a few ultra-reactionary pictures in the past. We have only to remember a very early film "Birth of a Nation" which celebrated the formation of the Klu Klux Klan, a fascist organization.

"There have also been in the American cinema, however, quite a number of really vital themes treated in a convincing manner, although this was usually contrary to the intention of the makers of the film, and certainly against the wishes of their bosses. But in one way or another there have appeared from time to time on the American screen films giving with unexpected objectivity a true picture of the code of behaviour of the gentlemen of the 'God's own country', as the Americans like to call their United States.

"In the thirties there appeared a film 'The Big House' (the American name for prisons), giving an extraordinarily realistic picture of prison conditions and showing a revolt, and its suppression - with the use of tanks.

"Later came a film 'I was a Fugitive from a Chain-gang', a striking document revealing the injustice and obscurantism of the American legal system, a sinister machine showing no mercy to those who fall into its clutches.

"Films like 'Grapes of Wrath' and 'Tobacco Road' give a picture every bit as clear as the original novels of the ruthless exploitation of the unemployed and the full horror and dark abyss facing the ruined

"small farmers of the Southern states and reducing them to a subhuman condition."

"Quite recently the cinemas of America were showing 'Boomerang,' a film which reveals with full and accurate detail the backstage machinations pursued by small town politicians in the interests of their small caste, and leading to the passing of the death sentence on an entirely innocent man. The film gives a vivid picture of the methods of interrogation and extortion of confession. 'The law forbids beating during interrogation' says one of the characters, 'but the law says nothing about preventing the man from sleeping', and this means is used to reduce a man to a state in which he is prepared to sign any confession.

"Films of this kind, however, giving a more or less objective picture of the actual state of affairs are becoming rarer and rarer. Their place is being taken by films of quite another type. The American cinema is no longer what it was twenty years ago.

"The time has passed when we could merely shrug our shoulders and smile at the empty irrelevant entertainment provided by American films; or admire, somewhat condescendingly, the exploits of Robin Hood or 'The Thief of Bagdad', or the athletic prowess of Pearl White or Ruffy Rollan.

"The wave of reaction is pressing more and more heavily on the entire life of the country, and its art as well. At the present time the disciples of the Klu Klux Klan are drawing up black lists of all those who, during the war, dared to use the American cinema to address humanity on vital questions. The people on this list will be condemned to unemployment and starvation. Already the black clouds are gathering threateningly over Charlie Chaplin. There are already instances of anti-fascist actors being subjected to merciless baiting; and American films show more and more clearly how progressive elements are being swamped by the wave of reaction and themselves often contain praise of the same fatal reaction. Even 'non-political' American films propagate the poison in subtle form. It is not only those films openly devoted to erotic themes or to the praise of power in the person of gangsters or bandits that have a disentegrating effect.

Whatever hypocritical pretences these films make of exposing gangsters the fact remains that they are a panegyric of the gangsters' shameless methods, persistance in the pursuit of their own selfish interests and utter disregard of everything beyond these interests.

"What else can we expect from the producers of these films? After all, this code of morals, based on plunder and violence is also the code of the 'honest' businessmen, although they sit in the soft armchairs of the directors of firms and companies instead of sitting like ordinary criminals, in the electric chair.

"Even more harmful sometimes are films which are not so obvious in their praise of the basest and most animal instincts of man. The spectator is more strongly affected by a film where the poison is wrapped up in warm humanity, soft humour and touching pathos.

"There are also such 'enchanting' films as 'Going My Way' with a well-known American actor Bing Crosby, which was awarded a prize and advertised all over Europe. Here the nets for the spectators' hearts are so musical and laid so cunningly (it is not for nothing that the hero of the film is an unusually cunning snarer of human souls - a young priest) that it is only after the end of the film that the spectator realises how shamefully he has been participating in the action during the two hours while it has been shown.

"This film cleverly combines humour, a patriotic theme, lyricism and religious singing for the purpose of slurring over the real cause and the tragedy of prostitution and asserting that child delinquency is best dealt with not by changing the social conditions driving the children to crime, but by collective singing in a church.

"And the film as a whole serves as an apologia for the owner of a block of cheap flats making him out to be a benefactor, though this is in fact one of the most repulsive forms of exploitation of the poor classes in America.

"Or there are such 'enchanting' films as 'Anna and the King of Siam' singing unqualified praise of the superiority of the white races over the Siamese semi-apes and of the missionary role played by an American governess who set out to win the savages over to the biblical virtues of humility and love. The action takes place in the sixties of the last century when the Siamese were concentrating all their efforts on asserting their independence against the attempts of England and France to seize Siam in their colonising claws. There is no mention of all this, instead we see a light ironical sometimes moving picture, often dramatic, always witty and apparently quite innocent. But it would be difficult to find more subtle propaganda of the colonial politics which make the average American either indifferent or sympathetic to disgraceful acts now being committed in places so far from Siam as

"Indonesia, in the lawless realm of Field-Marshal Smuts - the Union of South Africa - and the 'independent' Philippines.

"The makers of films are particularly cunning when it comes to dealing with the problem of the relations between employers and employees, whether it be a factory owner and the workers, or a big landowner and his tenants. Films showing clashes between labour and capital now appear fairly frequently on the American screen; reality is too full of these problems and interest in them is morbidly keen. And the American cinema loses no opportunity of expressing an opinion on all questions which interest, trouble or excite the spectator. The spectator is worried over problems of social injustice? All right, here we have this little theme, adapted and effectively treated. The magic hand of the film director makes it harmless whilst preserving the external drama.

"The methods of treatment are many and various. As an example let us take an average horror film 'Dragonwyck', a film about a crime punishable by death. The slightly unbalanced owner of the castle 'Dragonwyck' using a magnolia bush slowly poisons his wives one after another because they are unable to give him their heir he desires. A considerable part of the film, however, is devoted to showing the differences between the owner of vast lands and the semi-beggared tenants working for him.

"The film is interesting because of the topicality of the theme. But how to avoid coming up against the sacred principle of the right to possession of vast areas of land? The answer is very simple. The crime of the owner of the castle attains such monstrous proportions that the typical is lost sight of in the exaggeration of the individual case. The film shows not the evil of the system, but the evil of the individual representative of the system. As a result, the spectator's anger is roused by the fact of a rare screen criminal, and not by the sight of the evil of the system, one completely putting the other out of mind.

"And no one notices that a clever substitution has been made before his eyes: the screen criminal heroically takes the bullet that should have been aimed at the system.

"And at the end of the film the criminal too is absolved of his sins - postumously. For this purpose he is declared mad which makes it possible to excuse the dastardliness of his crimes and to exaggerate them to a point impossible in real life, thus dissociating them from the actual social system.

"The wolves have eaten their fill, but the sheep are still alive; the spectator has been thrilled by a film on a dangerous contemporary theme. The film earned money. Crime has been shown in the most vivid colour. Crime has been punished. The basic principal has not been shaken. And the evil doings of which the criminal is 'medically' innocent are expiated by allowing the victim to shoot the criminal.

"The ability to take any theme, even one which in view of conditions in America would appear most slippery and dangerous; not to avoid such a theme but to retain its outward form and by means of exaggeration (or some other means) to reduce it slowly and smoothly to self-destruction and final nothingness - this is probably one of the most cunning characteristics of the American cinema.

"Films of this type give rise to a cynical inhuman attitude to reality. The men behind the Hollywood businessmen aid to deprive the average American of all feelings of honour, to make him cynical and egoistical. This is necessary left he protest against the violation of laws and justice occurring daily, hourly in America. It is necessary lest there well up in his heart indignation against the betrayal of those who shed their blood in the battle of Stalingrad, on the vast fronts of the Soviet Union where the fate of mankind was decided. At that time the papers, the radio and books all spoke about the Russians as valiant allies. Now all the filthy, dirty, dark elements have come to the surface, so that the muddy water obscures the thought of everything fine, pure and progressive.

"The American cinema is well equipped with the latest filming and projecting apparatus, uses all the latest production technique. On the sets of Hollywood towns, forest, or Egyptian scene can be built in an instant. But this technically advanced cinema is used in the service of ideas only slightly in advance of the stone age. The statue of Liberty at the entry to New York port has long ceased to be a symbol of liberty even for the United States. In 'democratic' America the cinema has become one of the weapons in the fight against freedom and democracy. How far behind us 'advanced' America is lagging! As regards social problems, America belongs not to the 19th century, but rather to the period of the middle ages and the crusade whose bonfires twinkle so familiarly at the bonfires of the lynch courts fed with high-quality petrol.

"The skill, inventiveness and technical mastery of the American cinema are used in the service of darkness and oppression - fundamental characteristic features of the cruelty and injust system of imperialistic society.

"American films contribute actively to the consolidation of this society by imposing ideas upon the people.

"Thus the most vital of the arts - the cinema - is playing the most deadly and destructive role.

"When we think of this, it makes us appreciate even more our young, healthy growing art - a vital, national art.

"31.7.47"

"Culture and Life."

V. SOVIET ACTIVITIES IN HOLLYWOOD
(September 16, 1948, to July 15, 1949)

No activity in this field is known inasmuch as the Vice Consulate in Los Angeles was officially closed on January 15, 1948, and all Soviet personnel were transferred from Los Angeles.

VI. INVESTIGATION OF COMMUNIST ACTIVITIES IN THE MOTION PICTURE INDUSTRY BY THE COMMITTEE ON UN-AMERICAN ACTIVITIES OF THE HOUSE OF REPRESENTATIVES

The House Committee on Un-American Activities publicly announced on June 20, 1945, that it had voted to investigate subversive activities in Hollywood to determine whether film stars and producers were involved in a plot to overthrow the Government.

It would appear that this decision on the part of the Committee was reached as a result of articles appearing in Los Angeles newspapers following a meeting in the City of Los Angeles on June 8, 1945, sponsored by the "New Masses," a Communist publication, and held in honor of William Gropper, cartoonist for the publication. Principal speakers included Richard Bransten, also known as Bruce Minton, former contributing editor of the "New Masses," and his wife, Ruth McKenney, also a former contributing editor of the "New Masses," as well as Joseph Foster, film editor of "New Masses." With regard to Richard Bransten and Ruth McKenney, it will be recalled that on September 19, 1946, these individuals were expelled from the Communist Party for an unauthorized release of a report on the National Plenum of the Communist Party held in July of 1946.

The Los Angeles papers reflected that the speakers indicated that Communist propaganda and activities in the future would be centered around Hollywood, that Communists were seeking to strengthen their ties with the White House, that pressure must be exerted to continue lend-lease to Russia and that "the thousands of pretty young girls in our Communist Youth Movement must volunteer as hostesses in USO's, canteens, churches, social groups--wherever the soldiers, sailors, and marines seek recreation and are prone to listen to persuasive voices." The latter quoted statement concerning young girls in the Communist movement appeared in the Los Angeles Examiner. However, the Agents of the Los Angeles Office who were in attendance at this meeting stated that this quotation was an inaccuracy on the part of the paper. The Agents attending the meeting also pointed out that the Examiner made the statement that the program presented had been "carefully blueprinted in New York City by Earl Browder and other American Soviets." No such statement in fact had been made at the meeting.

The Congressional investigation was held as a result, and following the investigation the Committee prepared three confidential reports. The first report contained many blanket statements and conclusions which did not appear to be supported by evidence.

The first section of this report was devoted to the naming of some of the prominent Communists in Hollywood. The second section dealt with the Actors Laboratory, a Communist-influenced group, the Hollywood Independent Citizens Committee of the Arts, Sciences and Professions (formerly known as the Hollywood Democratic Committee), the Emergency Committee on KFI, the Anti-Defamation League, the Peoples Educational Center and the Hollywood Writers Mobilization, all of which were referred to as Communist-inspired groups, with brief statements concerning the activities of known Communists connected with these groups.

The next section set forth a list of names of individuals "believed to be" members of the Party in the Hollywood area. Section Four dealt with Communist activities in the various guilds in Hollywood and contained for the most part general statements concerning these guilds.

Part Five entitled "Communists in Labor Unions," was devoted in the main to Herbert K. Sorrell, one of the principal figures in the motion picture industry strikes. Part Six entitled "Russian Government's Interest in Motion Pictures," discussed primarily the visit of Mikhail Kalotozov to Hollywood. Kalotozov, who was in Hollywood during 1943 was a representative of the Soviet Film Industry, Soyuzintorgkino. The motion picture, "Mission to Moscow" was also discussed in this section, particularly with regard to the newspaper comments made concerning it, indicating that the picture was nonfactual and untruthful. The conclusion of the report discussed the aforementioned Communist meeting held in honor of the "New Masses." A considerable portion was also devoted to the alleged trouble that Ivan Lovedoff, actor and writer, had in obtaining employment because he was opposed to Communists and Communism.

The second report, which was called a supplemental report, was dated September 28, 1945, and reviewed the publications: "International Theater," said to be an official publication of the International Union of the Revolutionary Committee, published in Moscow, Russia; "The New Theater," an American publication, the organ of the Workers Committee, which was a section of the International Union of the Revolutionary Theater; "International Literature," said to be an organ of the International Union of Revolutionary Writers published in Moscow; and the "T.A.C. Magazine," an American publication sponsored by the Theater Arts Committee. The international and Communist connections of these publications from available copies were reviewed and set out in this report.

The third report, another supplemental report, issued early in

1946, limited its scope to the activities and affiliations of the Communist activities engaged in by the writers employed by Metro-Goldwyn Mayer Studios.

This same Congressional Committee on December 3, 1946, held a preliminary hearing in Los Angeles concerning the Communist activity in the film industry and, according to reports received, only three witnesses were called and the hearings were superficial. The Committee announced, however, that it would return in January of 1947 to conduct extensive hearings on all phases of this type of activity in Hollywood.

The next statement concerning Communist activity in the motion picture industry was made by you in your testimony before this group on March 26, 1947. On this occasion you pointed out that the Communists launched their attack in Hollywood during 1935, directing their activities at the infiltration of labor unions and so-called intellectual and creative fields. You stated that the Communist activity in Hollywood was effective and was furthered by Communists and Communist sympathizers who used the prestige of prominent individuals in the film colony to further their cause. You also stated that the Communists endeavored to insert into motion pictures Communist propaganda and to eliminate anti-Communist statements.

Following your testimony you will recall that Eric Johnston, of the motion picture industry, testified before this Committee. The Washington Post in reference to Johnston's appearance quoted him as stating, "As for there being Communist influence in the movies, such an accusation is absurd. If Hollywood were a Communist network, I should not be attacked every morning in the 'Daily Worker'! -- as I can assure you I am ----."

As you will further recall, Father Cronin telephonically advised Mr. Tamm that Johnston had requested him to draw up a program for the elimination of Communists in the motion picture industry. You will also undoubtedly have noted that Mr. Johnston and his associates have retained former Secretary of State James F. Byrnes. Byrnes, however, is only to act in an advisory capacity concerning the pending Un-American Activities hearings on Communism in the motion picture industry. These actions on the part of Johnston do not show a consistency with his statements as quoted in the Washington Post and referred to above.

Confidential Informant [redacted] of the Los Angeles Office, advised that members of the Un-American Activities Committee arrived in Hollywood on May 8, 1947, amid a great fanfare of press releases and headlines, to conduct an inquiry concerning Communism in the motion picture industry

and to ascertain specifically the activities of Hanns Eisler, the brother of Gerhardt Eisler, who is employed in the motion picture industry as a writer.

Novelist Rupert Hughes testified before the Committee on May 15, 1 at which time he stated that Communists dominated Hollywood to a large degre and specifically mentioned Charles Chaplin and John Howard Lawson. Jack War Vice President of Warner Brothers Studio, also is said to have testified and complimented the Committee on the work it was doing.

Chairman Thomas of the Committee complimented Adolf Menjou for his enlightening presentation before the Committee, stating that Menjou testifie that Communists in the film industry were so powerful that many of the "litt people" were afraid to move against them.

Mrs. Lela Rogers, mother of Ginger Rogers, who appeared before the Committee, referred to "The Little Red School House" as being the People's Educational Center in Hollywood and also testified concerning an alleged Communist statement that her daughter refused to say in the motion picture "Tender Comrade."

Robert Taylor also testified, relating that he was forced by Lowel Mellett, former Administrative Assistant to the late President Roosevelt, into playing in a motion picture which favored Russian ideologies over Americ The Los Angeles Examiner of May 15, 1947, from which this information was ob tained, reflected that Mellett was also affiliated with the Office of War Information as the Director of the Motion Picture Division. The article fur reflected that Mellett specifically came to Hollywood for the express purpos of overruling Taylor's objection to appearing in the 1943 release "Song of Russia."

Other individuals prominent in the film world who appeared before the Committee included screen actor Richard Arlen and Henry Ginsberg, Vice President in Charge of Production at Paramount Studios. Viktor Kravchenko, estranged Soviet official, appeared before the Committee and was quoted by the Los Angeles Examiner for May 17, 1947, as having stated that Hollywood was a serious intellectual front in the United States and it was necessary to clear Hollywood of the Communists and Communist sympathizers.

The New York Times of May 17, 1947, quoted Chairman J. Parnell Thomas of the Un-American Activities Committee as asserting after a week of hearings on subversive activities in Hollywood that "ninety per cent of the Communist infiltration" was in the screen writing field, but that the Federal

Government had also abetted the work. He related that in the testimony of fourteen actors, writers, and producers, a very outstanding point that appeared many times was the influence of the "Government in aiding the Communist conspiracy."

The article also reflected that Mr. Thomas stated he reported testimony reflecting that even the White House exerted its influence on certain people in Hollywood to have certain pro-Russian motion pictures filmed during the regime of the late President Roosevelt.

He also indicated that he was not only referring to the incident which came out as a result of the testimony of Robert Taylor, but to other statements made by actors and producers who indicated how the Government persuaded them to put out Communist propaganda in their productions.

On July 21, 1947, it was ascertained that the Un-American Activities Committee had retained the services of former Special Agent H. Allen Smith and A. Bernard Leckie to investigate Communist infiltration of the motion picture industry in the Hollywood area. In connection with this assignment, Mr. Smith called at the Bureau and was interviewed by Mr. J. P. Mohr, at which time he advised that he had been retained by the Committee at the rate of $25 per day and that his legal associate, former Special Agent A. B. Leckie, would receive $22.50 per day. Smith related that he had been informed that the objective of his investigation was to line up friendly witnesses and those unfriendly witnesses which the Committee will desire to call. He said it was his purpose to line up approximately 25 or 30 good witnesses who can through proper questioning expose the entire Communist infiltration of the motion picture industry. According to Smith, he gathered the definite impression that he could anticipate considerable pressure to buy him off and to buy off his investigators. He anticipated this pressure would come from Eric Johnston and through sources employed by him. He related that he was informed that two of Johnston's representatives visited the Committee in an effort to find out what the Committee intended to do and how far they intended to go in their investigation of Communism in Hollywood. Smith related that he understood that Congressman Thomas told these representatives he wanted to have nothing to do with them and kicked them out of the office. Smith indicated that he would keep the Los Angeles Office of the Bureau fully informed of his activities and that he is desirous of letting the Bureau know of anything pertinent to our investigations which may come to his attention.

On July 23, 1947, SAC Hood had a lengthy interview with L. B. Mayer of MGM Studios concerning the hearings conducted last spring by the Un-American Activities Committee. According to Mayer, the Committee did itself a great deal of harm by publishing the testimony of Robert Taylor, inasmuch as it was

understood by Taylor and other witnesses that their testimony was to be "off the record." Mayer stated that Robert Taylor was mistaken about the actual facts to which he referred, and Mayer attributed this to Taylor's antagonism toward Communism and related that if necessary he, Mayer, would have to state that Taylor was mistaken. Mayer related that at one time during the war he received a telephone call from Elmer Davis, the head of the Office of War Information, requesting that the film "Mrs. Miniver" be released nationwide as soon as possible in an effort to combat the strong anti-British feeling which was developing in this country. Instead, therefore, of playing large houses in the big cities, which is done with big pictures, it appeared almost simultaneously throughout the country. As a result, the studio's gross was approximately $5,000,000 less than it would have been had it been distributed in a normal way. He related that sometime later, Government officials were most anxious that some kind of a picture be made to put the Russians in a better light with the American people. Consequently, the film, "Song of Russia," starring Robert Taylor, was made by MGM. Mayer, according to Mr. Hood, could not or would not state exactly who had requested that this film be made. Mayer stated that there were many governmental agencies maintaining liaison with the studio and that he could not recall which one of them handled this particular picture. He stated that he recalled that there was some Communist propaganda in the script as it first appeared and he ordered that all references to collective bargaining and the like be stricken. Mr. Mayer related that he is certain that the film contains no Communist propaganda. Mayer told Lowell Mellett and the Secretary of the Navy, Frank Knox, that he did not care whether they made the picture or not, but if the Government wanted it made and wanted Taylor in it, then it would be necessary that his induction into the Navy Air Service be postponed until the picture could be completed. It was felt that if his Naval induction was held up, he might be inducted into the Army by his Draft Board and, therefore, it was necessary to make a deal with the Draft Board to defer his induction, resulting in Taylor being permitted to remain and the film being produced. Mayer stated positively that this was the real truth of the story, and that Taylor was not ordered by anyone to make the film and he feels that when hearings are held in Washington in September, Mellett's testimony and his, Mayer's, if he is called upon, will make the Committee look ridiculous for having jumped at the publicity on Taylor's erroneous statement.

It is of interest to point out that Mayer was frank to admit to Mr. Hood that he knew there were some Communists in his studio and related that he was willing to discharge all these Communists, but that if he did so his Communist writers would be grabbed up by other studios immediately and paid more money than he is paying them at the present time. This, apparently, was his excuse for having these people on his pay roll.

The Washington Evening Star on July 30, 1947, carried an Associated Press release reflecting the statement made by Representative Nixon, Republican of California, in which he said that the Un-American Activities Committee intends to name names and to produce witnesses who will testify that they have seen persons prominent in Hollywood at Communist meetings and who will report what they said. Nixon related that most of the big stars who may figure in the inquiry will be listed as "tinged with pink, rather than as bright red Communists." According to Nixon, whether any actual Communists or fellow travelers will testify at the hearings, even under subpoena, will develop later. He said that they may follow the Party line of refusing to testify on the grounds that they would incriminate themselves.

The Washington Times-Herald on August 27, 1947, carried a United Press release indicating that former Undersecretary of State Sumner Welles; George Messersmith, former Assistant Secretary of State and Ambassador to Mexico and Argentina; Joseph Saboretti, Assistant Immigration Commissioner; Clarence R. Porter, Chief Inspector of the Immigration Service in Calexico, California; and Mr. P. C. Hutton, Second Secretary and Consul of the United States Embassy at Guatemala City, were to be subpoenaed before the Un-American Activities Committee. Specifically, the Committee, according to the article, wants Welles "and presumably the other four," to explain how and why Hollywood writer Hanns Eisler, brother of Gerhardt Eisler, got official permission to enter and remain in the United States.

[redacted] the House Committee on Un-American Activities confidentially furnished Special Agent in Charge R. B. Hood of the Los Angeles Office with a list of possible unfriendly witnesses whom the Committee intends to subpoena in connection with the pending hearings of the Committee in Washington, D. C., to be held in the latter part of this month:

Berman, Lionel
Bessie, Alvah
Cole, Lester
Collins, Richard J.
Cromwell, John
Dmytryk, Edward
Garfield, John
Kahn, Gordon
Kibre, Jeff
Koch, Howard
Lardner, Ring, Jr.
Lawson, John Howard
Maltz, Albert
McKenney, Ruth
Milestone, Lewis or Louis
Morley, Karen
Odets, Clifford
Ornitz, Samuel
Parks, Larry
Pomerance, William
Revere, Ann
Robinson, Edward G.
Salt, Waldo
Stapp, John
Stewart, Donald Ogden
Trumbo, Dalton
Tuttle, Frank

[redacted] also advised Mr. Hood that the following individuals are intended to be used as friendly witnesses:

Brewer, Roy E.	Moffitt, John Charles
Chase, Gordon	Montgomery, Robert
Cooper, Gary	Murphy, George
Disney, Walt	Rand, Ayn
Gibbons, Cedric	Reagan, Ronald
Hughes, Rupert	Rogers, Lela E.
McCarey, Thomas Leo	Ryskind, Morrie
McGuinness, James	Taylor, Robert
Menjou, Adolphe	Wood, Sam

In connection with this pending hearing, [redacted] has confidentially advised Mr. Hood of a recent telephonic conversation he had with Robert Stripling of the House Committee on Un-American Activities. According to [redacted] he was advised that a tremendous amount of pressure had been put on the Committee by all sources, including Congressional, to call off or otherwise influence the Committee's action on this pending hearing into Communism in the motion picture industry. [redacted] related that in his conversation with Stripling he proposed that the witnesses be called approximately as he has indicated in the schedule prepared by [redacted] for the hearing; however, Stripling was not in complete accord with [redacted] desire in this regard.

Investigator [redacted] has informed Mr. Hood that he is concerned over the procedure and method of operations to be utilized by the Committee in handling the pending hearing. [redacted] has related that he has definitely promised the witnesses from California that they are going to testify along the lines which he has discussed with them. [redacted] related that a great number of the witnesses are worried that the Committee in an effort to create publicity will go off on some tangent. He related that he has tried to point out to Stripling that he wants to give the impression that the inquiry is not one to attack the industry but rather to show that the motion picture industry is being attacked by the Communists. [redacted] related that it is his desire to show that the House Committee on Un-American Activities is endeavoring to expose this Communist activity and thus strengthen the position of the industry.

[redacted] has indicated that he intended to proceed by air to New York on September 15, 1947, and on the following day meet with Mr. J. Parnell Thomas, Chairman of the Committee, as well as other members of the Committee in order to make plans for the hearing. Prior to leaving California, [redacted] furnished Special Agent in Charge Hood of the Los Angeles Office with a copy of a schedule of witnesses which he hopes will be used at the hearing. This schedule is set out in its entirely hereinafter:

"After several discussions between James McGuinness, Morrie Ryskind, A. B. Leckie and E. A. Smith, the following tentative schedule of witnesses has been arranged:

1. Jack L. Warner — Time allowed: ½ day
   Co-Owner, Warner Brothers

   Comment: From reading Warner's previous testimony, it appears that it is the best that we have, and he can lay a fine pattern of Communism in the industry. He can show the trouble that he had and what he did, and express his wonder as to why the others have not followed his actions. He will call them what they are, and state he threw them out.

   Let him say that he is an American and even if he has to suffer financially, he does not intend to have them in his studio, and will continue to suffer financially until such time as he has all Americans. Then, it is interesting to note that last year the Warner Brothers' statement was the best in its history, and it might be that we can bring this in to our benefit. We have not interviewed Warner, and he will not be back until around October 1st, but we are advised that he will not go back on his testimony.

2. Louis B. Mayer — Time allowed: ½ day
   Metro-Goldwyn-Mayer

   Comment: Mayer can testify regarding 'Song of Russia,' 'Tennessee Johnson,' and the fact that there is no law and until there is a law, he does not feel there is anything particular he can do to Communists. We believe he will say that if there is a law, or if the other studios would get together, he would dismiss them, but he does not want to fire somebody and have another studio get the benefit of it. We think that having Mayer follow Warner will have the psychological effect that Mayer will try to be a better American than Warner.

3. Leo Cherne — Time allowed: 1 hour

   Comment: This individual is in New York and his name has been forwarded to Stripling. It is stated that he is very reliable and can lay a general pattern of the development of Communism

4. Roy E. Brewer — Time allowed: 1 day
Internat'l Representative, IATSE

Comment: This individual can lay a general pattern of Communism in the labor industry.

** Two unfriendly Communist witnesses should be called at this point, their names to be selected later.

5. Robert Montgomery)
6. George Murphy) All Actors — Time allowed: 1 day
7. Ronald Reagan)

Comment: The first two of the above individuals are past presidents of the Screen Actors Guild. Reagan is now President. They can give the history of Communism in the Guild, and express their opinions otherwise.

** Two or three more Communists, to be selected later, should be called at this point.

8. Robert Taylor — Time allowed: 2 hours
Actor

9. Sam Wood — Time allowed: 2 hours
Director-Producer

** We should call Lowell Millett here.

** A couple more Communists, to be selected later, should be called here: Possibly Richard J. Collins, if we have sufficient information, as he was a writer on 'Song of Russia,' regarding which incidents Taylor and Wood will discuss from the Millett angle.

10. Adolphe Menjou — Time allowed: ½ day
Actor

Comment: He will discuss the general situation.

11. James K. McGuinness — Time allowed: ½ day
Vice President, MGM

Comment: He will discuss the general situation, the beginning of the fight in the Screen Writers Guild, the young writers' troubles, Authors Authority, and 'Tennessee Johnson.'

*12. Morrie Ryskind — Time allowed: 1½ hours
Writer

Comment: Will discuss the situation in the Screen Writers Guild

13. Borden Chase — Time allowed: 1½ hours

Comment: Will discuss comparison between Screen Writers Guild magazine and the Communist Party line.

** Call a couple more Communists, who should be writers, at this point.

14. John Charles Moffett — Time allowed: 3/4 day

Comment: Will give an analysis of the pictures, following the writers. He might qualify himself by stating that when Gilbert and Sullivan wrote criticisms, they did it as Englishmen, and the Communists criticize everybody on behalf of Communists, and in analyzing the pictures he is keeping in mind Communist Party policies and politics.

15. Rupert Hughes — Time allowed: 2 hrs.
Author

Comment: Can give a general analysis from the writer's standpoint.

16. Lela E. Rogers — Time allowed: 1 hour

Comment: General observations.

17. Cedric Gibbons — Time allowed: 1 hour

Comment: General observations.

** Call a couple of Couple of Communist directors and actors at this point.

18. Gary Cooper — Time allowed: 1 hour
Actor

19. Walt Disney — Time allowed: 1 hour

Comment: In summary, he can state that he believes in Americanism, is against all other 'isms,' and against Communism; Communists will not be allowed in his studio if possible to keep them out, etc.

"20. Leo McCarey Time allowed: 1 hour

Comment: Concluding witness, from his statements regarding Americanism, that he will not permit Communists in his pictures, etc. Would not make a picture with Hepburn, etc.

Note:

If we call Lewis Milestone as an unfriendly witness, he probably should be subpoenaed just before Cooper, and if we locate Louis D. Lighton and he can testify, we should probably substitute him in place of someone else, possibly Lela Rogers; or let him testify along with Cooper.

One reason for calling Cooper and McCarey the last day is that they are both engaged in a picture, and if we can bring them back together we will save them thousands of dollars.

From the above schedule, we have first the studio heads, followed by the labor and technical experts, followed by actors from the Screen Actors Guild standpoint; then the special incidents of Robert Taylor. "Song of Russia," Wood, and Lowell Millett; followed by general witnesses; then the Screen Writers Guild, the picture analysis, and closing with three witnesses who are very pro-American."

INVESTIGATION OF
COMMUNIST ACTIVITIES IN THE MOTION PICTURE INDUSTRY
BY THE
COMMITTEE ON UN-AMERICAN ACTIVITIES OF THE HOUSE OF REPRESENTATIVES

Activities of "Unfriendly" Witnesses and their Attorneys or Associates Prior to October, 1947, Hearings

On the morning of October 4, 1947, Bob Silberstein, secretary of the National Lawyers Guild in Washington, D. C., contacted attorney Dave Rein who was co-counsel for Gerhardt Eisler. Silberstein stated that the Guild is seriously considering the organizing of a meeting under the auspices of the Guild's National Committee on Civil Rights and they would discuss the activities of the Congressional Committee from the standpoint of procedure and violation of basic policies. He indicated that this would be followed up by a spokesman of the subpoenaed movie people with such individuals as Ring Lardner, Jr., speaking and former Assistant United States Attorney General O. John Rogge presiding. The tentative date for this meeting was October 17, 1947. Rogge stated that he thought the Progressive Citizens of America was going to have a meeting in this regard. Silberstein advised that the people in California had indicated preference for a non-political forum and in view of this, the Progressive Citizens of America understood that the National Lawyers Guild was considering the meeting and although reluctant, had given up its plans in this regard.

The above information was obtained from [redacted]

The Los Angeles Field Division advised on October 7, 1947, that John Howard Lawson in a discussion with George Pepper, the secretary of the Arts, Sciences and Professions Council of the Progressive Citizens of America stated that Herbert Biberman and attorney Ben Margolis were quite insistent upon having the meeting in Washington prior to the commencement of the hearings and felt that it would lessen its effect to have the meeting after the hearings started. Lawson stated that they had felt so keenly about it that they agreed to hold the meeting tentatively on October 19, 1947. Pepper indicated that Bartley Crum, one of the attorneys for the "unfriendly" witnesses, would appear at the meeting and speak on the topic of "Literature" and that Ring Lardner's topic would be "Mass Media of Communications and Why Reaction Attacks the Artists." Pepper and Lawson discussed the various places at which the meeting in Washington could be held and it was indicated that most probably it would be held in the Press Club.

On October 8, 1947, Dave Rein again contacted Bob Silberstein of the National Lawyers Guild. On this occasion Silberstein inquired if Rein had made any progress with regard to the pending meeting. Silberstein indicated that as soon as they got clearance from Bartley Crum they would proceed. Rein mentioned that when they got all the collective talent together from Hollywood they could put on a little skit of some sort rather than merely have speeches. Silberstein, however, pointed out that all of the people subpoenaed with the exception of one, referring to the "unfriendly" witnesses, were writers. Rein insisted, however, that in view of the Hollywood aspects they should do more than merely say that the Committee "stinks."

The above data were also obtained from [redacted]

On the same date Martin Popper of the National Lawyers Guild, who also assisted in a legal capacity the attorneys for the "unfriendly" witnesses, contacted one Abe Unger in New York City. During this conversation, Popper indicated that they would endeavor to secure either Representative Jacob K. Javits or Congressman Adolph Sabath. Also, during the conversation, as possible Congressmen which should be contacted in an effort to have them attend the meeting mention was made of Richard J. Welch of California and Representative George H. Bender of Ohio.

The above information was obtained from [redacted]

On October 16, 1947, Bartley Crum in San Francisco conferred with Max Lowenthal, advisor to the American Jewish Conference with offices in New York City, David Wahl and Charles Kramer in Washington, D. C. Lowenthal first contacted Crum and began by stating he understood that when Crum arrived in Washington there was going to be so much going on that they would wish to God they never had heard of this Committee, still less of Crum. Lowenthal inquired whether John (Pierkes?) had sent Carlson something and Crum said it had not arrived as yet. Crum indicated he was flying East tomorrow, would be in Chicago tomorrow morning, and in Washington Saturday noon. Lowenthal inquired specifically concerning Crum's program upon arrival.

Crum explained they were not going to be recalcitrant, not going to be offensive, not going to be defiant. He said they would make a motion to squash the subpoenas immediately on the ground that there was no lawful legislation, and that no _____(?) legislation can come about as a result of this investigation; secondly, that this is a thought control deal. He stated they were all going to take the oath and remarked he had a hell of a row with the extreme left group and last night made them take the oath of allegiance and pledge to the flag.

Crum continued that on the hearing they would demand open hearings and the right to cross-examine adverse witnesses. Also they were going to demand the right to file statements and would try and make a headline every morning before 11 o'clock. Wahl interrupted to inquire if Crum desired to be met by the press at the plane, and Crum indicated he did.

Lowenthal then volunteered his personal views declaring Crum could throw them (Committee) in the wastebasket and recalled in a previous instance on the Senate side Wendell Willkie had scared the life out of Committee members without doing a really good job. Lowenthal declared this Committee has been set up by Congress to conduct thought control and stated there is no sense trying to attack it on that ground or on the ground of civil liberties.

Lowenthal stated they are so weak and open to attack on grounds which will appeal to the public that if Crum chooses grounds with which the public is unsympathetic, he will throw away a wonderful opportunity. Lowenthal argued Crum's big fight is not at the time of the hearings at all but must be before the hearings. He stated Crum will have to make the issues for the press and should take the offensive before the hearings begin.

Lowenthal told Crum he should get off the plane and Wahl would have a few people to meet him. He suggested that Crum would have to do something in the beginning and should not go into detail but make it very short advising them (press) that he would have plenty more to say at a conference for the press, probably on Monday. Max Lowenthal said Crum should take the gloves off and say these guys should be removed from Congress, and this is one of Crum's principal purposes in coming to Washington to present the facts on that.

Lowenthal continued on Monday at a press interview Crum should present some of the movies in which the witnesses participate, not the whole list, but three or four. Crum commented they have the whole list of everything. Lowenthal observed they are completely American in the American tradition and what the Committee is trying to do is interfere with this industry telling it how it should operate. He said they are trying to set up a Congressional board of censorship which is an interference with private American enterprise.

Lowenthal continued Crum should consider a further press interview on Thursday. He counseled taking up the question of the Committee and what they have failed to do and mentioned material is being prepared for Crum now.

Lowenthal said the members of that committee [illegible] on the Veterans Affairs Committee and have bottled up [illegible] couple of men on the Committee are on the House Judiciary Committee and this which has to do with housing and they haven't done a damn thing about that. Instead, they take a hundred and fifty-day holiday and run off a little fracas of this kind. Further, they have a few other points like that, all indicating these tax-exempt Congressmen should be removed.

Lowenthal mentioned he had a lot of stuff for Drum, and that John (Pierkes) had sent him some stuff. Lowenthal said he was meeting John tonight and also meeting another guy in New York tonight who may have to come down here. Lowenthal said he would be back Sunday night or Monday.

Lowenthal again referred to the legal motions Drum had mentioned and stated he does not think very well of these motions, that they are small stuff and will get him absolutely nowhere, and if he has not won his battle by that time, he is licked.

Lowenthal observed the Committee may be unwilling to allow Drum to have available the necessary facilities to enable the public to know what's going on including television, radio, movie tape, cameras, etc. He urged Drum not to ask for a damn thing but move ahead and propose them and be able to show all these facilities for getting the facts to the public are proper and if they are excluded the newspaper boys will write the necessary stories. Drum remarked the camera men are already on their way. Lowenthal said when the men go into action the Committee will be scared to death and every flash bulb which goes off will look like a bomb.

Lowenthal further suggested at the second or third press conference prior to the hearings Drum should have present a committee of actors and actresses. Drum advised Lowenthal that David Selznick, Katherine Hepburn, and a group of about ten others of similar status are going east and want to know why they have not been subpoenaed. Lowenthal indicated they should be at his press conference after Drum said they would be working with him. Lowenthal said they must [illegible] this for the press [illegible]

In concluding, Lowenthal advised Drum he was going to help him all he could but wanted Drum to bear in mind that in his talks with Drum only one other person was present and that was Dave (Jahl) and he does not want anyone else to learn about it.

The above information was obtained from [redacted]

The Los Angeles Office received a photostatic copy of a memorandum dated October 16, 1947, which was being circulated among various executives of the motion picture industry in the form of a petition. This memorandum was furnished by Confidential Informant [redacted] motion picture executive, who stated that David O. Selznick and John Huston were the persons behind this activity. With regard to Selznick, [redacted] said that he "is as far to the right as you will find anyone in this business." [redacted] stated that he felt that this memorandum was the work of Selznick personally because of the wording and the manner in which it was set out. According to [redacted] he was also asked to sign this document and to subscribe to its principles but he refused by stating that he was a member of a group which has its own campaign currently going forward in connection with the Congressional hearings and his group hopes for exposition of every Communist in Hollywood.

[redacted] said that he also did not agree with the document because "I have every moral and legal right to get rid of Communists working in my studio." He said that he sees no "point in putting the Committee against the FBI" in connection with the investigation of Communism. He was of the opinion that the wording in the memorandum, "I resent the careless hurling of the word 'Communist' at every left wing member of the Democratic party and even its more radical-splinter groups," is an error and that in so far as he was concerned "the Communist spearheads are those groups which are far to the left."

Confidential Informant [redacted] (an actors agency organization), advised on October 17 that John Huston was at his home for dinner and was discussing his activities in connection with the Republican and Democratic Joint Committee of Hollywood. Huston asked [redacted] to subscribe to the principles of the aforementioned memorandum. [redacted] declined, giving reasons similar to those of [redacted] related that allegedly a committee of 15 is actually doing the work in connection with this enterprise and that Huston told him the Screen Directors Guild, with 3 or 4 exceptions, voted to lend its name to the activity.

The Screen Actors Guild under the leadership of Ronald Reagan, actor, refused to become a part of the program and when Emmet Lavery, former head of the Screen Writers Guild, was contacted for his stand, he was noncommittal, neither giving approval or disapproval of the project.

The above referred to memorandum dated October 16, 1947, is set out hereinafter.

"October 16, 1947

"We, the undersigned Republicans and Democrats of the motion picture industry, deplore the fact that Hollywood is about to face another Congressional investigation without proper organization against implications which, based upon all the signs, can be seriously damaging to every individual in the industry, and to the industry itself.

"We question the nature of these investigations, without questioning the privilege of the Congress to make them. We feel that changes in the nature of these investigations are clearly indicated, if basic and fundamental American rights are to be preserved. We believe that the obvious transgressions against these rights include the inability of witnesses to make statements in their own behalf; to be represented by their own counsel; and to have privilege of cross-examination.

"We do not believe that it has ever been the intention that Congressional investigations should take on the aspects of star chamber examinations; or that they should be conducted in a manner akin to proceedings under Fascistic and Communistic regimes abroad; or that they should assume the characteristics of trials, much less trials in which the investigators act as accusers, prosecutors and judges.

"We believe it to be high time that the American people were roused to demand a correction of these un-American practices; and we believe further that until these abuses are corrected, it behooves the people of the motion picture industry to organize in defense of the reputation of themselves and their craft, and the sacred American liberties of the individual and of all media of expression.

"Since this statement is prompted by an investigation into alleged Communism in the use of the motion picture screen, we wish to make clear that we are not making this statement in the belief that there are no Communists in Hollywood. We assume that there are some here as there are everywhere, but if so they constitute an insignificant minority, the parallel of which is to be found in every American industry and in every American medium. We see no reason, other than the political capital and headlines which are to be secured from the seemingly easy target of Hollywood and its people, for singling out the motion picture industry.

"Moreover, if there be any threat from this handful of Communists, there exist government agencies that are thoroughly equipped to handle such threats to the American Government and the American people, namely the Federal Bureau of Investigation and the courts. We believe the Federal Bureau of Investigation, which is maintained at enormous public expense under the able leadership of J. Edgar Hoover, has demonstrated for many years its ability to cope with saboteurs of democracy, in times of war and peace alike.

"Further, the FBI is clearly in a far superior position to either the industry or to any Congressional investigating committee in determining who is, and who is not, a Communist, and from among those who are Communists, which are of the Moscow variety.

"Certainly, the studios of Hollywood have not the slightest obligation, legal or moral, to discharge a man, even if he is proven to be a Communist, until it is clearly demonstrated that he is guilty of treasonable activities. On the contrary, no studio has the right, legal or moral, to discharge a man for his political beliefs; and we wish to go on record as stating that we condemn as un-American any employer who would discharge an employee for any such reason.

"The Congress of the United States has established as a criminal act participation in any activity designed to overthrow the Government of the United States by force. We welcome in the future, as we have in the past, any and every investigation by the FBI looking toward the ferreting out of any and every member of any group that is dedicated to overthrow the government by force, or that gives secret allegiance to any foreign power. We shall continue to extend cooperation looking toward the elimination of any such individuals from the industry, and toward turning them over to the proper authorities, subject only to our refusal to be turned into an American Gestapo in pursuit of individuals who there is no sound reason to believe have treasonable intentions.

"Going beyond such traitors, if any, in our midst; we have no sympathy with, and even less understanding of, those Americans who would trade for our proud democracy a way of life and a form of government which, wherever tried, has proven to be destructive of

the rights and freedoms of the individual, which we so dearly cherish. But, until and unless the Communist Party is outlawed, we demand recognition of the complete right of any American to be a member of that party (or, indeed, of any legally constituted political party), without jeopardy to his freedom or his employment. To hold any contrary view would in our opinion be the unthinkable equivalent of the treatment of democrats in those countries where Communism prevails. We wish ever to be jealous of our Bill of Rights, however much we may disagree with political philosophies which are espoused under its protection.

"We of course feel that if and when it is proven that the Communist Party of America or any other party owes its allegiance to any foreign government, it should immediately be outlawed.

"We of course feel that any person who perjured himself as to his allegiance or any other matter in entering this country should be jailed or deported.

"We of course feel that any individual who secretly and without registration takes his orders from a foreign government, directly or indirectly, is guilty of treason, and should be tried accordingly; but we feel that these trials should be conducted in accordance with basic American principles, with proper rights of defense, and that there should not be substituted for such trials mere demagogic appeals to public opinion. As to the destruction of reputations and liberties by proceedings which are the equivalent of trials but without rights of defense, we feel that the motion picture screen in all its power, as well as all other media, should be alerted and when necessary mobilized, to the end that a defense may be presented to the American people.

"Further, we resent the careless hurling of the word 'Communist' at every Left-wing member of the Democratic Party or even its more radical splinter groups. We resent this exactly as much, and for precisely the same reason, as we have resented the hurling of the terms 'Fascist' and 'tool of Wall Street' at sincere Right-wing Americans of the Republican Party -- including Wendell Willkie, who so nobly and successfully rushed to the industry's defense when it last faced an unwarranted attack and threat.

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"Desperately we wish a return to the America of a few generations ago, and of many generations before that, when men of good will and of different political faiths could assemble in town meeting, discuss their political differences, and remain friends. For when the freedom to disagree, the right to dissent, is threatened in America, the whole fabric of our beloved country is in jeopardy.

"We hope, and we have confidence, that we shall be but the first of countless Republicans and Democrats to recognize that it is our duty and obligation as Americans to defend the rights of Americans of political faiths different from our own.

"We feel it would be as outrageously unfair to attempt to brand Hollywood as being Communist-ridden and Communist-dominated as it would be to attack the Bureau of Printing and Engraving as being Communist-ridden and Communist-dominated because it prints the Communist Party symbol and candidates on the ballots which are printed by the government at the taxpayers' expense.

"We have long fought against discrimination because of race or color. We regard any attack because of political faith as being a comparably monstrous and untenable affront to the basic tenets upon which the country was founded, and upon which it has grown to a strength never approached by any other nation in history, a strength great enough to save the very existence of Communist Russia after it had been attacked by its former fellow-conspirator against the liberties of man.

"We regard the investigation as particularly ill-timed in view of the struggle which the industry is making to survive in the face of the recent heavy blows to it abroad, and the consequent severe danger to the preservation of the markets and screens of the world for the greatest, and almost only, medium available internationally in the ideological war which our country is presently waging. This danger obviously extends also to the employment and the standard of living of the thousands of workers in the industry.

"At such a time, we might expect the Congress of the United States and our administration to rally to the defense of the American motion picture, instead of aiding our jealous rivals and foreign enemies to discredit it.

"We are tired of our industry, and of our profession, and of our families and friends, eternally being placed in a defensive position by every group seeking notoriety at Hollywood's expense. We have faith that the majority of the elected Congressional representatives of the American people resent equally with us abuses of the powers of the Congress; and that, equally with us, they recognize that these rights flow to Congress from the people, and are intended largely for the preservation of the rights of the people and of every group, large or small.

"More importantly, we are fearful for the civil liberties of other Americans if the people of this industry, always merely the first to suffer from witch-hunts, do not organize themselves in defense of the reputations and employment and liberties of those among the defendants who are innocent of any traitorous activities or intentions - and, being innocent, should have nothing whatsoever to fear. Hopefully, the members of the Congressional committee will so conduct the investigation as to obviate these fears, and thus make our aid unnecessary; but even if this should be true, we believe there has been far too long a delay in the formation of an organization that is prepared to serve notice that a defense is available against injustice to our people and their work.

"Accordingly, we hereby invite other Americans of Hollywood to join with us in the organization of a joint Republican and Democratic Committee dedicated to the preservation of American civil liberties, and to the defense of the good name of the industry and the individuals who comprise it.

"Finally, we wish to point out that none of the undersigned has been subpoened; and to the best of our knowledge, none of us is believed to be suspect of treason. However, we wish to make ourselves available for query by the Congressional committee if it sincerely wishes to go further in determining the truth.

"REPUBLICAN AND DEMOCRATIC JOINT COMMITTEE
OF HOLLYWOOD (FOR THE PRESERVATION OF
CIVIL LIBERTIES, AND THE DEFENSE OF THE
PEOPLE OF THE MOTION PICTURE INDUSTRY)"

A reception was held for the "unfriendly" witnesses in Chicago while they were en route to testify at the hearings in Washington, D. C. With regard to the reception Herbert Biberman has expressed disappointment that a mass meeting was not arranged but felt that the reception which they held for them was better than nothing. According to screen writer Waldo Salt, their contacts in Chicago were attempting to get people as influential as possible who would be able to mobilize the city and try to make it a "big civic event." Biberman expressed high praise for the Chicago "Sun" which paper, he stated, intended to give them the fullest coverage and present their case in the "right light."

In addition, Bartley Crum referred to the Chicago reception upon his arrival in Washington, D. C., by stating that the "unfriendly" witnesses had presented their case before the people of Chicago and that these witnesses had received a great deal of sympathy and support from the citizens of Chicago.

On Saturday afternoon, October 18, 1947, Bartley Crum, Robert W. Kenny, and Ben Margolis arrived at the Washington National Airport from San Francisco by way of Chicago. They were met at the airport by David Wahl, Martin Popper and his wife, and John Dierkes. It should be noted that John Dierkes arrived in Washington, D. C., from New York City on the night of October 17, 1947, and obtained rooms at the Hay-Adams Hotel where he also obtained a suite of rooms for Bartley C. Crum who was to reside at the Hay-Adams Hotel during his stay in Washington incognito. John Dierkes appeared to be one of the "steerers" for the legal staff representing the 19 subpoenaed witnesses from Hollywood and did considerable contact work for them with various individuals in Washington.

It will be recalled that Dierkes was formerly with the Treasury Department in the Internal Revenue Bureau and was sent to Hollywood as an offical in connection with the preparation of a movie short concerning the Internal Revenue Bureau. While in Washington Dierkes was observed to be in close association with Charles Kramer, who is employed in the office of Senator Claude Pepper in an advisory capacity, and David Wahl, the Washington representative of the American Jewish Congress. Wahl is also known to be a Communist Party sympathizer.

Upon arrival in Washington, the three aforementioned attorneys representing the "unfriendly" witnesses proceeded immediately to the offices of Martin Popper where they remained for a few moments and then went to Room 100-C of the Shoreham Hotel which suite of rooms had been obtained as a headquarters for the legal staff while handling the affairs during the Congressional hearings. These rooms were used by the attorneys for preparing press releases, holding conferences and to prepare and counsel each of the witnesses who they represented.

Activities of "Unfriendly" Witnesses and their Attorneys or Associates During October, 1947, Hearings

A publicity rally which was referred to in the previous section was held on the evening of October 20, 1947, at the National Press Club Auditorium in opposition to the hearings as scheduled by the House Committee on Un-American Activities. Martin Popper, vice-president of the National Lawyers Guild, acted as chairman of the rally and after introducing each of the 19 "unfriendly" witnesses subpoenaed from Hollywood, by the Committee, he introduced Robert Kenny, one of the attorneys for the group. Kenny, who is the president of the National Lawyers Guild, made the characterization that a "retrogression of centuries to the days when the Elizabethean Master of Revels passed on the plays" is the objective of the House Committee on Un-American Activities in its current investigation of the motion picture industry. Kenny in his statements continued by saying that the Committee was "engaged in a conspiracy to control communication and destroy free speech." Kenny in referring to his unsuccessful attempt before the Committee in its opening session to argue in behalf of a motion to squash the subpoenas issued to his clients, declared the Committee "very well knew that our motion went to the essential validity of the entire inquiry." Continuing his attack on the investigation, he called it a "blatant and undisguised attempt to exercise a dictatorship over a medium of expression."

According to the newspaper accounts, more than 600 persons filled the auditorium. Those in attendance heard in addition to Kenny attacks on the inquiry by Bartley C. Crum and Martin Popper, attorneys for the so-called "unfriendly" witnesses. In addition, the article stated that actor Larry Parks, producers Edward Dmytryk and Lewis Milestone, screen writers Dalton Trumbo and Ring Lardner, Jr., also appeared before the audience, according to the Washington "Evening Star" of October 21, 1947.

Larry Parks called himself a "Wilson, Roosevelt, Wallace Democrat." He declared that certain political figures are setting new standards of loyalty and are trying to impose their own private and peculiar definition of Americanism on what we must all base our answers.

Mr. Dmytryk, director of the motion picture "Crossfire," a current mystery film with an anti-Semitic angle, in his remarks stated that a small energetic group of reactionaries in Hollywood were bent on branding as subversive propaganda such treatment of social problems on the screen and any suggestion that all is not perfect in our country, any characterization of a businessman as greedy for profits (perish the thought) or of the politician who is less than pure of heart.

Hartley C. Crum, before making his remarks, indicated that he was tearing up his prepared speech before the audience and proceeded to unmercifully attack J. Parnell Thomas, chairman of the House Committee on Un-American Activities and members connected therewith. After making numerous derogatory remarks concerning the appearance of Mr. Thomas and numerous caustic remarks in general concerning the hearings, members of the Southern Conference for Human Welfare took up a collection. Crum stated that money received from this collection was to be sent to Paul Draper, well-known dancer in New York City, who was the treasurer selected by the Lawyers Guild and that this money was to be used for publicity purposes in order to defeat and disbard the Congressional Committee. In concluding his remarks Crum stated that he had never appeared before such a nauseating-appearing individual as Mr. Thomas and as the day went on he found it difficult for him to control himself to prevent his being sick to his stomach. He then said if there were any FBI Agents in the auditorium, he wanted them to go and tell Thomas what he said and then both Thomas and the Agents could go to Hell.

[redacted]

It should be noted that those present were of the opinion that the photographs were being taken by FBI Agents and that the headquarters of these Agents was the house next to the Athanassov home at which place an FBI Agent allegedly resided. In this connection it should be noted that Agents of this Bureau did not cover in any manner this party and, further, the records of the Washington Field Office failed to reflect that there is any Special Agent of that office residing next to the Athanassov residence nor has any Agent ever resided there. No coverage of this party was made in view of the fact that the informant had assured Washington Field Office Agents that he would be present at the party and furnish full information concerning it.

Informant [redacted] stated that the above incident wrecked the festive spirits of the guests. For example, the press secretary of the Rumanian Legation, Alfons Vogel, and his wife decided to leave the party sooner than was actually permissible from the standpoint of etiquette or good graces.

[redacted]

As one of the attorneys for the Hollywood celebrities [illegible] Washington, he was asked a number of questions regarding the interrogations. His attitude to the investigation generally was one of ridicule and on a number of occasions he emphasized the fact that this whole investigation, and for that matter the Congressional Committee for un-American activities, was a ridiculous affair and a procedure not unlike the methods used in the past by Hitler and Mussolini. Of the investigations themselves, Crum spoke very lightly, apparently wishing to convey the impression that they were unfounded, uncalled for, and were definitely a breach of the rights and liberties of the American people. In addition, the informant reported that in referring to a certain picture which had evidently been considered as un-American, Crum made the statement that he and his clerks had written a number of letters and had approached openly on occasions the members of the Congressional Committee with the request that the picture be brought before them and shown to them so that they could for themselves decide whether its subject could by any stretch of the imagination be considered un-American; however, he stated that to date the Committee had not complied with their request and had not apparently even answered their letters.

Gradually the conversation shifted from the un-American investigations to the more general topic of Communism and the reaction of the American people to certain events concerning the relationship of this country with Soviet Russia. Bartley Crum startled several of those present by stating that he considered the Soviet attitude as reported by Andrei Vishinsky at the United Nations is, in particular with regard to his vicious attack on Warmongers, indicative of poor knowledge and lack of intelligence on the part of the Russians of the attitude and position of the average American.

Crum admitted whereas warmongers did exist in the United States in large numbers, it was a mistake and a grave mistake at that, for Vishinsky to include in his list a person like Governor Earle for example, former Governor of Pennsylvania and former Minister to Bulgaria, who in the opinion of Crum is absolutely of no consequence in the United States and who was actually being honored by being placed on the list of warmongers along with Austin and the rest of them. Crum maintained that the Russians did not understand the sentiments and feelings of the American public and that by their attack on warmongers, they had chosen the wrong approach.

Confidential Informant [redacted] further reported that while discussing the possibility of eventual cooperation between the Soviet conception of a democratic social order and the American conception of democracy, Crum expressed the theory rather well substantiated that such cooperation was not only feasible but had in fact taken place throughout the whole war and thus gave sufficient proof that it could be attained. According to Crum, the split between the Soviet Union and this country came immediately after the San Francisco Conference. Without attempting to lay the blame on one side or the other, Crum maintained that in spite of the ideological differences that separated the two countries, up until the said San Francisco Conference they had cooperated rather effectively in defeating national socialism and there was no reason why this cooperation could not be extended over the period of peace.

At this point Crum was vehemently attacked by several members of the party, notably Mrs. Gertrude Evans and an unknown woman who came to the party with Dr. Alper and his wife, both of whom maintained that only the United States was at fault for breaking up the good relations because the capitalists of this country had brought pressure to bear on the people in the Government and as soon as the war was over, had more or less taken over the dictation of the United States foreign policy. The informant reported that Bartley Crum again emphasized that he was not prepared to discuss the faults of either side but that he maintained that such were committed on both sides and no useful purpose could be gained by going over these faults and trying to place the blame on one side or the other.

Reverting temporarily to the investigation of the House Committee on Un-American Activities, Crum expressed the hope that sooner or later someone of the accused, or as he put it, if he himself had been a Communist, he would have taken the stand officially that under the First Amendment of the American Constitution, he was entitled to his beliefs and convictions and thereby free expression. This point was warmly seconded by Dorothy Todd who also expressed the desire to see someone challenge the said Committee for un-American Activities with the stand under the First Amendment of the Constitution. Crum said in effect he would say, if challenged, "Why gentlemen, I am a Communist -- so what;" but on several occasions throughout the evening, he emphasized the fact that he was not a Communist, that he was a Roman Catholic and his political sympathies were with the Republican Party of this country. Informant [redacted] pointed out that this statement was outstanding because on several occasions during the evening he emphasized that point.

On October 22, 1947, through [redacted] it was ascertained that Marguerite Henderson, a clerical employee in the offices of the Maritime Committee and prominent member of the Washington Bookshop, contacted Bob Silberstein and asked him where the funds raised to fight the Thomas-Rankin Committee should be sent. Silberstein indicated that the funds collected were allocated to the Southern Conference for Human Welfare and the National Lawyers Guild which had set up a special fund. Silberstein stated he had heard that Paul Draper in New York City was handling it but stated he was not sure of this and suggested that Marguerite call Martin Popper of the National Lawyers Guild who could be reached at Room 100-C of the Shoreham Hotel. Through this same source it was learned that Henderson subsequently contacted a man, identity unknown, at Room 100-C of the Shoreham Hotel and asked where the funds for the fight against the Thomas-Rankin Committee should be directed. The man advised that he did not know but would try to get Popper to contact Marguerite. Later on the same date through this same source it was ascertained that Henderson was contacted by Don Rothenberg, organizational director of the Southern Conference for Human Welfare in Washington, D. C., and a registered member of the Communist Party, who said that he had found out that the funds were being raised for "the movie people" and that Paul Draper was the treasurer and his offices were located at 131 East 66th Street, New York City.

From [redacted] it was ascertained that on October 23, 1947, Wahl contacted John Dierkes. They discussed the whereabouts of Bart Crum and Wahl indicated the last he knew about him was a 3 o'clock appointment with Wayne Morse (phonetic - probably Senator Wayne Morse). Dierkes related an interesting story to Wahl involving a friend who is an old friend of Eric Johnston. Dierkes stated he went around to see him and when he got there this friend walked into Johnston's office with McNutt, Johnston, Cheyfitz, and a public relations man, and McNutt said: "We are up a creek without an oar. Have you got an oar?" Thereafter, Dierkes indicated this show was nobody's game except that of Taylor, Menjou, Gary Cooper, and a variety of people and "the really important characters have been really screwed," and he believes it time for Bart or some reasonable person to go around and put the heat on these _____," and he does not feel the kids in his place are prepared to let him do it.

It would appear that Dierkes' idea was to persuade the movie magnates to stronger action and to point out that they were dupes in the hearing. Dierkes continued that their position was to be that the real idea was to put such a thing out of business, suggesting editorials in the New York Times, Washington Post, and Times Herald, that there is really substantial stuff in this business. He referred to some statement that the President had made that afternoon and stated this committee business is Presidential stuff and it is knocking them right off the front page.

On October 23, 1947, after the official adjournment of the Congressional Committee hearings for that day, John Garfield, motion picture actor, after grouping numerous people around and signing autographs announced that they all should follow him into the corridor where he would hold a press conference. He left the caucus room of the Old House Office Building and proceeded to the elevator well immediately outside of the caucus room where he climbed halfway up the stairs and began to read a resolution which denounced the Thomas Committee and indicated that the hearings held by this Committee were an outrage to human decency. After numerous caustic remarks of this type, he stated that he along with eight other individuals had formed a committee which was going to attempt to defend the 19 witnesses from Hollywood who had been subpoenaed before the Committee and demand that a cross-examination be conducted by the committee. This committee was to be known as the Committee for the Defense of the First Amendment of the American Constitution. The other individuals accompanying Garfield were his wife, Julius Epstein, William Epstein, Bernice Parks, Candida Lee (colored), Irwin Shaw, Paul Stewart, Paul Draper, Uta Hagan, and Oscar Senlin. (Aforementioned names are spelled phonetically.)

At this point in the gathering the crowd became boisterous and unruly and Garfield was asked to adjourn to the caucus room for his press conference by the building guards and he indicated the desire that he wanted the public to hear what he had to say. At this point the guards forcibly escorted him back to the caucus room from which the general public was excluded. Several members of the press still remained in the caucus room and they proceeded to question Garfield and the Epstein brothers concerning this newly formed organization and they denied vigorously that it was Communistic or anyone connected with it was a Communist or fellow-traveler and they asserted the purpose of forming this committee was for constitutional Democracy. It was obvious after a few minutes that none of the press representatives present desired to further question these individuals other than a representative from the newspaper PM. The indications were that the PM reporter knew that the conference was going to be staged and had a prepared group of questions and he was the only individual who continued to question Garfield and the Epstein brothers concerning their newly formed group. Paul Draper made several remarks condemning the Thomas Committee and numerous remarks that he made were recognized by Agents present as having previously been published in the Daily Worker and were of the general Communist Party line throughout. The conference broke up after approximately thirty minutes duration.

Confidential Informant [redacted] who is a member of the Communist Party and an active paid informant of the Washington Field Office, advised on October 23, 1947, that Charlotte Young was employed at Room 100-C of the Shoreham Hotel, working during the hours from one to five pm daily and in addition was doing some work for this group during her evening hours at home. Charlotte engaged in general stenographic and clerical work for this group and made the statement to Informant [redacted] that she hoped she would at least be instrumental in bringing about the "death knell" of the House un-American Activities Committee. Informant [redacted] stated further that Charlotte Young would have to have considerable pull to obtain this job and in the informant's opinion, Elizabeth Sasuly, Washington legislative representative of the Food, Tobacco, Agricultural, and Allied Workers of America, CIO, probably had a large part to play in this connection. The informant stated that Larry Parks (star of "The Jolson Story"), was very much in evidence in Suit 100-C of the Shoreham Hotel. It is to be noted that Charlotte Young is presently acting as membership director of the Communist Party of the District of Columbia according to Confidential Informant [redacted]

On Sunday, October 26, 1947, the Star newspaper published an article bearing a New York, New York, date line of October 25 by the Associated Press entitled: "Pepper and Rankin Debate Film Inquiry in Radio Broadcast." This article relates to a speech delivered by Senator Claude Pepper, Democrat, of Florida in New York City on Saturday evening, October 25, 1947.

Senator Pepper said the House Committee on Un-American Activities investigation of Hollywood is censorship in violation of the Bill of Rights, and Representative Rankin, Democrat, of Mississippi, member of the Committee, replied that the criticism "comes with poor grace from a Senator." Continuing, the article stated that Senator Pepper said: "If censorship begins with the movies, it will next reach the press, the radio, the painter, the musician, and in time the pulpit."

According to the article, this speech was made by Senator Pepper in a Mutual Broadcasting System radio broadcast from New York. Senator Pepper referred to the investigation as a "witch hunt," and said the danger of such investigations comes from the fact that they stifle the American genius for growth and development. They "attempt to produce a safe and even pusillanimous conformity to a stereotype of mediocrity dictated by some self-constituted censor." He said the First Amendment forbids laws censoring in advance, and also laws imposing subsequent punishment, and added: "Fear of punishment, whether through imprisonment or through Congressional Committee defamation, can and does result in a silencing of those who have a right to speak out." Senator Pepper said witnesses were permitted to testify to hearsay and third hand information, immunity, and some of those damaged may never get a chance to defend themselves.

The article further states that earlier on the day of October 25, 1947, former Assistant Attorney General C. John Rogge said that Hollywood figures should refuse to appear before the Committee. Speaking at a Conference on Cultural Freedom and Civil Liberties, sponsored by the National Arts, Sciences, and Professions Council of the Progressive Citizens of America, Mr. Rogge said: "My advice to our Hollywood friends and to all others is not to appear at all." He declared that Senator Pepper did not go far enough when he advised Hollywood artists and writers to appear but to answer no questions pertaining to their private political beliefs or ideas.

Continuing, Mr. Rogge stated that in his opinion the House Committee is unconstitutional. It violates not only the First Amendment, but the Fifth, Sixth, Ninth, and Tenth Amendments, as well. In his opinion, Mr. Rogge continued, no one need appear and testify before such an unauthorized and unconstitutional agency of the Government.

In the same article it was stated that Representative John Rankin, Democrat, of Mississippi, a member of the Committee, made a talk on the same date from McComb, Mississippi. Congressman Rankin spoke immediately after Senator Pepper's broadcast, and on the same program. Mr. Rankin said civil liberties guarantees do not give the right to anyone to plot to overthrow their government or attempt to spread Communism or any other "ism" to our destruction. Mr. Rankin said the Committee is rendering a great service "by exposing the enemies within our gates and it comes with poor grace for a United States Senator to be giving them aid and comfort by criticizing the Committee." Mr. Rankin also stated that so far as attempting to persecute anyone, there is not a word of truth to it; the Committee has done all possible to get at the facts, and those who squawk the loudest always seem to be those are later convicted.

According to the article, Representative Rankin concluded his remarks by stating: "We have a right to investigate the activities of those Communists who are trying to spread propaganda through the moving pictures. Communism is the greatest menace our civilization has ever known, and anyone who attempts to spread it in this country is an enemy of our Government and ought to be dealt with as such."

Prior to the opening of the morning session of the hearings in connection with the Communist Infiltration of the Motion Picture Industry on October 28, 1947, Rob Hall, Daily Worker correspondent for Washington, D. C., and a member of the National Committee of the Communist Party, USA, was observed engaged in conversation with Martin Popper, vice-president of the National Lawyers Guild. This conversation lasted approximately fifteen minutes and the individuals were observed to look over unidentified pieces of paper in each other's possession. In addition to the above, Rob Hall was observed to converse with Robert W. Kenny, attorney for the 19 defendants subpoenaed before the Committee, a short while prior to the afternoon session of the Committee hearings. From observation of Kenny's face by Agents in attendance, it seemed that Kenny was well acquainted with Hall. The above observations were made by Agents of the Washington Field Office who were in attendance at the hearings.

On October 28, 1947, [redacted] were contacted and [redacted] stated that she had listened to the radio transcriptions of the committee hearings in Washington and that in her opinion "Thomas is handling this thing abominably. He threatens and intimidates the witnesses." She stated that when Lawson was on the stand, Thomas spoke up pointing out that the former should answer the questions and that "other people on that stand have been cited for contempt and have gone to jail." In the informant's opinion this is a "disgusting exhibition and not American."

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Informants pointed out that so far as Hollywood is concerned "they nailed Lawson. The town is shocked. People didn't believe that Lawson was a Communist. The only thing they will believe is the Party card." [redacted] pointed out that he and his wife have been in telephonic conversation with "certain members of the delegation and a lot of people in the delegation are shocked." Those in Washington now feel that "there are only 8 or 9 of those subpoenaed who are Communist." [redacted] continued that should Party cards be produced for the "unfriendly" witnesses "right down the line" that "the effect on this town will be a bomb shell."

The newspaper ads and presentation of Eric Johnston are considered rational and in view of the fact that Johnston with his Chamber of Commerce background, has stated the position of the industry so lucidly, [redacted] says that the conservatives in the motion picture business feel that Johnston has represented the industry very well.

In discussing the Committee generally, [redacted] said that many of his friends whom he considers "liberal" in Hollywood, are convinced of the fact that Smith and Leckie are still in the employ of the FBI and despite the fact that they are called ex-Agents, certain people feel that the FBI has made investigators available for the Committee. [redacted] knows this is not true and has attempted to convince his friends but in most occasions without success. He has pointed out to these persons that these two men were either fired or quit of their own will and have been in other lines of endeavor since severing connection with the FBI, but he feels that he has not convinced anyone of this fact.

On Tuesday, October 28, 1947, [redacted] House of Representatives Committee on Small Business, stated that a friend of his, Mr. Fred Baker, a Republican Committeeman in the State of Washington, was at that time in Washington, D. C., on business. Mr. Baker is an acquaintance of Mr. Bartley C. Crum, one of the defense lawyers for the 19 writers, producers, and directors under subpoena and who is also a member of the Republican Party. Crum on at least a half dozen occasions within a period of two days tried to contact Fred Baker and eventually Baker did see Crum.

Crum told Baker that he had been anxious to talk with him because he wanted Baker to assist him in contacting Speaker Joe Martin, Majority Leader in the House of Representatives. Baker asked why Crum wanted to see Martin and Crum replied "to stop these contempt charges." Baker advised Crum that it was not necessary for him, Baker, to assist Crum in seeing Martin because Crum was already acquainted with Martin. Crum, nevertheless, insisted that Baker, a Republican Committeeman, accompany him to see Joe Martin.

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According to [redacted] Baker did not accompany Crum and he does not know if Martin had been contacted. During the course of Crum's conversations with Baker, Crum said, "We are losing a lot of good Republicans over this thing." (Referring to the Thomas Committee hearings on Hollywood) Crum said, "We don't want to stoop to a low level in the course of our defense but we do have information that Thomas is a former member of the Catholic Church which he has drifted away from and that, in fact, his true name is not Thomas, but Finny or Feeney, and in addition to this, Thomas was in some way connected with the Van Sweringin Railroad Fraud in 1932. Crum indicated that he did not want to be forced to use this material against the Committee. (It was previously brought out at the time that Eugene Dennis was subpoenaed before the Committee that Thomas' true name is Feeney.)

HEARINGS REGARDING THE COMMUNIST INFILTRATION OF THE MOTION PICTURE INDUSTRY BEFORE THE COMMITTEE ON UN-AMERICAN ACTIVITIES, HOUSE OF REPRESENTATIVES, EIGHTIETH CONGRESS, FIRST SESSION, OCTOBER 20, 21, 22, 23, 24, 27, 28, 29 and 30, 1947

The hearings of the captioned Committee were opened on Monday, October 20, 1947 by the Chairman, the Honorable J. Parnell Thomas. In his opening remarks, Mr. Thomas indicated that the Committee was well aware of the magnitude of the subject which it was investigating. He stated that because of the far-reaching effect which the motion pictures have upon the mass audiences, it was necessary to publicly bring out into the open the Communist influence in the American motion picture industry. He pointed out the over-all infiltration program of the Communist Party was directed at the various fields of endeavor, including the motion picture industry. He stated that the question before the Committee and the scope of its present inquiry was to determine the extent of Communist infiltration in the Hollywood motion picture industry. He indicated the Committee desired to know what strategic positions in the industry had been captured by the Communist elements.

Before the testimony of the witnesses commenced, Mr. Thomas placed his investigators, Messrs. H. A. Smith, A. B. Leckie and Louis J. Russell, all former Agents of the FBI, on the stand and had them fully identified.

Jack L. Warner

The first witness to appear was motion picture executive Jack L. Warner who was accompanied by counsel, namely, Paul V. McNutt. Mr. McNutt represented the Motion Picture Association of America, Incorporated, and the Association of Motion Picture Producers, Incorporated, of which Mr. Warner's company was a member. Mr. Warner in his testimony stated that he has been associated with the motion picture industry for approximately forty-odd years. He entered into the record a statement in which he said that his company was keenly aware of its responsibilities to keep its productions free from subversive poisons. He stated that with all the vision at his command he scrutinized the planning and production of Warner Bros. pictures. He indicated that Warner Bros. production "Mission to Moscow" was made to fulfill the same wartime purpose for which Warner Bros. made such other pictures as "Air Force", "Objective Burma", "Destination Tokyo" and others. He stated that this picture was made only to help a desperate war effort and not for posterity.

Mr. Warner admitted that there were individuals in the motion picture industry whom he considered to be "un-American". The Committee referred to the previous testimony of Mr. Warner before it which indicated that the principal medium through which the Communists have sought to inject their

Communist propaganda into films were the writers. Mr. Warner stated that anyone he thought was a Communist, or anyone who was identified as a Communist in his employ was dismissed at the expiration of his contract. He identified six people whom he let go when their contract expired. They were Alvah Bessie, Gordon Kahn, Albert Maltz, Howard Koch, Ring Lardner, Jr. and John Howard Lawson. He also mentioned in this same connection the names of Robert Rossen, Erwin Shaw, Dalton Trumbo, John Wexley, Emmett Lavery, Julius and Philip Epstein and Clifford Odets.

Mr. Warner injected into his testimony, according to the record, that the majority of these writers never delivered anything. He stated that actually what they did was to take your money and supposedly they were writing your scripts, trying to get these doctrines into the films or working for the Party. Mr. Warner specifically said that he recalled John Howard Lawson trying to inject in one form or another his ideas into his scripts. He referred to a production prepared by the Epstein brothers called "Animal Kingdom". He stated this production was aimed at the capitalistic system, indicating that the rich man is always the villain.

Mr. Warner testified also that his studios were preparing a picture called "Up Until Now". It was indicated that this picture will point out the methods and evils of totalitarian Communism. Considerable discussion and testimony was entered into the record concerning the picture "Mission to Moscow". Mr. Warner in his testimony endeavored to point out that the picture was based on the book of Joseph E. Davies with the script written by Howard Koch. He endeavored to point out that this picture was based actually on the writings of Mr. Davies and his statements concerning Russia in 1937, and not as Russia existed in 1944. Mr. Warner indicated that he has never been in Russia and consequently he could not tell whether or not the scenes or script portrayed in the motion picture were right or wrong.

The complete testimony of Mr. Warner which he gave before the Sub-Committee on Un-American Activities on May 15, 1947, heard in Los Angeles, California, was entered into the record. One of the salient points brought out in the May 15 testimony of Mr. Warner was that it is often difficult to prevent the hiring of certain people in the motion picture industry due to the fact that the majority of employees are hired through unions and through the guilds, some of which are Communist controlled. Also, the discharging of subversive employees, he stated, is difficult because of union regulations. Warner indicated that it must be done along seniority lines. He stated that one of the guilds was "pretty pink" and that his company had to close a complete department in order to get rid of them. He stated that this guild was the Story Analysts' Guild. He indicated that it was necessary for them to have this work performed in New York. In conclusion, Mr. Warner stated that he believed that a man should not be deprived of his livelihood because of his

political beliefs. He stated that he would do everything that is humanly possible to eradicate Communist ideology in every form, shape or manner in the motion picture industry.

Samuel Grosvenor Wood

Mr. Wood was identified as a motion picture producer and director born in Philadelphia, Pennsylvania in 1883, who has been affiliated with the motion picture industry for over thirty years. Some of the pictures which he produced and directed in recent years include "Saratoga Trunk", "Goodbye Mr. Chips", "For Whom the Bell Tolls", "Kitty Foyle", "King's Row" and "Ivy".

Mr. Wood stated that he is a member of the Screen Directors Guild. He indicated that the Communists have tried to infiltrate this guild. He stated that there has been a constant effort by these forces to get control of the guild. In fact, he indicated that there is an effort to get control of all unions and guilds in Hollywood by the Communist forces. He indicated that the most serious time in the history of the guild was during the period that John Cromwell was the president. He stated that Cromwell, together with three or four associates, tried to steer the guild into the "Red river" but that he was not successful because the guild was too strong on the other side of the fence. He identified as associates of Cromwell, Irving Pichel, Edward Dmytryk and Frank Tuttle.

Mr. Wood testified that he was the first president of the Motion Picture Alliance for the Preservation of American Ideals. He explained that the cause and circumstances for the founding of this organization was self defense. He stated that the members of the organization, including himself, felt that there was a definite effort by the Communist Party members or Party fellow travelers to take over the unions and guilds in Hollywood. He also related that these Communist forces, if successful in taking over the guilds and unions, would then endeavor to use the industry for the dissemination of Communist propaganda. Wood explained that the organization met opposition from the Emergency Council of Hollywood Guilds and Unions. He indicated that this group was presided over by Emmett Lavery and that operating back of the scenes was Herbert Sorrell. He also referred to a group known as the Free Word which Walter Wanger instigated. According to Mr. Wood, Wanger's first attack was on the basis of "We don't want any home-front Communists here". He did not mention any home-front Fascists. He called it "home-front Fascists" but said nothing about "home-front Communists".

Concerning Communists exercising any influence in the making or production of motion pictures, either past or present, Mr. Wood stated that the Communists are trying but that he thought at the present time Hollywood

was pretty well aware of their activities and they were watching them pretty closely. He pointed out that it isn't only what these Communists get into the films but it is also what they keep out. He stated that if a story has a good point that sells the American way of living which can be eliminated, they endeavor to do it.

In reply to the question, "Is it your opinion that there are Communist writers in the motion picture industry?", Mr. Wood stated that it was not only his opinion but he knew positively that there are Communist writers in the motion picture industry. He stated that he did not think there was any question about Dalton Trumbo, Donald Ogden Stewart, and John Howard Lawson. With regard to Lawson, Wood indicated that "He is active in every piece of Communist work going on".

Concerning examples in which the Communists have exerted influence in the motion picture industry Mr. Wood made the following comments:

> "I think the thing that is very important and the thing I was most anxious about is the pride of Americans in working. They are pretty subtle. For instance, a man gets a key position in the studio and has charge of the writers. When you as a director or a producer are ready for a writer you ask for a list and this man shows you a list. Well, if he is following the Party line his pets are on top or the other people aren't on at all. If there is a particular man in there that has been opposing them they will leave his name off the list. Then if that man isn't employed for about two months they go to the head of the studio and say, 'Nobody wants this man'. The head is perfectly honest about it and says, 'Nobody wants to use him, let him go'. So a good American is let out. But it doesn't stop there. They point that out as an example and say, 'You better fall in line, play ball, or else'"

Mr. Wood was asked the question by a member of the Committee as to his feeling concerning the success on the part of the Communists in putting in pictures scenes - or leaving scenes out of pictures - which indirectly attack our system of Government. He replied that it is very important for the American people to understand what you mean by Communist propaganda in pictures. He stated you might refer to some picture where something is mentioned and they would say that it is ridiculous and that there is no propaganda in that scene, because they are looking for some "howl for Stalin or showing the Russian way of life." He indicated that the Communists do not show that. He stated they have nothing to sell. All they want to do is try to "unsell" America.

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Mr. Wood was asked the question during his testimony whether or not he was ever approached by any Government representative regarding the making of a film dealing with the Congress of the United States. He replied that he was and related that he received a telephone call from one Sam Spivak in New York or Washington in which Spivak said there was a very important picture they wanted made, and particularly that they wanted him to make it. Mr. Wood stated that he informed Spivak he was delighted to make anything that would help the war effort. He stated that he was informed that a gentleman would be in to see him on the following day. Mr. Wood related that the next day he received a call from Lowell Mellett. Wood stated that he met Mellett, together with a man by the name of Pointer, at the Brown Derby in Beverly Hills, at which time he was informed that they wanted to make a short showing Congress enacting a law. Wood stated that it appeared a little strange to him because he couldn't figure out how that was going to help the war effort, but continued by stating that when they told him what the subject was he stated, "I was a little surprised".

Mr. Wood related that they immediately started to refer to "Joe" - different members of Congress by their first names. Wood related that they were a little amused about the gentleman "Joe". In the meantime Wood stated he asked, "How is that going to help the war effort?" Following this Wood said they looked at him a little strangely and in a few moments the thing was over and he didn't hear any more about it. He indicated that from their conversations they didn't think highly of Congress. He stated that he presumed Mr. Mellett was a representative of the Motion Picture Section of the OWI.

Mr. Wood, when referring to the method used by the Communists to control labor, stated that they called a meeting starting off by continuous arguments and continuing until after 12:00 o'clock, or at least until the regular members go home and then they pass what they want to pass. He indicated that they liked to put up people who are not members of the Communist Party. He stated, "It is much more favorable to them to have a man who is a good Catholic, for instance, stand up and say 'I am not a Communist', but he is talking for them".

Mr. Wood was asked a question by the Committee as to whether or not the Communists maintained any schools or laboratories in Hollywood for the purpose of training actors or writers. He replied that they have a Laboratory Theatre which is very definitely under the control of the Communist Party. He stated that "Any kid who goes in there with American ideals hasn't a chance in the world".

He also referred to the People's Educational Center in Los Angeles, stating that Director Edward Dmytryk was an instructor at this school. He cited Dmytryk's connection with the People's Educational Center as an example of the Communist penetration.

Louis B. Mayer

Louis B. Mayer in his testimony was identified as the head of the Metro-Goldwyn-Mayer Studios located at Culver City, California. Mr. Mayer stated that he was born in Russia and came to America when an infant. He stated that he entered the United States from Canada. Mr. Mayer related that he has been associated with the motion picture industry since 1907. He stated that he has run motion picture theaters, play houses, dramatic theaters, vaudeville shows, motion picture distribution centers, and produced motion pictures.

Mr. Mayer stated that there are approximately four or five thousand employees at Metro-Goldwyn-Mayer (MGM) Studios. In his opening statement, he stated that Communism is so completely opposed to the principles of democratic government that he welcomed the opportunity to appear before the Committee in an effort to bring out the true facts concerning the reported infiltration of un-American ideology into the motion pictures. He stated that he had maintained a relentless vigilance against un-American influences in the motion picture industry. He stated that it was his hope that the Committee would perform a public service by recommending to Congress legislation establishing a national policy regulating employment of Communists in private industry. Mr. Mayer stated that it was his belief that Communists should be denied the sanctuary of the freedom they seek to destroy.

Concerning the motion picture "Song of Russia" which received considerable notoriety, particularly resulting from the testimony of Robert Taylor at the hearing of this Committee in the Spring of 1947, Mr. Mayer stated that this picture was an act of friendliness to Russia. He indicated that in 1938 MGM made "Ninotchka" and shortly thereafter "Comrade X", both of which kidded Russia. He stated that in April of 1942 when the story for "Song of Russia" came to MGM's attention, it seemed a good medium of entertainment and at the same time offered an opportunity for a pat on the back for our ally, Russia. He stated it gave the studios an opportunity to use the music of Tschaikowsky. He related that his studio mentioned this production to the Government coordinators and that they agreed that it would be a good idea to make the picture.

Mr. Mayer stated that he considered Robert Taylor ideally fitted for the male lead but that Taylor did not like the story. He stated this was not unusual as actors and actresses many times do not care for the stories suggested to them. Mr. Mayer related that Taylor mentioned to him his pending commission in the Navy so that he telephoned the Secretary of the Navy, Mr. Frank Knox, and told him of the situation, recalling the good that had been accomplished with "Mrs. Miniver" and other pictures released during

the war period. According to Mr. Mayer's testimony, the Secretary of the Navy advised Mr. Mayer that he thought Taylor could be given time to make the film before being called into the service, and accordingly Taylor made the picture.

Mr. Mayer testified that he felt that the Communists could not get a single bit of Communist propaganda into his studios' pictures due to their "set-up". He stated that the only ones he would have to worry about are the producers, the editors, and the executives, because MGM scripts are read and re-read by so many of the executive force.

Mr. Mayer was asked the question by the Committee whether or not there were any Communists to his knowledge in the employ of MGM. He stated in reply that writers Dalton Trumbo, Donald Ogden Stewart and Lester Cole have been mentioned to him on several occasions in this regard. He related, however, that he had no proof that they are Communists and when he examines the pictures they have written for his studios he cannot find an instance of where they injected Communist propaganda into the pictures.

Ayn Rand, aka
Mrs. Frank O'Conner

In the testimony of Ayn Rand she was identified as a writer, the author of "The Fountainhead" and "We the Living". Miss Rand in her testimony stated that she was born in St. Petersburg, Russia, leaving Russia in 1926. She stated that she has been connected with pictures off and on since the latter part of 1926, indicating, however, that she has been specifically a writer in Hollywood since 1943.

Miss Rand in her testimony concerning the picture "Song of Russia" stated that it had political implications. She stated by way of introduction that in using the term propaganda she meant that Communist propaganda is anything which gives a good impression of Communism as a way of life, anything that sells people the idea that life in Russia is good and that people are free and happy, would be Communist propaganda.

She further stated in her testimony:

> "Now, here is what the picture 'Song of Russia' contains. It starts with an American conductor, played by Robert Taylor, giving a concert in America for Russian war relief. He starts playing the American National Anthem and the National Anthem dissolves into a Russian mob, with the sickle and hammer on a red flag very prominent above their heads. I am sorry, but that made me sick. That is something which I do not see how native Americans permit, and I am only a naturalized American. That was a terrible touch of propaganda. As a writer, I can tell you just exactly what it suggests to the people. It suggests literally and technically that it is quite

"all right for the American National Anthem to dissolve into the Soviet. The term here is more than just technical. It really was symbolically intended, and it worked out that way. The anthem continues, played by a Soviet band. That is the beginning of the picture.

"Now we go to the pleasant love story. Mr. Taylor is an American who came there apparently voluntarily to conduct concerts for the Soviet. He meets a little Russian girl from a village who comes to him and begs him to go to her village to direct concerts there. There are no GPU agents and nobody stops her. She just comes to Moscow and meets him. He falls for her and decides he will go, because he is falling in love. He asks her to show him Moscow. She says she has never seen it. He says, 'I will show it to you'.

"They see it together. The picture then goes into a scene of Moscow, supposedly. I don't know where the studio got its shots, but I have never seen anything like it in Russia. First you see Moscow buildings - big, prosperous-looking, clean buildings, with something like swans or sailboats in the foreground. Then you see a Moscow restaurant that just never existed there. In my time, when I was in Russia, there was only one such restaurant, which was nowhere as luxurious as that and no one could enter it except commissars and profiteers. Certainly a girl from a village, who in the first place would never have been allowed to come voluntarily, without permission, to Moscow, could not afford to enter it, even if she worked ten years. However, there is a Russian restaurant with a menu such as never existed in Russia at all and which I doubt even existed before the revolution. From this restaurant they go on to this tour of Moscow. The streets are clean and prosperous-looking. There are no food lines anywhere. You see shots of the marble subway - the famous Russian subway out of which they make such propaganda capital. I don't know whose children they are, but they are really happy kiddies. They are not homeless children in rags, such as I have seen in Russia. Then you see an excursion boat, on which the Russian people are smiling, sitting around very cheerfully, dressed in some sort of satin blouses such as they only wear in Russian restaurants here.

"Then they attend a luxurious dance. I don't know where they got the idea of the clothes and the settings that they used at the ball....It was an exaggeration even for this country. I have never seen anybody wearing such clothes and dancing to such exotic music when I was there. Of course, it didn't say whose ballroom it is or how they get there. But there they are - free and dancing very happily.

"Incidentally, I must say at this point that I understand from correspondents who have left Russia and been there later than I was and from people who escaped from there later than I did that the time I saw it, which was in 1926, was the best time since the Russian revolution. At that time conditions were a little better than they have become since. In my time we were a bunch of ragged, starved, dirty, miserable people who had only two thoughts in our mind. That was our complete terror - afraid to look at one another, afraid to say anything for fear of who is listening and would report us - and where to get the next meal. You have no idea what it means to live in a country where nobody has any concern except food, where all the conversation is about food because everybody is so hungry that that is all they can think about and that is all they can afford to do. They have no idea of politics. They have no idea of any pleasant romances or love - nothing but food and fear.

"That is what I saw up to 1926. That is not what the picture shows.

"Now, after this tour of Moscow, the hero - the American conductor - goes to the Soviet village. The Russian villages are something - so miserable and so filthy. They were even before the revolution. They weren't much even then. What they have become now I am afraid to think. You have all read about the program for the collectivization of the farms in 1933, at which time the Soviet Government admits that 3,000,000 peasants died of starvation. Other people claim there were seven and a half million, but 3,000,000 is the figure admitted by the Soviet Government as the figure of people who died of starvation, planned by the government in order to drive people into collective farms. That is a recorded historical fact.

"Now, here is the life in the Soviet village as presented in 'Song of Russia'. You see the happy peasants. You see they are meeting the hero at the station with bands, with beautiful blouses, and shoes, such as they never wore anywhere. You see children with operetta costumes on them and with a brass band which they could never afford. You see the manicured starlets driving tractors and the happy women who come from work singing. You see a peasant at home with a close-up of food for which anyone there would have been murdered. If anybody had such food in Russia in that time he couldn't remain alive, because he would have been torn apart by neighbors trying to get food. But here is a close-up of it and a line where Robert Taylor comments on the food and the peasant answers, 'This is just a simple country table and the food we eat ourselves'.

"Then the peasant proceeds to show Taylor how they live. He shows him his wonderful tractor. It is parked somewhere in his private garage. He shows him the grain in his bin, and Taylor says, 'That is wonderful grain'. Now, it is never said that the peasant does not own this tractor or this grain because it is a collective farm. He couldn't have it. It is not his. But the impression he gives to Americans, who wouldn't know any differently, is that certainly it is this peasant's private property, and that is how he lives, he has his own tractor and his own grain. Then it shows miles and miles of plowed fields."

In reply to the question of whether there was a priest, or several priests in evidence in the picture, Miss Rand stated:

"The priest was from the beginning in the village scenes, having a position as sort of a constant companion and friend of the peasants, as if religion was a natural accepted part of that life. Well, now, as a matter of fact, the situation about religion in Russia in my time was, and I understand it still is, that for a Communist Party member to have anything to do with religion means expulsion from the Party. He is not allowed to enter a church or take part in any religious ceremony. For a private citizen, that is a nonparty member, it was permitted, but it was so frowned upon that people had to keep it secret, if they went to church. If they wanted a church wedding they usually had it privately in their homes, with only a few friends present, in order not to let it be known at their place of employment because, even though it was not forbidden, the chances were that they would be thrown out of a job for being known as practicing any kind of religion.

"Now, then, to continue with the story, Robert Taylor proposes to the heroine. She accepts him. They have a wedding, which, of course, is a church wedding. It takes place with all the religious pomp which they show. They have a banquet. They have dancers, in something like satin skirts and performing ballets such as you never could possibly see in any village and certainly not in Russia. Later they show a peasants' meeting place, which is a kind of a marble palace with crystal chandeliers. Where they got it or who built it for them I would like to be told. Then later you see that the peasants all have radios. When the heroine plays as a soloist with Robert Taylor's orchestra, after she marries him, you see a scene where all the peasants are listening on radios, and one of them says, 'There are more than millions listening to the concert'.

"I don't know whether there are a hundred people in Russia, private individuals, who own radios. And I remember reading in the newspaper at the beginning of the war that every radio was seized by the Government and people were not allowed to own them. Such an idea that every farmer, a poor peasant, has a radio, is certainly preposterous. You also see that they have long-distance telephones. Later in the picture Taylor has to call his wife in the village by long-distance telephone. Where they got this long-distance phone, I don't know.

"Now, here comes the crucial point of the picture. In the midst of this concert, when the heroine is playing, you see a scene on the border of the USSR. You have a very lovely modernistic sign saying 'USSR'. I would just like to remind you that that is the border where probably thousands of people have died trying to escape out of this lovely paradise. It shows the USSR sign, and there is a border guard standing. He is listening to the concert. Then there is a scene inside kind of a guardhouse where the guards are listening to the same concert, the beautiful Tschaikowsky music, and they are playing chess. Suddenly there is a Nazi attack on them. The poor, sweet Russians were unprepared. Now, realize - and that was a great shock to me - that the border that was being shown was the border of Poland. That was the border of an occupied, destroyed, enslaved country which Hitler and Stalin destroyed together. That was the border that was being shown to us - just a happy place with people listening to music.

"Also realize that when all this sweetness and light was going on in the first part of the picture, with all these happy, free people, there was not a GPU agent among them, with no food lines, no persecution - complete freedom and happiness, with everybody smiling. Incidentally, I have never seen so much smiling in my life, except on the murals of the world's fair pavilion of the Soviet. If any one of you have seen it, you can appreciate it. It is one of the stock propaganda tricks of the Communists, to show these people smiling. That is all they can show. You have all this, plus the fact that an American conductor had accepted an invitation to come there and conduct a concert, and this took place in 1941 when Stalin was the ally of Hitler. That an American would accept an invitation to that country was shocking to me, with everything that was shown being proper and good and all those happy people going around dancing, when Stalin was an ally of Hitler.

"Now, then, the heroine decides that she wants to stay in Russia. Taylor would like to take her out of the country, but she

says no, her place is here, she has to fight the war. Here is the line, as Shirley Temple would work it while swinging [illegible] picture: 'I have a great responsibility to my family, to my village, and to the way I have lived'. What way had she lived? This is just a polite way of saying the Communist way of life. She goes on to say that she wants to stay in the country because otherwise, 'How can I help to build a better and better life for my country'. What do you mean when you say better and better? That means she has already helped to build a good way. That is the Soviet Communist way. But now she wants to make it even better. All right.

"Now, then, Taylor's manager, who is played, I believe, by Benchley, an American, tells her that she should leave the country but when she refuses and wants to stay, here is the line he uses: He tells her in an admiring friendly way that 'You are a fool, but a lot of fools like you died on the village green at Lexington'.

"Now, I submit that this is blasphemy, because the men at Lexington were not fighting just a foreign invader. They were fighting for freedom and what I mean - and I intend to be exact - is they were fighting for political freedom and individual freedom. They were fighting for the rights of man. To compare them to somebody, anybody fighting for a slave state, I think is dreadful.

"Then, later the girl also says - I believe this was she or one of the other characters - that 'the culture we have been building here will never die'. What culture? The culture of concentration camps.

"At the end of the picture one of the Russians asks Taylor and the girl to go back to America, because they can help them there. How? Here is what he says, 'You can go back to your country and tell them what you have seen and you will see the truth both in speech and in music'. Now, that is plainly saying that what you have seen is the truth about Russia. That is what is in the picture.

"Now, here is what I cannot understand at all: If the excuse that has been given here is that we had to produce the picture in wartime, just how can it help the war efforts. If it is to deceive the American people, if it were to present to the American people a better picture of Russia than it really is, then that sort of an attitude is nothing but the theory of the Nazi elite, that a choice group of intellectual or other leaders will tell the people lies

"for their own good. That I don't think is the American way of giving people information. We do not have to deceive the people at any time, in war or peace.

"If it was to please the Russians, I don't see how you can please the Russians by telling them that we are fools. To what extent we have done it, you can see right now. You can see the results right now. If we present a picture like that as our version of what goes on in Russia, what will they think of it? We don't win anybody's friendship. We will only win their contempt, and as you know the Russians have been behaving like this.

"My whole point about the picture is this: I fully believe Mr. Mayer when he says that he did not make a Communist picture. To do him justice, I can tell you I noticed, by watching the picture, where there was an effort to cut propaganda out. I believe he tried to cut propaganda out of the picture, but the terrible thing is the carelessness with ideas, not realizing that the mere presentation of that kind of happy existence in a country of slavery and horror is terrible because it is propaganda. You are telling people that it is all right to live in a totaliterian state.

"Now, I would like to say that nothing on earth will justify slavery. In war or peace or at any time you cannot justify slavery. You cannot tell people that it is all right to live under it and that everybody there is happy.

"If you doubt this, I will just ask you one question. Visualize a picture in your own mind as laid in Nazi Germany. If anybody laid a plot just based on a pleasant little romance in Germany and played Wagner music and said that people are just happy there, would you say that that was propaganda or not, when you know what life in Germany was and what kind of concentration camps they had there. You would not dare to put just a happy love story into Germany, and for every one of the same reasons you should not do it about Russia".

Adolph Menjou

Mr. Menjou was identified as an actor presently residing at 722 North Bedford Drive, Beverly Hills, California. He stated that he was born in Pittsburgh, Pennsylvania on February 18, 1890, and that he has been in motion pictures for 34 years. He stated that he served three years in the Armed

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Forces during World War I. He qualified himself as a witness concerning Communism by stating that he has made a particular study of Marxism, Fabian Socialism, Communism, Stalinism, and its probable effects on the American people.

Concerning Director John Cromwell, who was referred to in the testimony of Mr. Sam Wood, Mr. Menjou stated that Cromwell acts "an awful lot like a Communist". He stated that Cromwell in his own house said to him that capitalism in America was through and that he, Menjou, would see the day when it was ended in America.

Mr. Menjou referred in his testimony to the activities of the Independent Citizens Committee of the Arts, Sciences and Professions and stated that it has been labeled as a Communist front organization. He also referred to the Progressive Citizens of America and the American Youth for Democracy. With regard to the Progressive Citizens of America, he said that this organization also refused to come out with an anti-Communist platform and identified the American Youth for Democracy as the successor to the Young Communist League.

He stated that he felt the Communists in Hollywood rigidly follow the Communist Party line directed by Moscow. Menjou produced as evidence a card which he said he believed to be the Communist membership card of Herbert K. Sorrell. He stated that the photostatic copy of this Communist card was identified as that of Sorrell's by a handwriting expert. He stated that the Party name on the card, namely, Herbert K. Stewart, was written by Sorrell.

In referring to Menjou's identification of a Communist, the Committee asked him what he meant when he said an individual acted like a Communist. To this Menjou replied, "If you belong to a Communist front organization and you take no action against the Communists, you do not resign from the organization when you know the organization is dominated by Communists, I consider that a very, very dangerous thing". He also said that he thought attending meetings at which Paul Robeson appeared, and applauding or listening to his Communist songs in America was another test.

John Charles Moffitt

Mr. Moffitt, who at present resides at 463 South McAddam Place, Los Angeles, stated that he is a scenario writer, a native of Kansas City, Missouri, where he was born on May 8, 1901. He stated that for the past two years he was the motion picture critic for "Esquire" magazine. Prior to that time he related that for some fifteen years he was the motion picture editor of the "Kansas City Star" in Kansas City, Missouri. He related that he is a member of the Screen Writers Guild and has on many occasions been employed in the motion picture industry as a writer.

In referring to the organizations that he was a member, in Hollywood, he stated that in 1937, shocked by the conduct of the Fascists in Spain, he joined an organization known as the Hollywood Anti-Nazi League. He related that he contributed considerable sums of money to what he supposed was for the buying of ambulances and medical supplies for the assistance of the Loyalists. He stated that after being a member of the organization for some months he and his wife, who was also a member, were invited to attend a more or less "star chamber" meeting. He stated this meeting took place at the home of Mr. Frank Tuttle, a director. He stated that Mr. Herbert Biberman, who was responsible for his being in the Anti-Nazi League, was there with his wife, Miss Gail Sondergaard, an actress. He also said that Donald Ogden Stewart was present. Mr. Moffitt related that to his surprise they were addressed at the meeting as "we Communists". He related that his wife and he hated Communism or any other form of dictatorial government, and consequently were very shocked. He stated he believed the purpose of the meeting was to raise funds for the "People's World", a Communist newspaper. He continued by stating that his wife was so indignant that as soon as they got home she tendered her resignation. He frankly stated that he was fascinated by the way they had been "sucked in", the way a person who hated Communism had been by a pleasant, plausible come-on, induced to participate in a false Communist front. He related that he remained in the organization for about six weeks in order to see how they worked.

He stated that the most significant activity he observed resulted from a conversation he had with John Howard Lawson, a screen writer, and the first president of the Screen Writers Guild, which occurred, to the best of his recollection, in 1937. Mr. Moffitt then proceeded to identify some of the Communist connections of Lawson before referring to the statements of Lawson. Concerning Lawson's statements he made the following remarks attributable to Lawson:

> "As a writer, do not try to write an entirely Communist picture. The producers will quickly identify it and it will be killed by the front office. As a writer, try to get five minutes of the Communist doctrine, five minutes of the Party line in every script you write.
>
> "Get that into an expensive scene, a scene involving expensive stars, large sets or many extras, because - then even if it is discovered by the front office the business manager of the unit, the very watchdog of the treasury, the very servant of capitalism, in order to keep the budget from going too high, will resist the elimination of that scene. If you can make the message come from

"the mouth of Gary Cooper or some other important star who is unaware of what he is saying, by the time it is discovered he is in New York and a great deal of expense will be involved to bring him back and reshoot the scene.

"If you get the message into a scene employing many extras it will be very expensive to reshoot that scene because of the number of extras involved or the amount of labor that would be necessary to light and reconstruct a large set".

Moffitt referred to another statement he heard made by Lawson which was made in the Summer of 1941 when some young friends of his attended a purported school for actors in Hollywood. He stated one night he went along with his associates and heard Mr. Lawson lecture. He quoted Lawson as follows:

"It is your duty to further the class struggle by your performance. If you are nothing more than an extra wearing white flannels on a country club veranda do your best to appear decadent, do your best to appear to be a snob; do your best to create class antagonism.

"If you are an extra on a tenement street do your best to look downtrodden, do your best to look a victim of existing society".

The Committee asked Mr. Moffitt if he was ever assigned to work with screen writer Dalton Trumbo, to which Moffitt replied that he was, having worked with Trumbo at Paramount Studios in the Spring of 1941. He stated that he had been away from Hollywood for about two years and was very much in need of money. Moffitt related that he sold a producer at Paramount an idea for a story and that the producer had hired him and to his joy had assigned him to work with Dalton Trumbo. Moffitt identified Trumbo as a very skilled screen writer who had at that time just finished the script for "Kitty Foyle", a great success, and that he regarded it as a high professional privilege to work with Trumbo. He stated, however, that he soon discovered that Trumbo's love of mankind did not extend to him. He stated the producer had gone on a vacation and that Trumbo had told him he was drawing $2,000 a week of Paramount's money at that time. According to Moffitt, over a period of ten weeks Trumbo came in for four half-hour chats. Moffitt stated he was very apologetic and said:

"I am rather dogging this but I am extremely busy at this time because I am endeavoring to block lend-lease. President Roosevelt is warmongering in assisting Britain and France in a capitalistic war".

According to Moffitt, Trumbo also told him that he was writing a considerable number of letters to the Hearst press under the name of an uncle

whose son was a member of a crew of a submarine that had failed to pass its tests. He also said that he was pamphleteering very, very hard in this cause and used the death of this sailor as an example of the perils to the American public and the American Navy of the Roosevelt warmongering policy. Mr. Moffitt stated that this, as he recalled it, was during the period of the Hitler-Stalin Pact, at which time it was the Communist Party line to block the war effort.

Mr. Moffitt testified that most literary property and most artistic assignments are handled through professional agents who get ten per cent of the sale price. He stated these agencies are very, very heavily infiltrated. He stated that publishing houses in their reading departments are also very, very heavily infiltrated with Communists. Broadway, according to Moffitt, is particularly dominated by Communists. Hollywood, he said, has a heavy infiltration of Communists and it is the only field of American fiction in which he believes they have been strongly resisted. He stated that he feels the producers have a fine and creditable record of keeping Communist propaganda out of motion pictures. He related that 44 out of 100 of the best plays produced on Broadway from 1936 through the season of 1946 have contained material to further the Communist Party line. He stated nothing like that has occurred in Hollywood. Mr. Moffitt said that of course these remarks are only his opinion as a critic. He stated that during the same period he knew of only two plays produced on Broadway that in any way challenged the Communist Party line.

Mr. Moffitt was asked by the Committee to tell the various departments that a book (a best selling novel) goes through before it is produced in a film. He related that in a large studio literary property would be assigned to an associate producer. That associate producer would call upon, after reading it, and confer with the head of the studio as to the general approaches of the dramatization. He would then call the scenario editor, the man in charge of hiring writers. This editor submits to him (the associate producer) a list of names of available writers that he thought suitable for this assignment. This list would include both writers under contract and writers off contract. Moffitt pointed out that a great decision is in this man's hands. He stated it is very easy for him to load the lists with Communists if he is a Communist. In the case of a man under contract who never gets on one of those lists, he soon has been employed for a number of months, he has received the studio's money, and because of manipulations of a scenario editor in keeping his name off the lists of available writers, he has a record of non-employment. Then the scenario editor, if he is so disposed, can go to the head of the studio and recommend that this individual's contract not be renewed.

Mr. Moffitt stated that after the writers are assigned they very often write a "treatment" which is an outline, a break-down of the form the dramatization should take. This is then brought back to the associate producer

and if he approves he either keeps them working to develop the script or hires other writers to develop a script. Moffitt indicated that there are very often four or five scripts on one story.

The next step which is followed is the turning of the script over to the producer or the director. Moffitt stated that in some studios after it is written it goes to a story board who criticize it from various angles, from its contents, from the ability of the studio to cast the script as written, from the way it squares with public opinion as the studio interprets it at that time, and the story board can ask for further revisions or can approve it. If the story is approved a production date is set. At this stage, if not before, a director is assigned to direct the film. Moffitt pointed out that it is the director's responsibility for getting the values of the story into film and consequently he is allowed considerable advisory power.

In referring to the Story Analysts' Guild, Mr. Moffitt related that this is a union of workers whose function it is to read all material submitted to various motion picture studios and to write synopses of the stories submitted. He related that as he understood it, the Story Analysts' Guild has been named the bargaining agency for that phase of motion picture business and under the contract which has been approved for the Guild and the producers, the producers are not permitted to fire employees on the basis of political activity. Moffitt stated that it has been the experience of many writers who are not Communists that members of this guild prepare very bad synopses on all material submitted by people who are not Communists and they are very thorough in their reports on any stories that are friendly to the Communist line.

Moffitt stated that the president of the Story Analysts' Guild is Frances Mellington who, as he understands it, is a member of the Communist Party. He stated that she is head of the story analyst or reading department at Paramount Studios and also that she is assisted by a woman who has repeatedly voiced very strong Communist sympathies, one Simon Haise. He referred also to one Bernie Gordon in Miss Mellington's department whose actions and talk follow the Communist Party line. He stated in one unit at Warner Bros. one Dave Robison is employed. Moffitt indicated that it is his understanding that Robison's wife, Naomi Robison, was at one time the Communist Treasurer for Hollywood. He stated another reader at Warner Bros. who he understands is a Communist is Thomas Chapman. He qualified his last statement by stating that he believed Chapman was let out since Mr. Warner began to rid his studio of Communists. He stated that the story man at Enterprise Studio is, he believed, a Communist, namely Michael Uris. Among the analysts at MGM who are Communists and follow the Party line, Moffitt stated are Jesse Burns and Lona Packer. He stated, however, that he believed Miss Packer was discharged by the studio.

Moffitt was asked to identify the writers that he considered to be Communists who are employed in the motion picture industry. He first referred to the individuals identified in the Hollywood publication "The Hollywood Reporter" as Communists, including Albert Maltz, Gordon Kahn, Robert Rossen, Dalton Trumbo, Ring Lardner, Jr., Richard J. Collins, Harold Buchman, Lester Cole, Henry Meyers, William Pomerance, Morris Harry Rapf, Harold J. Salemson and John Wexley. He stated that he did not believe, however, that Salemson was a writer, rather, that Salemson held the position of an organizer in the Screen Writers Guild.

Concerning the technique used by writers to inject Communist scenes or lines into the motion pictures, Moffitt stated that they usually follow the "drop of water" technique, the five minutes of Party line technique, or the gradual conditioning of American thought along the Leftist line. He stated that during the war the Party line was to identify the class war with the war against Nazi Germany. The technique in that case was to show every quizling to be a man with property or a man of the managerial class. He continued by stating that many times an actor plays that "five minutes" without knowing the significance of what he is doing. He stated that he thought in practically every case he knew, the producer, the associate producer and the studio heads were in complete ignorance of what was done. He stated he thought that very often the director may have known.

Moffitt was asked the question as to whether there were cases in which the legislative branch of our Government had been put up for ridicule or for scorn through certain scenes or themes in pictures. Moffitt referred to a play by Emmett Lavery called the "Gentleman from Athens". He stated in the character of Cousin Vincent, the banker, Mr. Lavery follows the line of making him a very unsympathetic character just because he is a banker. We are never told that he has done any specific thing that is villainous, but in relation to him there are such lines as "You have to know him before you begin to despise him". The mere sight of him scares the heroine into the jitters. He related that Mr. Lavery follows the Communist tactic of scaring Americans to death with their own atom bomb. Mr. Moffitt stated that ever since the armistice it seems that the people of the United States have been engaged in one of the great moral experiments in the history of mankind. He stated that for the first time the people have had in their hands an invincible weapon and their sole concern has been how not to use it. In exchange for that, Moffitt stated the Leftists have called us warmongers. He states Lavery promotes the same idea in his play. One line states:

> "I met a Russian the other day. He wanted to bet me the Russians could smash just as many atoms as we could. But I was smart. I wouldn't bet him."

In another instance he relates that the heroine's brother, remonstrating with her for having spent her last thousand dollars to go to Europe to escape from the air of Washington, which she found very oppressive, says:

> "Sure, but I'm a pretty smart fellow, getting smarter all the time. I didn't have to take my last thousand dollars and throw it away on one last look at the vanishing continent of Europe. No, sir. I save my money. I got all the disillusionment I wanted right here at home. I just stood up night after night in the best Washington bars with the best Senators and the best Congressmen and the best everybody, and you know what, I feel just as awful as you do and I never left home at all."

He refers to a character by the name of Big Ed who is presented as having a great influence as a fixer with Congress. According to Moffitt, Lavery has this character make the statement:

> "Every time there is trouble, there is someone who survives. The only trick is to make sure you're among the survivors".

Concerning the Screen Writers Guild, Moffitt indicated that he felt this organization was under the control of the Communist Party. He stated it was founded by John Howard Lawson; that it has an electoral system which he thought makes for an organizational dictatorship. He stated nominations are not made from the floor but rather there is a nominating committee appointed by the officers which he referred to as a great piece of machinery to keep themselves in power for as long as they please. He referred to the Screen Writers Guild official publication as one which is filled with Leftist propaganda and no other propaganda. He stated that the meetings which he has attended have been conducted so that the Communists howl down anyone attempting to raise a non-Communist voice. He stated that due to a ruling of the National Labor Relations Board which recognizes the Screen Writers Guild as the bargaining agent, eighty per cent of the writers employed in the motion picture industry belong to the Guild. He stated that very few writers are permitted to remain outside the twenty per cent. He related that he believed for one to be employed in the motion picture industry as a writer, it was almost necessary for him to become a member of the Screen Writers Guild.

Moffitt was asked the question by the Committee as to whether he was familiar with any activities on the part of anyone in Hollywood who is a Communist, that he considered would be detrimental to the best interests of the United States. To this he replied "Yes", referring to the activities of Mr. John Weber, head of the Literary Department of the William Morris Agency, one of the many talent agencies in Hollywood. Mr. Moffitt continued by stating:

"You may remember that early this year 'Life' magazine and other publications ran the picture of a young Army test pilot by the name of Slick Goodlin. Goodlin was assigned to test the supersonic plane which this Government had invested a number of millions of dollars in. Early in the spring Goodlin came to Hollywood on a visit. Mr. Weber and a number of people of strong left-wing tendencies got to the boy. They told him that one engaged in his activity should most certainly have a wonderful story to sell to the magazines. I understood that he replied that anything he wrote would have to be passed through military intelligence. The reply was, 'Oh, of course, that will be done, but let us see a sample of what you can write, and we will see whether it is admissible', whether it is practical to be prepared for magazine publication.

"The boy was foolish enough to do this and his story, his draft of a magazine article containing, as I understand it, much confidential information on the supersonic plane came into the hands of Mr. Weber, the literary agent who was sent to Hollywood by Communist headquarters in New York. I understand that that has been taken up by the FBI.

"At any rate, Goodlin was assigned to the supersonic plane.

"Weber was also present at a meeting in Hollywood reported by the 'Hollywood Citizen-News' as follows:

> '"Contemporary Writers" described by an advertisement in the Communist newspaper "Peoples Daily World", as a "countrywide organization of Marxist and anti-Fascist writers", proceeded with the development of a Hollywood chapter.
>
> 'In response to the notice in the Communist newspaper, about 80 Hollywood writers met over the Greyhound bus depot on Chuenga Boulevard last night to launch the program.
>
> 'They heard Charles Glenn, acting chairman of the chapter, explain that it is now possible to get anti-Fascist views published in popular magazines if writers and agents go about it in the right way.
>
> 'Glenn indicated that "Contemporary Writers" is not satisfied with getting material published in magazines like the "New Republic", the "New Masses", and "Main Stream". It proposes to get its anti-Fascist material into magazines like "Collier's".

'"Publishers", he said, "will take anything which they believe will be profitable to them".

'The same, he said, is true of the motion-picture industry. As an example of the inclinations of publishers and producers, Weber said that Daryl Zanuck who produced "Grapes of Wrath" was now fiddling with a thing called "The Iron Curtain".

'The principal talk was given by Alvah Bessie, veteran screen writer who was introduced as a hero of the Spanish Civil War in which he served with the International Brigade.

'Bessie assured the writers that "There are never two sides to any question"'".

Concerning this matter it should be noted that the appendix of this report contains a sworn affidavit of John Weber in which he states that the remarks attributed to Mr. Moffitt are entirely and completely false. Likewise in the appendix is a clipping taken from the newspaper "Express" of October 2, in which the test pilot Chalmers (Slick) Goodlin emphatically denied the remarks of Moffitt. There is likewise a sworn affidavit of Helen Strauss, head of the Literary Department of the William Morris Agency in New York in which she stated that the only material which she saw prepared by Goodlin or anyone associated with him consisted of generalized statements which had no relationship whatsoever with the supersonic flight. She related further that her firm does not have any information which would be deemed to be confidential, secretive, or which in any way involves the safety or welfare of the United States Government.

Ruppert Hughes

Mr. Ruppert Hughes was identified as a writer residing at 4751 Los Feliz Boulevard, Los Angeles. Mr. Hughes stated that he was born in Lancaster, Missouri in 1872. He stated that he was one of the four founders of the Authors League of America and one of the few founders of the Screen Writers Guild. He stated that the Screen Writers Guild went along well for a few years until John Howard Lawson and some of his people revived it in order to make it an instrument of Communist power.

Mr. Hughes stated that about 100 of the screen writers got tired of Lawson's activities and founded the Screen Playwrights. He stated that he stayed with the Screen Playwrights and the Authors League, which latter group he referred to as also having turned to be Communist, but from which it is now recovering.

He stated that the Authors League demanded that he either resign from the Authors League or the Screen Playwrights. He related that he refused to do either. Hughes stated that one Dudley Nichols, a writer identified as very Leftist, went to New York and demanded that the Authors League expel him on the grounds that his conduct was unbecoming to a member of the Authors League. He stated that the Communists are noted for two things. One is slavish obedience to their orders and the other is the demand of slavish obedience from others. Mr. Hughes stated that the attempts of the Screen Writers Guild to force him out of the Actors League were unsuccessful.

He referred to Emmett Lavery of the Screen Writers Guild by stating that a man whose views are Communist, whose friends are Communists and whose work is Communistic is a Communist.

Mr. Hughes further testified concerning Herbert Biberman, a screen writer, by stating that Biberman attacked the lend-lease program, England, conscription, Roosevelt and other measures which were being considered at a forum held at the University of California in Los Angeles. Mr. Hughes stated that he was hissed and booed while Biberman was loudly applauded, because he attacked Hitler who was then a partner of Stalin. He stated that he was charged by the Communists in resolutions as being a bloody-minded degenerate trying to get the blood of American boys spilled on foreign soil. He stated that when Hitler attacked Stalin, Biberman and his brethren came down and joined a regiment of which Hughes was a colonel. He stated they were all fighting for Russia then, not for the United States.

In referring to the recent thought control meeting held in Hollywood by a great many Leftists, Hughes stated that in Russia, which they defend, thought control or free thought is as impossible as free speech and free assembly. He related that he thought Mr. Kenny (one of the attorneys for the "unfriendly" 19) and his group were very comical in challenging a Congressional Committee for investigating these things when if they opened their mouths in Russia they would be shot before they could open them a second time.

Mr. Hughes related that he thought the responsibility for cleaning the Communists out of the motion picture industry rested with the producers in general because they are the people who hire and fire. He stated there are many Communist directors and a flood of Communist writers, many of them openly Communists, some of them secretly Communists.

Mr. Hughes was asked the question by a member of the Committee as to whether he was familiar with any anti-Communist films or scripts which have been produced in Hollywood, at which time he related that an individual came to him and wanted to do an anti-Communist film but was afraid to do one directly attacking them for fear they would wreck the theaters. So this individual asked him to do a picture ridiculing Communists and said Warner Bros. would

be interested in it if he furnished a story. Mr. Hughes stated that he went over this plan at a luncheon where Jack Warner and Al Jolson, a stockholder, and others were present. He stated they were very enthusiastic and paid him $15,000 to write a 5,000-word plot attacking the American Communists. In the meantime, Hughes states, Hal Wallis,, Warner Bros. Business Manager who had been on a vacation, returned and said "You are insane to attempt even a comic picture about American Communists because they will put stink bombs in every theater that tries to show it". Hughes stated the producers were scared off and never did the picture. He stated that he had his $15,000 and still has the story.

Mr. Hughes also recited another incident which he qualified by stating that it was hearsay. According to Hughes, a writer, Calvin Wells, now an American citizen who was an Englishman went to Russia, took motion pictures and came back and wrote a book called "Caput", due to the fact that everything in Russia was broken to pieces, all the taxicabs, all the automobiles, all the machines, everything was caput. He stated that the author got his picture through with some difficulty and some cleverness. The author told him that he sold the picture to Sol Lesser. Sol Lesser then took the work of Wells and was making a motion picture of it when the wife of one of the leading Communist writers, himself being a very prominent Communist, went to Sol Lesser and said, "If you show that picture, we will cut up the upholstery and destroy every theater where it is shown". Hughes stated Lesser dropped it.

Mr. Hughes stated that for years it has been almost impossible to get a word said against the Communists. He said that you could not get a play or a book out against them. He said the publishers were afraid of it. He related that he felt the Communists have had very powerful domination for 25 years which he said is very important in the artistic history of this country. According to Hughes, you have to write like a Russian to get a good notice. He pointed out that for fifteen years the Communists have tried to be as tyrannical here as Stalin has been in Russia. He stated they have frightened writers, producers, actors, actresses, everyone, to death. They boycott everything. He referred to the seven men who voted against the American Authors Authority. He stated they were hissed and booed and that the Communists would not write with them or would not work on the same picture with them.

James K. McGuinness

Mr. McGuinness was identified as a motion picture executive residing at 911 North Rexford Drive, Beverly Hills, California. He stated he was born in Ireland on December 20, 1894 and that he is at present employed by the MGM Studios.

Mr. McGuinness stated that he was one of the founding members of the Motion Picture Alliance for the Preservation of American Ideals. He stated the purpose of this organization was to combat the growing menace within the motion picture industry of Communists, and to some degree Fascists, as well as to preserve the screen in its loyalty to the free America which gave it birth.

Mr. McGuinness stated that in addition to being a motion picture executive he has been a writer and a writer producer. He stated that his first experience with Communist activities in Hollywood occurred in the period from 1933 to 1935 in the Screen Writers Guild. He said that during this period the Screen Writers Guild was being reorganized and that John Howard Lawson was the first president of the Screen Writers Guild. According to McGuinness some time in 1935 a new constitution was proposed for the Authors League of America and the Screen Writers Guild as a component part of that organization. He related that they discovered for a 60-day period there had been an intensive campaign of small meetings educating selected groups of the members of the Screen Writers Guild about this new constitution. He stated that it had been kept away from those members who might have been critical or who might have opposed it. McGuinness related that on analyzing this constitution it was found that it would result in centering within the Board of Directors of the Screen Writers Guild such a control over the economic existence of all writers that it provided for disciplinary measures to be applied to writers guilty of conduct prejudicial to the good order of the Guild - without specifying what the conduct was - that a man could be destroyed economically under that authority. He stated that prominent in the fight to ratify the constitution were such individuals as John Howard Lawson, Donald Ogden Stewart and the late Tess Schlessinger, as well as her then husband, Frank Davis.

Mr. McGuinness related that during the period of the Hitler-Stalin Pact there occurred a convention of the League of American Writers in New York City. He stated at this same time there was a strike at the North American Aircraft Factory in Englewood, California. According to McGuinness, President Roosevelt denounced the strike as Communist inspired and a conspiracy. President Roosevelt sent troops to reopen the plant. From the convention of the League of American Writers a telegram was dispatched by four members of the executive board of the Screen Writers Guild to the President. Two of the individuals who participated in sending this telegram were Donald Ogden Stewart and John Howard Lawson. In Hollywood, McGuinness stated that there was an immediate resentment to this telegram due to the fact that it was signed by the officers and members of the Board of Directors of the Screen Writers Guild. He said this resulted in the forcing of these four members of the Board to resign their official positions in the Guild.

Concerning the Hollywood Anti-Nazi League, Mr. McGuinness stated that shortly after its organization, the screen writer, Mr. Edward Chodorov, approached Colonel Lawrence Stallings, the author of "What Price Glory" and asked him if he and McGuinness would serve as co-chairmen of the publicity committee of that organization. According to McGuinness, Colonel Stallings discussed this matter with him, at which time it was decided that they would be happy to serve if somewhere in the statement of principles the organization would specify that they were equally opposed to Communism. He stated that they were informed that this was impossible and accordingly they did not serve. McGuinness also referred to the American Peace Mobilization and stated that among the founding members was Herbert Biberman, motion picture director.

With regard to the activities of the Communist Party to suppress a motion picture, McGuinness related that in 1941, prior to the United States entrance into the war, there was written and produced at MGM a picture called "Tennessee Johnson". According to McGuinness this picture was based on the life of Andrew Johnson. It was basically an American success story in that it showed a backwoodsman from Tennessee who was illiterate in adulthood, taught to read and write by a woman who later became his wife, eventually succeeding to the office of President of the United States. It showed a man so devoted to the ideals of Abraham Lincoln that although he lacked the power of Lincoln he put his own career in jeopardy to carry out the ideals laid down by his predecessor.

Before the shooting of the picture was finished, McGuinness related, there was circulated around the studio a protest against the content of the picture signed by five men who, in his opinion, had consistently followed the Communist Party line in every twist and turn. These men were Donald Ogden Stewart, Ey Kraft, Richard Collins, Jules Dassin and Ring Lardner, Jr. He stated that they signed this petition and sent it to Mr. Al Lickman, the executive vice president who had over-all control of the production of the picture. He stated the attack was based on the allegation that it misrepresented history and that it was a reflection on the Negro race. McGuinness related that actually he could not at first determine the reason for the attack, that there were only two people of the colored race in the picture, both of whom were represented as dignified, intelligent and fine human beings. McGuinness related that he later discovered through investigation that since MGM had made a picture concerning the life of Andrew Johnson, Thaddeus Stephens had appeared as a manager for the House in the proceedings in the Senate against the President; that Thaddeus Stephens had been used extensively through the South by the Communist Party as the first patron saint of Communism in the United States - as a very heroic figure. In fact, McGuinness stated, he discovered in Los Angeles on Central Avenue there was a Communist front club called the Thaddeus Stephens Club. So he said in representing Mr. Stephens in his true

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light he had apparently done the Communists a disservice, and that was the reason for attempting to suppress the picture. McGuinness stated that he believed the Communist efforts hurt the picture to some extent because of their agitation against it.

With regard to the Screen Story Analysts' Guild, McGuinness stated that those members of this Guild who are sympathetic to or followers of the Communist Party, are in a position to promote material coming from people sympathetic to their cause and to suppress material coming from those people unsympathetic to their cause.

Concerning the Communists misusage of Hollywood he stated that he thought one of the greatest disservices that the Communists have done to Hollywood has been in their very clever use of the name Hollywood or motion pictures in the titles of various front organizations. He stated that Hollywood has a glamor value that attracts crowds, particularly when you get out of the Hollywood area. He related that the presence of a motion picture name billed in connection with a Communist front rally is highly successful in attracting crowds to such a rally who normally would not be attracted to the rally itself. He related he has never seen one of these rallies at which a collection was not taken up and at which some substantial sum was not raised.

During the testimony of Mr. McGuinness there was entered into the record the article entitled, "What Shall We Ask of Writers?" by Albert Maltz, which appeared on page 19 of the February 12, 1946 issue of "New Masses". There was also entered into the record the subsequent criticism of the article by Maltz captioned, "Change the World" by Mike Gold in the "Daily Worker" for February 12, 1946, in which the diversionist ideas expressed by Maltz were severely criticized. Following this criticism Maltz prepared an article entitled "Moving Forward" which appeared in the "Daily Worker" of April 7, 1946 in which in a very apologetic manner he admitted his error and submitted to the Party ideology.

With regard to the suppression of motion picture films, McGuinness stated that an effort was made some years ago to keep a picture on the life of Eddie Rickenbacker from being produced by the Communists. He said this attempt, however, was unsuccessful.

Robert Taylor

Mr. Taylor in his testimony stated that he was born in Filley, Nebraska on August 5, 1911 and that he presently resides at 807 North Rodeo Drive, Beverly Hills, California. He stated he has been employed as an actor since 1934.

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Mr. Taylor related that he is a member of the Screen Actors Guild. He stated that he has noticed elements in the Screen Actors Guild which he considered to be following the Communist Party line. He referred to the disruptive activities of Mr. Howard Da Silva and Miss Karen Morley.

Mr. Taylor testified that he objected strenuously to doing "Song of Russia". He related that he was called to a meeting concerning the "Song of Russia" in the office of Mr. L. B. Mayer. He related that at this meeting Mr. Mellett (Lowell Mellett), a representative of the United States Government, was present. He indicated the meeting lasted for about five minutes. He stated at this time it was disclosed that the Government was interested in the picture being made as it was felt it would strengthen the feeling of the American people toward the Russians at that time.

Mr. Taylor concluded his testimony by stating that if he felt outlawing the Communist Party would solve the Communist threat in the United States, he was thoroughly in approval and accord with it being outlawed.

Howard Rushmore

Mr. Howard Rushmore, who is on the editorial staff of the "New York Journal American", stated he was born in Mitchell, South Dakota in 1912 and that he presently resides in Huntington, Long Island, New York.

Mr. Rushmore stated that he was a member of the Communist Party from 1936 until 1939, during which time he was a film critic for the Communist publication the "Daily Worker". He was also the managing editor of the Communist Sunday magazine and acted as the "Daily Worker" city editor on Sunday. He explained that he broke with the Party over the review of "Gone With the Wind". He stated that in this instance he criticized the picture for its defects, calling it a magnificent bore, but parts he thought were praiseworthy. He indicated that for a period of a year the Party had been insisting that movies be handled in a much tougher fashion. He stated he thought that to ask for a boycott of "Gone With the Wind" was a little strong. Rushmore indicated that around this issue an argument ensued which resulted in his resigning from the "Daily Worker" and leaving the Party on December 27, 1939.

In referring to the Communist International, the Communist Party itself and their attitudes toward the motion picture industry, Rushmore referred to the article of Willie Muenzenburg who was a member of the Communist International and whose articles are referred to rather extensively in this running memorandum on Communist Infiltration of Motion Picture Industry, particularly in the section captioned "History and Development of the Communist

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Party in Hollywood". Rushmore stated that he believed that the Communist line laid down by Muenzenburg has been followed in the United States very carefully since 1925. He stated that at first the Communist Party sought to set up independent production units, one of which was called the Film and Photo League, and later another called the Frontier Films, to produce documentary films of Communist agitation and propaganda. He stated that as that went along the Communists saw they couldn't reach what they called the masses with such 16-millimeter films and they also saw their lack of distributive methods. He referred to one of these films put out by Frontier Films which he said was organized largely by Herbert Kline, a member of the Communist Party. He stated this movie, "The Heart of Spain" was widely shown in Hollywood and a labor film which was called "Our Civil Liberties", which was praised by Donald Ogden Stewart in the "Daily Worker" and called a magnificent film.

He also referred to the Communist efforts to organize movie groups. In citing an example he referred to the Film Audiences for Democracy. He stated that this group set up branches throughout the United States, having an active branch in Hollywood. He stated that a lot of prominent people, certainly not Communists, were drawn into this innocent sounding Communist front organization. Rushmore indicated that he noticed in the "Daily Worker" that the producer, Walter Wanger, spoke before the Hollywood branch of this group and was quoted in the "Daily Worker" on February 14, 1939 as defending the movie "Blockade" which, incidentally, received the full support of the Communist Party. In referring to the Wanger picture "Blockade" he said, "It gave 100 per cent endorsement of Stalin's efforts to seize Spain as another foreign colony of the Kremlin." He explained that the purpose of the organization Film Audiences for Democracy was to act as a pressure group, and in addition to get across to the public the kind of movie the Communists thought the public should see.

Rushmore testified that during the period he was on the staff of the "Daily Worker", John Howard Lawson was in direct charge of Communist activities in Hollywood. He then again reverted to his remarks concerning the Film Audience for Democracy and its skilful form of propaganda. He stated that when the Communist Party learned that a motion picture was coming out which was anti-Communist, Film Audiences for Democracy would line up the various unions in the Communist periphery, the innumerable front organizations, and carry on a letter and telegram campaign to the producers. He stated they would go to the church groups and they would get almost any kind of an organization to wire its protests, resulting in the producer receiving thousands of communications demanding that the picture be halted.

He stated that the Communist Party in New York City received regular information on the kind of pictures that were coming out from the various

studios, and in some cases he knew that a copy of the actual script was sent to the cultural commission of the Party months before the picture went into production. He stated that one picture he particularly remembered put out by Paramount entitled "Our Leading Citizen", had the script referred to V. J. Jerome who was the head of the Communist Party cultural commission. He indicated that when this script was received by the commission it was decided that it was one of the most anti-Communist movies in years and that they were going to line up a boycott of it. Rushmore stated that he reviewed the movie in 1939 and the next day the Party had already prepared three columns of protests from so-called progressive leaders and community leaders, resulting in a telegram and letter barrage against Paramount being started immediately.

With regard to John Howard Lawson, Rushmore stated that he met Lawson in late 1937 or early 1938 on the 9th floor of the Communist Party headquarters at 35 East 12th Street, New York City. The 9th floor, he stated, is regarded by the Communists as the inner sanctum, the place where the national officers of the Party have their headquarters. He explained that the occasion for this meeting was a meeting being held by the cultural commission of the Party. Rushmore identified the cultural commission as a sort of sub-committee of the cultural committee of the Party. He stated this sub-committee is one of the Party's most important adjuncts. He indicated it was organized by Alexander Trachtenburg who is a member of the political bureau of the Communist Party. He stated the cultural commission was set up by Trachtenburg after one of Trachtenburg's trips to Moscow. He stated that Trachtenburg told him at one time that the regular reports of the commission's activities were delivered to Moscow either by himself or a courier at least once a year.

Rushmore stated that at that time (1939) V. J. Jerome, also known as Isaac Romaine, was in charge of the cultural commission. He stated that he recalls Jerome went to Hollywood to make a speech before the Anti-Nazi League which was largely under the Party's control. He stated that he believed Jerome was one of the most important leaders of the Communist Party. To substantiate this he stated that he was the editor for years of the Communist magazine that is the theoretical organ of the Party. He stated Jerome's job was to see that this magazine reflected the policy as laid down by Moscow to the American Communists. Rushmore stated that he felt that Gerhart Eisler would have jurisdiction over Jerome.

He indicated that John Howard Lawson's job in Hollywood is to raise money for the Party. He stated that Lawson had a certain quota and that he recalls that at the meeting he attended with Lawson, Jerome expressed dissatisfaction with the amount being raised, although when Lawson stated how much it was the amount astounded Rushmore because it was up in the high figures.

Rushmore stated that in the latter part of 1937 or the early part of 1938, he attended a meeting at which Clarence Hathaway, Lawson, Jerome and Bob Reed, commissar of Actors Equity, an organization on Broadway, and two or three other individuals were present. He stated that at this meeting he recalled Lawson complained that the comrades felt that Lawson and his associates could get anything into the script they wanted. According to Rushmore, Lawson stated there were a lot of "Fascists" in Hollywood and that "we have trouble with them, and often stuff we do get in is cut out and many times we don't think it's safe to try". He stated that Lawson at this meeting asked Jerome, as well as the cultural commission, to send any new writers or novelists who had had something published and who had received fairly good reviews that were either Party members or could be handled by the Party, to Hollywood and that room could be made for them.

With regard to the Party's attitude toward the movie actors or movie stars, Rushmore stated that in his discussions with Jerome in Jerome's office over the period of three years he was in the Party, the general attitude of the Party was that the stars were, that is 99 per cent of them, "political morons" and that the Party added other uncomplimentary remarks concerning them. He stated that he felt that the Communist Party per se had great contempt for the movie stars in Hollywood. Rushmore stated that he recalls Jerome saying "Their only use to the revolution is their bank account". Rushmore stated that seems to sum up the Party attitude with regard to actors.

Rushmore recalled that at this particular meeting Lawson referred to movie actor Lionel Stander as a perfect example of how a Communist should not act in Hollywood. Rushmore in referring to the chain of command stated that one might call Lawson the top sergeant of the Party in Hollywood who took his orders from Jerome. He stated Jerome would then take his orders either from Trachtenburg or Gerhart Eisler who was the Communist International representative.

In referring to other Communist Party members who went to Hollywood he stated that he recalls that in 1939 Joe North, the editor of the Communist publication the "New Masses", visited Hollywood to speak at a Spanish refugee dinner. Rushmore indicated that following North's return he met North on the street at which time North indicated he had been very successful in Hollywood and was able to raise $20,000 in one week. Rushmore stated that it is very probable, and it often happened, that Joe North made a collection speech or two for the Hollywood Committee to Aid the Spanish Refugees or some other similar allegedly anti-Fascist or anti-Franco organization, and that the money raised was taken right to the "New Masses". He recalled that North complained about movie actor John Garfield because he would not give any money to North.

Rushmore stated North referred to Garfield's actions by stating, "That is what happens to our comrades when they go to Hollywood".

Rushmore stated that he recalls seeing on a number of occasions at the office of the "Daily Worker", often in the evenings conferring with the various editors of the paper, the screen writer Clifford Odets.

With regard to Hollywood writers contributing articles to the "Daily Worker" he stated he recalled that Dalton Trumbo was contacted by a member of the staff of the "Daily Worker" and asked to send in an article, to which request Trumbo complied and his article was approved and published in the "Sunday Worker" magazine section. He said that in addition the "Daily Worker" had a Hollywood correspondent at that time by the name of Gordon Casson. He stated that he was told to write Casson and tell him to get full page interviews and profiles of various Hollywood personalities who were either in the Party or very friendly to the Party. He stated that it was felt that perhaps such an article would help bring those friendly to the Party over into actual membership. He recalls that they published articles on James Wong Howe, the photographer; John Bright, screen writer; Phillip Dunn and a number of others.

With regard to Donald Ogden Stewart, Rushmore stated he recalls Stewart being referred to as comrade Stewart at a faction meeting, that is at a meeting of the Communist Party members of the League of American Writers.

Rushmore referred to Charlie Chaplin by calling him a "sacred cow". He stated loosely this reference meant someone to whom favorable publicity, and a lot of it, was always given. He also said that Edward G. Robinson was regarded as a "sacred cow". He added that this term might be referred to as "sacred red cow" rather than "sacred cow". With regard to Robinson, Rushmore stated he recalled Jerome once told him to always defend Robinson even if he was in a bad picture with a bad performance. He said he did not question Jerome's orders. Rushmore indicated that he did not know whether or not Robinson was a Communist but that ten years ago or more he started joining one Communist front organization after another and after ten years he is still doing it.

Concerning the Communist writers sent to Hollywood by the Party, Rushmore stated that he was sure that Alvah Bessie was sent by the cultural commission to Hollywood. He also referred to Albert Maltz and Michael Blankfort. He stated that every writer who is a member of the Communist Party had to submit any manuscript to his cultural commission for approval before it goes to the publisher and therefore any writer going to Hollywood who was a Party member would have to have the approval of the cultural commission.

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He referred to the "flip-flop" made by Albert Maltz when the article he published in "New Masses" was criticized. This particular subject has been previously referred to in this section of the memorandum. Rushmore stated that he felt this was a good example of how completely the Communists control the writer. He stated that Maltz in his original article came out with only a minor criticism of Party policy and he was blasted for several weeks by Communist editors and writers. Rushmore stated Maltz was forced to recant completely and apologize.

Morrie Ryskind

Mr. Ryskind, a writer by profession, in his testimony stated he was born in New York City on October 20, 1895. He stated that his present address was 605 North Hillcrest Road, Beverly Hills, California.

In referring to the Communist activities within the motion picture industry, he divided it into two groups, first, the general Communist front organizations for "suckers" and second, the efforts to take over the guilds and crafts in the movie industry. He referred to the League of American writers as a Communist front. He stated that Donald Ogden Stewart at a meeting of the League of American Writers made the remark, "Communism does not need American writers, but American writers do need Communism".

Mr. Ryskind testified with regard to the Scottsboro case by stating that like most American liberals he read an account of the case and it appeared that the colored boys in the case would not receive a square deal unless they had better representation. He said that he later found out that the money collected for these boys, at least a good part of it, went into the hands of the "Daily Worker". He stated that his authority for this statement was Mr. Morris Ernst, a New York attorney, and that further confirmation concerning this matter could be obtained from Mr. Roger Baldwin of the American Civil Liberties Union.

Mr. Ryskind stated that the Screen Writers Guild at the present time is under the leadership of Lavery and is completely controlled by Communists. He referred to the pro-Communist activities of Gordon Kahn and Lester Cole who are members of the Screen Writers Guild and the Communists devious plans in their steps to gain control of the Screen Writers Guild.

Fred Niblo, Jr.

Witness Fred Niblo, Jr., identified as a screen writer, stated he was born in New York City on January 23, 1903, and that he presently resided at 1927 Rodney Drive, Los Angeles, California. He stated that he has been employed in the Motion Picture Industry for nineteen years as a professional writer. Concerning Communism in the Motion Picture Industry, he stated that he believed the Screen Writers Guild has been the spark plug and the spearhead of the Communist influence and infiltration in Hollywood. He pointed out that in his own case no sooner had he gotten into the Guild when he began to receive announcements from such groups as the "League for the Promotion of American-Russian Friendship."

He stated that he is a member of the Motion Picture Alliance for the Preservation of American Ideals (previously identified in this section), which was practically put on trial before the Screen Writers Guild. He stated that he remembers at one of the meetings of the Guild a character jumped up from the floor and referred to a remark made by writer Sam Wood in which he said, "We are Americans." This character wanted to know what was meant by calling ourselves Americans. He indicated that that was the atmosphere in the Screen Writers Guild for years.

Niblo pointed out that he was officially attacked in the publication of the Screen Writers Guild, "The Screen Writer," in the column, "Letters to the Editor." He said that the author of this criticism was Mr. Garrett Graham who he stated is not a Communist. He stated in view of the criticism he felt that he should answer the critic and consequently addressed a letter to "The Screen Writer." He stated that the Screen Writers Guild refused to print his letter on the grounds that it didn't make for unity. The letter he received from the Screen Writers Guild over the signature of Harold J. Salemson, is as follows:

"Screen Writers' Guild, Inc.,
Affiliated With the Authors' League
of America, Inc.,
Hollywood 28, Calif.

"Mr. Fred Niblo, Jr.,
Los Angeles 27, Calif.

"Dear Mr. Niblo: The editorial committee of the Screen Writer has instructed me to inform you that, after giving your letter the same consideration that all material coming before it receives, it has decided against publishing it.

"Without prejudice to its literary merit, it was unanimously agreed by the committee that the content of your offering is not consonant with the friendly aims of the Screen Writers' Guild which the magazine strives to foster.

"Please accept my personal apologies for not having communicated this decision to you more promptly. It is just that I have been swamped and, as a result, gotten disorganized in my work here.

"Very sincerely yours,

Harold J. Salemson
For the Editorial Committee."

Mr. Niblo referred to the Hollywood Writers Mobilization as a Communistic group. He referred to the publication of the Screen Writers Guild, "The Screen Writer", as a literary monthly supplement of the "Daily Worker."

Richard Macaulay

Screen writer Richard Macaulay in his testimony stated that he was born in Chicago, Illinois, on August 18, 1909, and that he presently resides at 9909 Robbins Drive, Beverly Hills, California.

Concerning the Communists in the Screen Writers Guild, of which Macaulay is a member, he testified that there was a definite, well-organized clique comprised of Communists and fellow travellers in the Guild. With regard to these Communists, Macaulay stated that he is morally certain that they are Communists because of their activities, statements, and associates. He identified them as follows: Alvah Bessie, Lester Cole, Gordon Kahn, Howard Koch, Ring Lardner, Jr., John Howard Lawson, Albert Maltz, Samuel Ornitz, Waldo Salt, Robert Rossen, Dalton Trumbo, Guy Endore, Richard Collins, Marian Spitzer, Hugo Butler, Donald Ogden Stewart, Paul Trivers, Maurice Rapf, Henry Meyers, John Wexley, Ronald MacDougall, John Collier, Abraham Polonsky, William Pomerance, Harold Buchman, Melvyn Levy, Clifford Odets, and Michael Blankfort.

Macaulay referred to an experience he had concerning the writing of material for the Screen Writers magazine. He stated that screen writer Alvah Bessie had written an article for the magazine, "The Screen Writer," in which he complained about the things he could not write about because of capitalistic oppression both in the movies and in the general press as well as the magazine

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groups. Macaulay stated he answered this article. However, he indicated that he was prevented from writing many things about which he would like to write because of the active interference of Mr. Bessie and his associates. He stated the article was turned down by Dalton Trumbo, the Editor of the magazine. He stated Mr. Trumbo gave several "remarkable" reasons for turning his article down, one of them being that Macaulay attacked minority groups and attacked the Roman Catholic Church. He said this was quite remarkable coming from Dalton Trumbo, and due to the fact that he, Macaulay, is a Roman Catholic. Later on Macaulay said that he commented to one of the Editors of the magazine, "It is obvious that there is no likelihood that anything I would write could be printed in the Screen Writer," and the Editor said, "I think you are absolutely right."

Robert Montgomery

Screen actor Robert Montgomery in his testimony stated that he was born in Beacon, New York in 1904 and that he presently resides at 10430 Bellagio Road, Belair, Los Angeles 24, California. Mr. Montgomery stated that in addition to being an actor, he, for the last two years, has also been a Director.

Mr. Montgomery in his testimony related that he is a member of the Screen Actors Guild, and that he has held executive positions off and on in the organization since 1933. In reply to the question as to whether or not there are any Communist influences operating within the Guild, he stated that since 1933 there has been a very small militant minority group in the Guild which is well organized and well disciplined. He stated that the Screen Writers Guild considered and passed a resolution, at his introduction, indicating that it is rigorously opposed to Fascism and Communism.

George L. Murphy

Motion picture actor and dancer George L. Murphy in his testimony before the Committee stated that he was born in New Haven, Connecticut, on July 4, 1902. He further indicated that his residence at the present time is located at 911 North Bedford Drive, Beverly Hills, California.

Mr. Murphy stated that he has been employed in the Motion Picture Industry for over twelve years, and is a member of the Screen Actors Guild. He pointed out that shortly after he joined the Screen Actors Guild he received the "Daily Worker" every day for a period of one year, for which he did not pay or place an order.

In referring to a strike in the Motion Picture Industry, he stated that the Screen Writers Guild formed a committee which met with the committee

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of the Screen Writers Guild and the Screen Directors Guild, in the hope that they, as disinterested parties, would find some means whereby the men could remain at work while the argument went on or until the strike was settled. He stated this group met and at this meeting a suggestion was made as how to proceed. He stated that he suggested the group get the three parties to agree to abide by the decision of the National Labor Relations Board, due to the fact that it was a jurisdictional dispute. He stated that this was agreed upon, whereupon they visited Mr. Edward Mannix, who was then an officer with the Producers Association. Mr. Mannix agreed to sign or would say publicly that he would abide by the decision of such a proper Governmental agency.

The second party the group called upon was one of the members of the striking unions. This individual told them that they were out on strike and that they would stay there for seven years, if necessary, until a lot of things he was dissatisfied with in Hollywood were straightened out. Murphy said it was quite obvious that they were not going to accomplish anything and that this individual was not interested in settling the strike.

Mr. Murphy stated with regard to the Screen Actors Guild that he wanted to make sure of the feelings and the views of the membership. He stated they held a mass meeting of the membership at which time they invited Mr. Herbert Sorrell, the head of the Conference of Studio Unions, and Mr. Richard Maltz, the President of the International Alliance of Theatrical Stage Employees. Murphy stated that the union gave each of the representatives half an hour to state their case before the membership. He stated that the ballots came back from the Guild voting 97.3 percent not to join the strike. He stated as far as he knew there was only one other union that took a secret ballot on the strike and that was the Screen Office Employees Guild. It was his understanding, according to Mr. Murphy's testimony, that after the ballot was tabulated they had voted some 900 to 600 not to join the strike, but that they were ordered to join the strike in spite of that under the threat that they would lose their charter.

Ronald Reagan

Motion picture actor Ronald Reagan in his testimony related that he was born in Tampico, Illinois, on February 6, 1911, and that he presently resides at 9137 Cordell Drive, Los Angeles, California. He related that he has been engaged in the motion picture business since June, 1937, with the exception of a brief interlude of three and a half years, which he spent in the Armed Services of the United States.

With regard to the Screen Actors Guild, of which he has been a member of the Board of Directors and is at present the President, he stated that he felt there is a small clique in the organization which has been suspected of following

the tactics that they associate with the Communist Party. He referred in addition to an event in which, through subterfuge, he was led to become a sponsor of a meeting held under the auspices of the Joint Anti-Fascist Refugee Committee. He stated that several weeks ago in Hollywood there was a financial drive to raise money to build a badly needed hospital in a certain section of the town which was to be called the All Nations Hospital. He stated that he believed that because of the very title of the hospital, it received the support of most of the people in that city. He said that during this period he received a telephone call from a woman whom he did not know, at which time she stated there was to be a recital held at which Paul Robeson would sing, and that all of the money for the tickets would go to the hospital. The woman asked him if she could use his name as one of the sponsors. He stated that he hesitated for a moment because he did not think that Mr. Robeson's political views coincided with his, but figured that here was an occasion where Mr. Robeson was perhaps appearing as an artist, and certainly the object, that is the raising of money, was above any political consideration which should be supported by everyone. Therefore, Reagan stated he gave permission to use his name.

He stated that he left town for a few weeks and when he returned he was handed a newspaper which said that this recital was held at the Shrine Auditorium in Los Angeles under the auspices of the Joint Anti-Fascist Refugee Committee. The principal speaker was Emil Lustig. Robert Burman took up a collection, and remnants of the Abraham Lincoln Brigade were paraded to the platform. He stated that he did not see one word in the newspaper about the hospital. Reagan then related that he called the newspaper and stated he would like to explain his position, whereupon the Editor of the newspaper laughed and said, "You needn't bother, you are about the fiftieth person that has called with the same idea, including most of the legitimate doctors who had also been listed as sponsors of that affair."

Gary Cooper

Motion picture actor Gary Cooper in his testimony stated that he was born in Helena, Montana, in 1901, and that he presently resides in Los Angeles, California. He stated that he has been in the motion picture business since 1925 and that he is a member of the Screen Actors Guild.

During the testimony of Mr. Cooper, the Committee's investigators introduced a document distributed by the Communist Party in Italy during May, 1947, which was obtained from the State Department. This document read as follows:

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"Gary Cooper, who took part in the fights for the independence of Spain, held a speech before a crowd of 40,000 in Philadelphia on the occasion of the consecration of the banner of the Philadelphia Communist Federation.

"Between other things, he said: 'In our days it is the greatest honor to be a Communist. I wish the whole world to understand what we Communists really are. There could be nobody then who might say that we are enemies of mankind and peace. Those who want to discuss Communist ideas should first get to know them. Americans learn this with great difficulty. Millions of people from other continents regard America as a center of modern civilization, but only we Americans can see how false this opinion is. Let us be frank. Our country is a country of gold, silver, petrol, and great railways. But at the same time it is a country where Rockefeller, Ford, and Rothschild use tear gas against striking workers fighting for their legitimate rights. Our country is the fatherland of Lincoln and Roosevelt, but at the same time it is a country of men like Senator Bilbo and many of his type. It is a country where redskins were exterminated by arms and brandy.'"

Mr. Cooper in his testimony stated that, of course, this statement was not true and that as a matter of fact he was never in Philadelphia.

The Committee also introduced a few paragraphs from another document which was distributed on July 19, 1947, by the Communist Party in Yugoslavia in various cities in that country. In an article captioned, "Fascist Shooting on Broadway," the following appeared:

"'In the middle of June, in Hollywood, Gary Cooper, Tyrone Power, and Alan Ladd, well-known film stars, were imprisoned because they were marked as leftists and denounced un-Americans, but before that happened, something else was going on, about which the American newspaper agencies did not speak, and that is very characteristic of conditions today in the United States.

"'The film actor, Buster Crabbe, lost his life in a mysterious way. The background of this tragic and mysterious death of Buster Crabbe was set forth by the New York paper, Red Stars. From the articles of Dany Stendigh, we can see that Buster Crabbe was very popular in the United States. He organized a movement in the Army to protest against the investigation of un-American activities against Cooper, Chaplin, and other film stars.

"'The beginning of Buster Crabbe's tragedy was when he found valuable documents, through which documents he could give light and prove the criminal and aggressive plans of reactionary circles in America.'

"' * * * On May 31, Buster Crabbe came to the apartment of the well-known film actor, Spencer Tracy, also well-known as a leftist and they had a long talk in the presence of Tyrone Power.

"' * * * On June 3, on Broadway, on the corner of Seventh Avenue, Crabbe was riddled with bullets from a machine gun from a closed car. This tragic death of Crabbe, provoked terrific unrest in Hollywood. At the funeral of Buster Crabbe, 150,000 men were present, and the coffin was carried by Comrades Gary Cooper, Tyrone Power'———"

This document was likewise obtained by the Committee from the State Department.

Leo McCarey

Motion picture Director Leo McCarey stated that he was born in Los Angeles, California, in 1896, and presently resides at 1018 Ocean Front, Santa Monica, California.

Mr. McCarey stated that he was the Director of "Going My Way" and "The Bells of St. Marys." He stated that these pictures were not received in Russia because he had a character in them which the Russians did not like, namely God.

With regard to the injection of propaganda into motion pictures, Mr. McCarey stated that he felt the Communists had been successful, but fortunately very few pictures with Communist propaganda have made any money. He stated that consequently he believed they were unsuccessful and he was happy to say that the American people do not recognize them.

Mrs. Lela E. Rogers

Mrs. Lela E. Rogers in her testimony before the Committee stated that she resided at 5930 Franklin Avenue, Hollywood, California, and that she was born in Council Bluffs, Iowa. She stated that at present she is the manager of her daughter's affairs (Ginger Rogers) and a writer of sorts.

Mrs. Rogers testified that she was employed as an assistant to the vice president in charge of productions at the RKO Studios, the late Charles Kerner, in 1943. She stated that it was a part of her duties to examine certain scripts and stories and recommend to her superior as to whether or not they should be considered for possible production. In this connection she said that she examined the book, "None but the Lonely Heart," written by Richard Lewellyn. She stated that she learned Cary Grant had called from Columbia Studios to say that the book had been called to his attention by someone at Columbia who recommended it as a good story for him. He wanted RKO to read it and if they found it suitable to him, he wanted RKO to buy it and he would appear in it there. Mrs. Rogers testified that she found she could not recommend the book. She said the story was filled with despair and hopelessness and in her opinion was not a Cary Grant vehicle.

After she had expressed her views to her superior, Mr. Kerner, he informed her that he had bought the story only half an hour before. She stated that a few days later she was present at a meeting at which Producer David Hempstead stated that he had talked to Mr. Clifford Odets and that Odets was coming to Hollywood and do the screen play on the story. Mrs. Rogers stated that she vehemently protested. She stated that her protests were based on the fact that she had for years heard that Odets was a Communist. She stated that the story lent itself to propaganda, particularly in the hands of a Communist. She continued by stating that during the preparation for the production, Mr. Odets was made Director as well as writer, and as the picture progressed she heard that Hanns Eisler had been employed to do the musical score for the picture.

In reply to the question by a representative of the Committee as to whether or not she had turned down scripts for the reason that she felt they were un-American or Communist propaganda, she stated that she recommended the turning down of the story, "Sister Carrie," by Theodore Dreiser, because it was just as open propaganda as "None but the Lonely Heart."

Oliver Carlson

Mr. Oliver Carlson in his testimony before the Committee stated that he resides at 1728 Westerly Terrace, Los Angeles, California, and that he is a writer and a teacher, specializing in the field of political science and more specifically in the field of propaganda techniques. Mr. Carlson said that he was born in Sweden on July 31, 1899.

He qualified himself by stating that he has written many articles over a period of twenty years on Communism. Mr. Carlson stated that he is the author of a book entitled, "A Mirror for Californians," which he wrote in 1939 and the early part of 1940. He said that this book has considerable information concerning

the Communist movement in California. Mr. Carlson stated that there were a number of people sent from New York to supervise the activities of the Communists in Hollywood. He stated that one of them was V. J. Jerome. Another was a man by the name of Eli Jacobson. According to Carlson, Eli Jacobson was from New York and he had known him and his family many years ago when they were boys. He said that Eli Jacobson was a charter member of the Communist Party in America. He referred to him as having been in the middle 1920's the Director of the Workers School in New York City. He said that Jacobson went to Russia and taught at the University of Moscow. In Carlson's opinion, Jacobson has always been considered a high functionary and a particularly able propagandist for the Communist movement. He stated that in 1936 he accidently ran into Jacobson in Los Angeles. On the occasion of this meeting he learned that Jacobson was closely associated with a lady known as Mrs. Beryl La Cava, the divorced wife of Gregory La Cava, a motion picture Director. According to Carlson, the newspaper accounts of the divorce proceedings reflected that Mr. La Cava accused his wife of being a very ardent Communist.

Carlson stated that toward the fall of 1938, he was contacted by Jacobson, at which time Jacobson stated that he had decided to break with the Communist Party. On this occasion Jacobson told him how he had been sent to Hollywood under specific instructions from the Central Committee of the Communist Party, and that his duties in Hollywood were to conduct classes and in general carry on educational propaganda for the Communist Party among the film folk, that is, the so-called elite in the film industry. According to Carlson, Jacobson had been carrying out this assignment for the past two and a half years. He said that Jacobson told him he prepared the ground work for several meetings for V. J. Jerome. He said that Jacobson also informed him that it was a part of Jacobson's job to see that many of the important film personalities were "softened up" so that they would agree to join the various front organizations which the Communist Party was sponsoring in Hollywood.

Carlson stated that on the occasion of this meeting Jacobson was terribly agitated. He appeared to be afraid he was going to be killed. According to Carlson, Jacobson did not openly appear as a Communist at any time during his stay at Hollywood. Rather, his job was to carry on the work assigned to him under other guises.

With regard to the Peoples Educational Center, Mr. Carlson testified that Mr. William Wolfe, the Educational Director for the International Ladies' Garment Workers Union, who was not a Communist, advised him he was approached and offered the job of Director of this new educational center. Wolfe wanted to know if Carlson was interested, to which Carlson replied that he was interested only if he knew who was going to be on the Board of Directors and who was behind it.

Carlson related that in a matter of a few weeks there was good evidence indicating that it was a Communist-controlled school. He stated that Mr. Wolfe who, up to that time, had been a very close friend of his, suddenly became very distant. He stated that Wolfe was in the company of these other people and with them established the Peoples Educational Center. Carlson in his testimony then proceeded to point out the Communist character of the school and the motion picture personalities who appeared as instructors or as having been affiliated with the institution.

As a part of the information furnished to the Committee by Carlson, there was introduced into the record the entire catalogue of the Peoples Educational Center for the summer of 1945.

Walter E. Disney

In the testimony of Mr. Walter E. Disney, he stated that he was born in Chicago, Illinois, on December 5, 1901, and that he has been in the Motion Picture Industry as a producer of motion picture cartoons since 1920. He stated that he now owns and operates the Walt Disney Studio at Burbank, California.

Mr. Disney testified that his films were distributed all over the world with the exception of the Russian countries. He stated in this connection that the Russians bought the "Three Little Pigs" and used it through Russia and they looked at a lot of his pictures and he thought they ran a lot of them in Russia but then returned them to his studio and said they didn't want them as they did not suit their purposes.

Mr. Disney testified that he felt a Communist group tried to take over the artists in his studio. He stated this situation arose out of a group of his employees coming to him and telling him that Mr. Herbert K. Sorrell (head of the Conference of Studio Unions) was endeavoring to take over his employees. He stated that he cautioned his employees that it was none of his concern and that he had been advised not to discuss this labor situation with his employees. He pointed out, however, that his employees informed him that it was not a matter of labor, it was just a matter of his employees not wanting to go with Sorrell and that they heard he, Disney, was going to sign with Sorrell and they wanted an election to prove that Sorrell did not have a majority. He said they informed him that he had a right to demand an election. Disney stated that when Sorrell came to see him, Disney advised him that he wanted an election. Sorrell laughed at him, Disney stated, and remarked that he would use the Labor Board as it suited his purposes and that he had been "sucker" enough to go for that Labor Board ballot and he had lost some election by one vote. He said it took him two years

to get it back. He said he would strike and that was his weapon. He said, "I have all of the tools of the trade sharpened," and that he, Disney, could not stand the ridicule or smear of a strike. Mr. Disney testified that Sorrell told him he would make a dust bowl out of his plant. Mr. Disney said that a strike developed as a result of this meeting. He said that when the strike came off, people tried to smear him and put him on the unfair list of Communist front organizations, referring to "The Peoples World," "The Daily Worker," "PM" magazin and the 'League of Women Shoppers." He said that he was even subjected to smear tactics in South America through some Communist publications in South America. He stated that Sorrell and his associates distorted everything, that they lied, that there was no way he could counteract anything they did, that they formed picket lines in front of theatres, that they called his plant a sweatshop, and that in general they claired things that were not true and that there was no way he could fight back.

Mr. Disney was asked a question by an investigator of the Committee as to whether he recalled having any conversations with Mr. Sorrell concerning Communism, to which Mr. Disney replied that he recalled that Sorrell had heard that he had called them a bunch of Communists, which resulted in Sorrell making the comment to Disney at a meeting, "You think I am a Communist, don't you?", to which Disney replied that all he knew was what he had heard and seen. Sorrell laughed and replied, "Well, I used their money to finance my strike of 1937," and said that he had gotten the money through the personal check of some actor.

Mr. Disney testified that he never gave in to Sorrell, and that an election was not held. He said there are approximately thirty-five unions operating in his studios at the present time, thirty of which they have contracts with.

Concerning the people who, in his opinion, were Communists in his employ, Mr. Disney said that he believed David Hilberman, William Pomerance, and Maurice Howard were all tied up with the same outfit. He said in his opinion they are Communists, although he had no way of proving it. He pointed out that actually Pomerance and Howard were only the business agents or managers of the cartoonists and were actually not in his employ.

John Howard Lawson

John Howard Lawson appeared before the Committee as the result of a subpoena on October 27, 1947. On this occasion he was identified as a writer at present residing at 9354 Burnett Avenue, San Fernando, California. He stated that he was born in New York City on September 25, 1894. Mr. Lawson was asked questions as to whether or not he was a member of the Screen Writers Guild or whether or not he was ever a member of the Communist Party. By evasion he did

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not answer the questions and as a result was asked to leave the witness stand.

Following his testimony, Louis J. Russell, an investigator of the Committee, introduced a purported registration card of John Howard Lawson in the Communist Party dated in 1944, and, in addition, a comprehensive statement concerning the Communist affiliations and connections of Lawson. These connections have been carefully indexed in the Bureau's files for future reference purposes.

Eric Allen Johnston

Eric Johnston appeared before the Committee on the afternoon of October 27, 1947, at which time he stated his present occupation is that of President of the Motion Picture Association of America. Mr. Johnston was accompanied by counsel Paul V. McNutt. He gave his present address as 3101 Woodland Drive, Washington, D. C., and said he was born on December 21, 1895, at Washington, D. C.

Johnston related that his Association represented the larger companies in the Motion Picture Industry, including Warner Bros., Metro-Goldwyn-Mayer, Twentieth Century-Fox, RKO, Columbia, and International-Universal.

In an introductory statement Mr. Johnston stated that a damaging impression of Hollywood has been spread throughout the country as a result of the hearings of the Committee. He said that the impression which has gone out was grossly unfair to this great American industry. He said it must be a great satisfaction to the Communist leadership in this country to have people believe that Hollywood Communists are astronomical in number and almost irresistible in power. He stated that the facts in his opinion are that not everyone in Hollywood is a Communist and that the percentage is very small. He requested that the damaging impression caused by the Committee be corrected.

He said that the report of the subcommittee of the Un-American Activities Committee of the House of Representatives indicated that some of the most flagrant Communist propaganda films were produced as a result of White House pressure. He said that this charge has been completely refuted by the testimony before the Committee. He referred to the same report of the subcommittee which indicated that the Committee had a list of all pictures produced in Hollywood in the last eight years which contained Communist propaganda. He asked that the Committee make this list public and stated that until this list is made public the industry remains condemned by unsupported generalizations, and the industry is denied the opportunity to refute these charges publicly.

As his third point, Mr. Johnston stated that the Motion Picture Industry, which he represents, insists on their rights to decide what will or will not go into the pictures. He stated that they were deeply conscious of the

responsibility this freedom involves but that they had no intention to violate this trust by permitting subversive propaganda in the films. He also stated that he was desirous of seeing Communists exposed in the traditional American manner.

His final point was the asking for a positive program to combat Communism. Chairman J. Parnell Thomas, while Johnston was on the witness stand, pointed out to Johnston the kind of "cooperation" the Committee had been receiving. He said that the Committee had been contacted by some very important people in the country who, either through Johnston or someone he was associated with, asked the Committee to "lay off or postpone" the hearing. He also said that they had people get in touch with them of a dubious character, asking the Committee not to put on a certain witness or would the Committee refrain from asking certain questions. Mr. J. Parnell Thomas also pointed out that the Committee's investigators were contacted by others who tried all the tricks of the trade to find out what the Committee was doing. He said one man went so far as to—he did not offer anything, but "I want to tell you he gave all the signs of an offer, all the signs of an offer." He also said that he was informed this morning, October 27, 1947, that a moving picture appeared at the Trans-Lux in which Mr. Thomas said a few words and Johnston said a great many. Mr. Thomas said that Johnston made this statement two or three weeks before the hearings got started.

Mr. Johnston was questioned concerning his employment of Edward T. Cheyfitz as one of his assistants. He was questioned as to whether or not he was familiar with the former Communist Party membership of Cheyfitz and his Communist Party associations, to which Johnston stated that he was familiar with Cheyfitz's background, but that he was certain he had completely broken with the Communist Party and had been highly recommended to him. It was pointed out during the hearings that these letters of recommendation were dated only a day or so before Johnston's actual appearance before this Committee. These letters were introduced as a part of the record and appear in the published document of the Committee containing this testimony.

Concerning the duties of the organization which Mr. Johnston represents, he testified that the code of the association covers crimes against the law, sex, vulgarity, obscenity, profanity, costume, dances, religion, locations, national feelings, titles, and repellant subjects. He stated that actually there is nothing in the code about propaganda, that it is the feeling of the association that this phase is the duty of each motion picture producer, that is to determine what goes on the screen, just like it is the duty of each newspaper publisher to determine what goes into the newspaper.

Johnston also pointed out that they have a policy concerning the foreign fields in their association due to the fact that a large percentage of the Motion Picture Industry's revenue comes from outside the United States. He said that the association is not allowed to have its pictures in Communist countries. He pointed out that "now" the association will not be allowed to have motion pictures probably in anti-Communist countries such as Argentina, Brazil and Chile, referring to the results of the present hearings of the Committee. Johnston stated that he felt it is the duty of Congress to prove whether Communists are foreign agents and/or whether they are trying to upset our Government by unconstitutional means.

Dalton Trumbo

Dalton Trumbo, who appeared before the Committee as a result of a subpoena on October 28, 1947, with counsel, namely Mr. Bartley Crum and Mr. Robert Kenny, gave his occupation as a writer and stated that he resided at 329 South Rodeo Drive, Beverly Hills, California, and was born in Montrose, Colorado, on December 9, 1905.

Like the other "unfriendly" witnesses, Trumbo by evasion failed to answer the questions, "Are you a member of the Screen Writers Guild?" and "Are you now or have you ever been a member of the Communist Party?"

Following Trumbo's appearance on the stand, a considerable amount of information was introduced by the Committee showing the Communist affiliations and background of Trumbo. Committee investigator Louis J. Russell introduced a 1944 Communist card showing membership in the Communist Party (or Communist Political Association) on the part of Dalton Trumbo.

Roy M. Brewer

Roy M. Brewer identified himself as the International Representative of the International Alliance of Theatrical Stage Employees and Motion Picture Machine Operators of the United States. He said that he resides at 716 North Curson Avenue, Los Angeles, California, and that he was born in Hall County, Nebraska, on August 9, 1909.

During the testimony of Mr. Brewer, he introduced a Communist membership card of Herbert K. Sorrell. He stated that it was a control card for the first half of 1937 with book number 74282 written on the card. The name on the card was Herbert Stewart. He stated that this document, which was a photostatic copy of the original, was introduced before the Joint Fact-Finding Committee of the California State Legislature. He pointed out that at the time this document was introduced, the handwriting on it was identified as that of Herbert Sorrell

by a handwriting expert. Mr. Brewer gave considerable testimony concerning the activities of Jeff Kibre concerning whom there is considerable information set out in this running memorandum in the section entitled, "History and Development of the Communist Party in Hollywood."

Concerning the various strikes in the Motion Picture Industry, particularly with reference to the 1946 strike, Brewer testified that he felt if it had not been for the Communist Party activities in the motion picture studio unions, there would have been no strikes in Hollywood. He said he felt that much of the violence of the picket lines was due to the activities of the Communists. He stated that he felt it was the plan of the Communist forces led by Jeff Kibre, Communist agent sent to Hollywood in 1935 and his successor, Herbert K. Sorrell, to infiltrate and control Hollywood technical labor while other Communist forces led by John Howard Lawson, were to infiltrate and control the talent guilds and so-called cultural groups in the industry. He stated that the Communists, having failed to control his organization in Hollywood, attempted to destroy it by fomenting and aggravating jurisdictional disputes existing in the trade union structure in the studios.

In referring to the activities of the Communists in the Motion Picture Industry, Roy Brewer of the IATSE stated that one of the first pieces of evidence which came to his attention concerning these matters resulted from an election which was held in 1939 concerning a petition of the organization known as the United Studio Technicians Guild, which was founded and built around Jeff Kibre. Brewer related that presumably this was an independent organization. However, he stated it was actually directed both by the state organization of the CIO and the Communist Party. He indicated that the field examiner in charge of the election which handled the petition was William Pomerance. Pomerance was identified by Brewer as an official representative of the Government in their efforts to determine the representation in this case. He referred to Pomerance as the founder and organizer of the Screen Cartoonists Guild, which was stated by Kibre as having been organized "by our people."

Brewer stated that another man who was employed by the National Labor Relations Board at the time of the 1939 election was Maurice Howard, whom he identified as the Secretary of the Screen Cartoonists Guild and a teacher at the Peoples Educational Center.

He also referred to a women by the name of Frances Millington, an employee of the National Labor Relations Board. He stated that she is now an officer of the Screen Analysts Guild in Hollywood.

In addition, Brewer stated that William Esteman, who was an attorney for the National Labor Relations Board, has also been an attorney for the Conference

of Studio Unions and a teacher at the Peoples Educational Center. He stated the presence of these people in official capacities on the National Labor Relations Board has led him and his associates to believe that in many cases their interests were prejudiced. At any rate he stated that he felt there should have been no election in 1939. He said that the unions had contracts and there was no necessity for the election. Brewer pointed out, however, that in the reports which Kibre wrote, he changed his entire strategy in his attempts to capture the unions as a result of the ruling of the National Labor Relations Board which gave them an election and granted their petition.

Brewer indicated that another activity which led him to believe that there was Communist influence in the National Labor Relations Board in Los Angeles was the efforts which were made by the Communists to capture the extras. He identified the extras group as a part of the Screen Actors Guild. He stated their employment was of such a nature that it was not steady and so agitation started within the extras group for a separate organization. Brewer stated they went to the National Labor Relations Board, which granted them an election. This, he said, was followed by an election and the granting of their (the extras) petition which separated them from the Screen Actors Guild.

Brewer stated that a part of the campaign which the extras had carried on was to the effect that if they voted to disaffiliate with the Screen Actors Guild, they would then be given a charter from the American Federation of Labor. He stated that the actors took a very strong position about a painters' union giving a charter to the extras and, consequently, they did not get a charter from any other AF of L union. This resulted in the National Labor Relations Board actually stopping the processes of collective bargaining for a period of 18 months for the extras due to the fact that it was not until after a second election had been held that the extras voted to go back into association with the actors' group and they got a contract which resulted in the processes of collective bargaining being re-established.

Brewer referred to another incident which happened in the 1945 strike in the Motion Picture Industry in which a Communist faction led by a Mr. Henschel attempted to lead a revolt in Brewer's organization at the time of the strike. With regard to Henschel, Brewer stated that Mr. Kibre, in his report to Roy Hudson, who was identified as the Trade Union Secretary of the Communist Party, made specific reference to Henschel's activities. He further identified Henschel as having been sent by the Communist Party to the IATSE 1938 convention in Cleveland, Ohio, for the purpose of attempting to push through a pro-Communist resolution. He stated that Henschel made such a bad job of this that the then Acting Secretary of the Communist Party in Ohio, Max

Weiss, wrote a complaint to Roy Hudson, complaining against the Party officials in California who sent him to the convention so inadequately prepared to carry out his mission. Brewer testified that this resulted in the complaint being handed back and Kibre being instructed to investigate whether or not Henschel was a loyal comrade, a loyal Party member, or whether he had just failed in his obligation. Brewer testified that Kibre in his report, which was made in approximately 1939, stated that Henschel had been a Party member for about three years.

With regard to Henschel's activities in the IATSE, Brewer stated that Henschel organized a rank-and-file committee which resulted in his being discharged from the employ of Warner Bros., and his eventual expulsion from the union. Brewer related that Henschel went to the National Labor Relations Board and filed a complaint. This resulted in a trial being held, and because of the Communist tactics Brewer stated the IATSE's efforts to conduct a trial were impeded to the extent that in order to insure the trial would be fair and to be sure the record would be clear, the union spent $5,000 for the transcript alone in the trial.

Following the trial, the examiner, according to Brewer, rendered a decision which was a distortion of the law, which left Brewer and his associates at a loss to understand the law. He stated an investigation of the examiner, one Mortimer Reamer, reflected that he had been the Secretary of the National Lawyers Guild, which he described as a Communist front for lawyers.

Albert Maltz

Mr. Albert Maltz testified before the Committee on Tuesday, October 28th, at which time he was accompanied by his attorneys, Mr. Robert W. Kenny and Bartley Crum. He stated that he resides at 6526 Linden Hurst Avenue, Los Angeles, and is employed in the Motion Picture Industry as a writer.

The Committee by unanimous decision permitted Maltz to read a prepared statement which he brought with him. This statement is set out in the report of the Un-American Activities Committee, and concluded with the statement, "The American people are going to have to choose between the Bill of Rights and the Thomas committee. They cannot have both. One or the other must be abolished in the immediate future."

Maltz, like the other "unfriendly" witnesses, by evasion failed to answer the questions concerning his membership in the Screen Writers Guild or the Communist Party.

At the conclusion of Waltz' testimony, Chairman J. Parnell Thomas requested Mr. Kenny to take the stand.

Robert W. Kenny

Mr. Thomas informed Mr. Kenny that the reason for calling him to the stand was the article appearing in the newspaper which stated:

> "Counsel for 19 'defense witnesses' in the House Reds-in-filmland investigation said today he would advise all his clients to invite prosecution by refusing to say whether they are Communists. * * *
>
> "Hollywood attorney Robert W. Kenny said he would also advise the other 18 'to walk the plank.'"

Mr. Thomas asked Mr. Kenny if that was a correct quotation, to which Kenny replied that Mr. Thomas had placed him in a doubly embarrassing position. Kenny stated that as a former newspaperman he had always made it a practice never to disavow anything that is printed in a newspaper, the other problem being, of course, the relationship between attorney and client, which is also a privileged situation. However, he stated that he believed the statement was not quite correct. Mr. Thomas asked Mr. Kenny as to whether he advised his clients as indicated in the newspaper, that is, not to answer the questions put to them by the Committee or its chief investigators. Kenny replied that if there is one thing that is sacred in this country it is the matter of advice that a counsel gives his clients. He stated that he would be disgraced before every one of the 100,000 lawyers in the United States if he answered that question. He stated that he thought it was the highest impropriety to ask a lawyer what advice he gave his client, following which Mr. Thomas read to Mr. Kenny Section 37 of the United States Criminal Code, which has to do with conspiring to commit an offense against the United States as follows:

> "If two or more persons conspire either to commit any offense against the United States or to defraud the United States, in any manner, or for any purpose, and one or more of such persons do any act to effect the object of the conspiracy, each of the parties to such conspiracy shall be fined not more than $10,000 or imprisoned not more than 2 years or both."

Mr. Thomas then informed Mr. Kenny that he was not asking him about the statement he made to his clients but rather about the statement he made to the newspaper. He repeated his question and asked Mr. Kenny if he made the statement

as quoted to the newspaper, to which Kenny replied, "No." He stated he did not say that he would advise his clients to invite prosecution. He stated that is simply something that he did not advise his clients because he believed his clients had all behaved themselves in a manner that did not invite a successful prosecution. He stated that what he undoubtedly did say was that they are probably going to be invited to walk the plank. Parnell Thomas then informed Mr. Kenny that he wanted him to know that he squirmed out of "this one" temporarily, but that if the Committee should determine that his action is a violation of this Conspiracy Act, then the Committee would take under consideration referring the matter to the United States Attorney.

Following the testimony of Mr. Kenny, investigator Louis J. Russell of the Un-American Activities Committee, introduced a card purported to be the membership card of Albert Maltz in the Communist Party (or the Communist Political Association) dated in November, 1944. In addition, there was introduced a lengthy memorandum into the record which pointed out the Communist connections of Albert Maltz, screen writer.

Alvah Bessie

Screen writer Alvah Bessie appeared before the House Committee on Un-American Activities as the result of a subpoena issued to him. On this occasion he stated that he was born in New York City on June 4, 1904, and that he presently resides at 369 South Crescent Drive, Beverly Hills, California.

Bessie was granted permission to introduce a statement he had prepared prior to his testimony. This statement sets out his opinions relative to the Committee which, in effect, indicate that he is of the conviction that the Committee has no legal authority to pry into the mind or activities of an American citizen.

Bessie, like the other "unfriendly" witnesses, by evasion failed to answer the questions concerning his membership in the Screen Writers Guild and the Communist Party. Consequently he was asked to leave the stand. Committee investigator Louis J. Russell then appeared before the Committee, presenting a 1944 Communist Party (or Communist Political Association) membership card for Bessie. At the same time a complete statement as obtained from the files of the Committee, reflecting the Communist affiliations of Alvah Bessie, was introduced into the record.

Samuel Ornitz

Screen writer Samuel Ornitz appeared on October 29, 1947, before the Committee as the result of a subpoena he received. On this occasion he stated that he resided at 1044 South Redondo Boulevard, Los Angeles, and that he was born in New York City on November 15, 1890.

Like the other "unfriendly" witnesses, he evaded the answering of the questions concerning his membership in the Screen Writers Guild and the Communist Party (or Communist Political Association).

Following his appearance on the stand, Committee investigator, Louis J. Russell, produced a 1944 Communist Party registration card for Samuel Ornitz, and the Committee also put into the record an extensive memorandum reflecting the Communist connections and affiliations of Ornitz.

Herbert Biberman

Motion picture Director, producer, and writer Herbert Biberman appeared on October 29, 1947, before the Committee as the result of a subpoena issued to him. On this occasion he stated his full name was Herbert Joseph Biberman, and that he resided at 3259 Deronda Drive, Hollywood, California. He stated he was born in Philadelphia, Pennsylvania, on March 4, 1900.

As in the case of the other "unfriendly" witnesses, Biberman by evasion failed to answer the questions concerning his membership in the Screen Writers Guild and the Communist Party.

Committee investigator Louis J. Russell introduced a 1944 registration card in the Communist Party (or Communist Political Association) for Biberman. In addition, the Committee put into the record an extensive memorandum reflecting the Communist connections of Herbert Biberman as obtained from the files of this Committee.

Emmet G. Lavery

Screen writer Emmet G. Lavery in his testimony before the Committee advised that he presently resides at 1075 Casiano Road, Los Angeles, California. He stated he was born in Poughkeepsie, New York, on November 8, 1902. Mr. Lavery stated that he is the President of the Screen Writers Guild and that this organization is the recognized bargaining agency for the screen writers in Hollywood.

In order to clarify the record concerning his alleged membership in the Communist Party or Communist activities, he asked to introduce into the record the testimony which he gave before the California State Committee on Un-American Activities on October 7, 1946. His request was granted. In this testimony Mr. Lavery stated that he was not a "freshman when it comes to a study of Communist technique." He said that he had "observed them for a good many years." He also related that the question before the Committee was how to

best combat the evils that the Committee and he were interested in.

While appearing before the Committee in California, the Committee stated that it did not call Lavery a Communist. Lavery stated that he was opposed to the principles of Marxist Communism," and that he took his "social thinking from the encyclicals of Leo XIII on that question." He testified that he was not an apologist for Communism. He specifically called attention to the Un-American Activities Committee of the House of Representatives that Mr. Tenney, the head of the California Committee, stated that he was not a Communist and that the Screen Writers Guild was not Communist controlled.

Mr. Lavery, before the Un-American Activities Committee of the House of Representatives, continued his testimony by stating that in October, 1946, he voluntarily went to the office of the FBI in Los Angeles and asked the Agent in Charge, Mr. A. B. Hood, to make a notation in his record that Lavery, as President of the Screen Writers Guild, had voluntarily appeared at the FBI Office and offered to put himself and any records of the Guild completely at the disposal of the FBI at any time.

With regard to the American Authors Authority, Lavery testified that the plan is not in existence. However, what it was proposing was a licensing plan to get better terms for the marketing of original material sold for the screen. He stated that at the present time the Screen Writers Guild had a minimum basic agreement with producers under which various terms of employment are stabilized. He stated that they have no contract which covers the sale of original material. He referred to the American Authors Authority as an attempt to establish a plan of licensing under which authors would not sell outright their material for the screen, but would license it for a certain term of years, for various percentages of profit.

Lavery testified that he felt there are Communists in the Screen Writers Guild. He stated that he did not feel that the influence these Communists allegedly asserted in the Guild was half as much as it was made out to be and indicated that he would not be on the stand testifying if in his mind the Communists had control of the Screen Writers Guild.

Edward Dmytryk

Motion picture Director Edward Dmytryk was subpoenaed before the Committee on Un-American Activities and appeared on October 29, 1947. On this occasion he stated that he was born on September 4, 1908, in Grand Forks, British Columbia, Canada. He stated that he was naturalized in Los Angeles, California, in 1939 and at present resides at 9361 Olympic Boulevard, Beverly Hills, California.

Mr. Dmytryk by evasion failed to answer the question asked him by the Committee concerning his alleged membership in the Communist Party.

Following his appearance on the stand, Committee investigator Russell testified that Dmytryk was a member of the Communist Party and in 1944 held Communist Party book number 84961, as well as held in 1945 Communist Political Association membership card number 47238. There was then introduced by the Committee a compilation from its records of the complete Communist activities and associations of Edward Dmytryk.

Adrian Scott

Producer Adrian Scott appeared before the Committee on October 29th as the result of a subpoena. On this occasion he stated he was born in New Jersey on February 6, 1911, and that he presently resides at 603 North Beverly Drive, Beverly Hills, California.

Scott, like the other "unfriendly" witnesses, failed by evasion to answer the questions concerning his purported membership in the Screen Writers Guild and the Communist Party.

Following Scott's appearance on the stand, Committee investigator Russell testified that in 1944 Scott was issued a 1945 Communist Political Association card number 47200, and that in the fall of 1945, Scott was issued Communist Party registration card number 35394.

Dore Schary

Motion picture executive Dore Schary, who testified before the Committee on October 29th, stated that he was born in Newark, New Jersey, on August 31, 1905, and that he at present resides at 12850 Marlboro Street, West Los Angeles, California. He stated that he is at present the executive in charge of production at the RKO Studios.

Mr. Schary was asked by the Committee who had employed Hanns Eisler. He stated that technically a man assigned to music is employed by two people, one of them a Mr. Dakalienokoff, who is in charge of music. Schary stated that Mr. Dakalienokoff arranges for the employment of musicians assigned to score films, and that Mr. Leon Goldberg is the comptroller of the studio. It was brought out during the testimony that Hanns Eisler was employed by the RKO Studios. The Committee asked Mr. Schary as to the policy of RKO with regard to employing people who are international Communists, to which Mr. Schary stated that his personal feelings with regard to this question are that up until the time a Communist is proven to be advocating the overthrow of the Government by

force or violence or illegal means, he could not make any determination of his employment on any other basis except whether he is best qualified to do the job desired.

Concerning the RKO employees Mr. Scott and Mr. Dmytryk, previously referred to in this section, Schary testified that it would come to him as a terrific shock if he found out that these individuals were foreign agents. He pointed out that in his discussions with these men he has never heard them make any remarks or see them attempt to get anything subversive into the films.

During the interrogation of Schary, the Committee introduced a letter written on the letterhead of the Vanguard Films, Incorporated, Culver City, California, Office of Dore Schary, dated April 17, 1945, written to Mr. Emmet Lavery, care of Mrs. Pauline Lauber, Hollywood Writers Mobilization on the subject, Writers' Assignments for Hollywood Bowl Memorial Program, April 23. This communication was incorporated into the record as follows:

"Dear Emmett: I am enclosing herewith a list of the writing assignments of the Hollywood Bowl memorial program to be presented April 23. Following the list of assignments we will state the tentative continuity for the show. We are rushing these assignments to you by messenger so that you can contact the writers. The continuity of the show will follow in a couple of hours after we have completed work on it. The writers who will do the over-all narration and who will be most concerned with the complete continuity of the show are Helen Deutsch, Maxwell Anderson, and Leonardo Bercovici.

"Mayor Bowron's speech, 2½ minutes, to be written by Mary McCall.

"County Representative Smith's speech, 2½ minutes, to be written by Maurice Rapf.

"Federal Judge J. T. F. O'Connor, 2½ minutes, to be written by Faragoh.

"Gov. Earl Warren, 5 minutes, to be written by Emmett Lavery.

"Note to Mary McCall: Mayor Bowron's speech will open the program and will include the theme of the program.

"Dramatization of President Roosevelt's record. The details of this will be discussed at a general meeting for all the writers, 10 minutes, to be written by Alvah Bessie—

"Leon Meadows and Abe Polonsky.

"The United Nations Section (this section will also be detailed at the writers' conference), 15 minutes, to be written by Vladimir Pozner and Ring Lardner.

"The Human Side of President Roosevelt, 5 minutes, to be written by Harry Trivers, Abe Burroughs, Harry Kurnitz, and Abe Polonsky.

"The section of the program that will segue from the memorial to President Roosevelt to the pledge of support to President Truman, 3 minutes, to be written by Paul Green.

"Pledge of Allegiance to the Ideals of Mr. Roosevelt and to the Future, 1 minute, to be written by Dalton Trumbo. Introduction to the Pledge of Allegiance, 2 minutes, to be written by Dalton Trumbo.

"By the time you get this letter we will have called you on the telephone and asked for your help in arranging a meeting for all the writers this afternoon. Thank you.

Sincerely,

Dore Schary."

Chief counsel for the Committee Stripling pointed out to Schary that this communication was read into the record due to the fact that several of the writers who were assigned to do portions of the program were identified by the Committee as being members of the Communist Party. Accordingly, Stripling followed his statement by asking Schary that if he had to make the assignments over again, would he call upon these same people to write on these various assignments, to which Schary replied that some of his selections on the list might be different.

Ring Lardner, Jr.

On October 30, 1947, as the result of a subpoena issued to him, Ring Lardner, Jr., of 325 Georgina Avenue, Santa Monica, California, appeared before the Committee. On this occasion he stated that he was employed as a writer and that he was born in Chicago, Illinois, on August 19, 1915.

Lardner, like the rest of the "unfriendly" witnesses, failed by evasion to answer the questions asked him concerning his purported membership in the Screen Writers Guild and the Communist Party.

Following his testimony, Committee investigator Russell produced a 1944 Communist Party registration card for Ring Lardner, Jr., bearing number 46806. In addition, there was introduced into the record a memorandum concerning the Communist affiliations of Ring Lardner, Jr., as compiled by the Committee.

Lester Cole

Lester Cole, motion picture writer, appeared before the Committee on October 30 as the result of a subpoena issued to him. Cole was identified as a resident of Hollywood, living at 15 Courtney Avenue, an American citizen having been born on June 19, 1904, in New York City, and a screen writer being employed as such for the past fifteen or sixteen years.

Cole by evasion also failed to answer the questions concerning his membership in the Screen Writers Guild or the Communist Party, which resulted in his being excused as a witness.

Following his appearance on the stand, Committee investigator Russell introduced a Communist Party registration card for Lester Cole bearing number 47226, as well as a memorandum compiled by the Committee reflecting Cole's Communist connections.

Berthold Brecht

Mr. Brecht appeared before the Committee as a result of a subpoena issued to him. In identifying himself on the stand, Mr. Brecht stated that he at present resides at 34 West Seventy-third Street, New York City, and was born in Augsburg, Germany, on February 10, 1898, arriving in the United States on July 21, 1941, at San Pedro, California. He stated that he came to the United States from Helsinki, Finland, where he was issued a quota immigration visa by the American Vice Consul.

By way of background, Brecht related that he had to leave Germany in 1933, when Hitler took over. He stated he then went to Denmark, and when war seemed imminent in 1939, he went to Sweden. He continued by stating that he remained in Sweden for one year until Hitler invaded Norway and Denmark, when he left Sweden and went to Finland.

Brecht stated his occupation was that of a playwright and a poet. When asked concerning his membership in the Communist Party either in this country or in Germany, he stated that he is not now and never has been a member of the Communist Party.

He was asked whether or not he is the author of any revolutionary poems, plays or other writings, to which he replied that he has written a number of poems, songs, and plays which dealt with his fight against Hitler and consequently said they could be considered, therefore, as revolutionary because he was for the overthrow of that government.

Brecht testified that in 1930 with Hanns Eisler he wrote a play entitled, "Die Massnahme." The chief counsel for the Committee in referring to the play stated that throughout the play reference is made to the theories and teachings of Lenin, the A, B, C of Communism, and other Communist classics, as well as the activities of the Chinese Communist Party in general. Excerpts from the play to substantiate Mr. Striplin's remarks were entered into the record.

Brecht testified that he has been in Moscow on two occasions. He stated that on the first occasion he was invited to Moscow by the VOKS, that is the Society for the Promotion of Cultural Relations with Foreign Countries. The occasion for this invitation was based on a documentary picture which Brecht had helped to make in Berlin by the name "Kuhle Wampe." While in Russia he admitted meeting Sergei Tretyakov, a Russian playwright who translated some of his poems and one play.

Mr. Striplin then entered into the record a quotation from the "International Literature No. 5," dated 1937, published by the State Literary Art Publishing House in Moscow, reflecting an interview between Tretyakov and Brecht. According to the article quoting Mr. Brecht, the following is set out in the record of the Committee:

> "I was a member of the Augsburg Revolutionary Committee,' Brecht continued. 'Nearby, in Munich, Levine raised the banner of Soviet power. Augsburg lived in the reflected glow of Munich. The hospital was the only military unit in the town. It elected me to the revolutionary committee. I still remember Georg Drem and the Polish Bolshevik Olshevsky. We did not boast a single Red guardsman. We didn't have time to issue a single decree or nationalize a single bank or close a church. In 2 days General Epp's troops came to town on their way to Munich. One of the members of the revolutionary committee hid at my house until he managed to escape.'
>
> "We wrote Drum at Night. This work contained echoes of the revolution. The drums of revolt persistently summon the man who has gone home. But the man prefers quiet peace of his hearthside.

"The work was a scathing satire on those who had deserted the revolution and toasted themselves at their fireplaces. One should recall that Kapp launched his drive on Christmas Eve, calculating that many Red guardsmen would have left their detachments for the family Christmas trees.

"His play, Die Massnahme, the first of Bretcht's plays on a Communist theme, is arranged like a court where the characters try to justify themselves for having killed a comrade, and judges, who at the same time represent the audience, summarize the events and reach a verdict.

"When he visited in Moscow in 1932, Brecht told me his plan to organize a theater in Berlin which would reenact the most interesting court trials in the history of mankind.

"Brecht conceived the idea of writing a play about the terrorist tricks resorted to by the landowners in order to peg the price of grain. But this requires a knowledge of economics. The study of economics brought Brecht to Marx and Lenin, whose works became an invaluable part of his library.

"Brecht studies and quotes Lenin as a great thinker and as a great master of prose.

"The traditional drama portrays the struggle of class instincts. Brecht demands that the struggle of class instincts be replaced by the struggle of social consciousness, of social convictions. He maintains that the situation must not only be felt, but explained—crystallized into the idea which will overturn the world."

Brecht was asked the question as to whether or not his writings were based on the philosophy of Lenin and Marx, to which he replied that he, as a playwright, studied and wrote historical plays, and because of this he had to study Marxist ideas about history. He related that he did not think intelligent plays today could be written without such a study. He also stated that history now written is vitally influenced by the studies of Marx about history.

Since coming to the United States, Brecht testified that he was invited three or four times to the Soviet Consulate in the company of other writers. Brecht was asked the question as to whether or not Gregory Kheifets (known Soviet espionage agent) visited Brecht on April 14, April 27, 1943, and June 16, 1944, to which Brecht replied that it was quite possible. He stated that he did not recall the name Kheifets, but that some of the Cultural Attaches had visited

him. Concerning the nature of these contacts, he related that it must have been about his literary connections with German writers in Moscow. Concerning his contacts by the Eislers, he stated that Gerhart Eisler visited him with Hanns Eisler at his home on three or four occasions. He stated that on the occasion of Gerhart Eisler's visit, they discussed the German Communist movement and German politics. He continued by stating that he regarded Gerhart Eisler as a specialist in this field.

Brecht admitted during his testimony that he sold a story known as "Hangmen Also Die" to United Artists, and that Hanns Eisler did the background music for the story.

Brecht was asked the question as to whether or not he had contributed to articles in any of the Communist publications in the United States, to which he replied that he did not think so. The Committee then proceeded to ask him if he collaborated with Hanns Eisler on the song, "In Praise of Learning," to which he said yes, that he wrote the song and Eisler wrote the music.

The Committee than introduced a portion of "The People," which was issued by the Communist Party of the United States, published by the Workers Library Publishers, and which on page twenty-four states:

> "In praise of learning, by Bert Brecht; music by Hanns Eisler.
>
> "You must be ready to take over; learn it.
>
> "Men on the dole, learn it; men in the prisons, learn it; women in the kitchen, learn it; men of 65, learn it. You must be ready to take over; you must be ready to take over. Don't hesitate to ask questions, stay in there. Don't hesitate to ask questions, comrade—"

As an explanation for the appearance of this material in a Communist publication, Brecht stated that he never obtained this book himself and it must have been published in this country while he was in Europe. He said that he did not give any permission to publish it and he said that he thought he had never seen this translation.

Louis J. Russell

Committee investigator Louis J. Russell in his testimony identified himself as having been a former employee of the FBI for a period of ten years and in addition as the Director of Plant Protection for the Thomas A. Edison Company, Incorporated, of West Orange, New Jersey. Russell stated that he has

associated with the Committee on Un-American Activities since May, 1945.

Russell introduced into the record a speech which was delivered by V. J. Jerome in the summer of 1938 "To the National Convention of the Communist Party on the Cultural Commission within the United States." A review of the Bureau's files on V. J. Jerome as well as a review of Communist publications such as the "Daily Worker," "New Masses," "The Communist," "The Party Organizer" and "Science and Society" during the pertinent period fails to reflect that this statement is contained in the files of the Bureau. However, subsequent information was obtained from Russell that actually this statement was made only to a select group of some 75 leaders of the Communist Party. Russell indicated that he obtained this statement from Ralph Burton who, in 1939, was conducting an investigation of Communist activities in the WPA for a Government agency.

Briefly, in this report Jerome points out the necessity of the winning over of professionals to the Communist Party to increase its forces and modes of expression for the Party's agitation and education through the medium of culture. He cited as examples the Detroit Automobile Theater, which presented a play on Spain to 50,000 automobile workers. He referred to the work of the New Theatre League, Frontier Films, Associated Film Audiences, WPA Projects, and the campaign for the enactment of a Federal art bill, which at that time was in full swing and which he called upon the Communist Party to give its support to.

Mr. Russell then testified that the Bulletin of the International Theatre published in 1934 contained an article describing the growth of the revolutionary theatre in the United States. He stated that the article referred to dramatists John Wexley and Albert Maltz, who have been employed by the Motion Picture Industry in Hollywood. He stated that issues three and four of "International Theater" for 1934 contained information concerning the training of cadres in the United States. He also discussed very briefly an article entitled, "Straight From the Shoulder," which appeared in the November, 1934, issue of the "New Theater," written by John Howard Lawson. He stated the comments of the editors of the "New Theater" regarding this article by Lawson were as follows:

> "However, John Howard Lawson's argument that a united-front theater cannot produce specifically Communist plays is certainly true, and he has brought up real but not insurmountable difficulties facing playwrights, whether Socialists, Communists, or just sympathetic, who write for such united-front organization and audience. His article indicates the immediate need for a Communist professional theater that will produce plays as Lawson and others will write, plays with a clear Communist line and straightforward political statements and references."

Russell testified that in the summer of 1943 the Soviet Government sent an official representative to the Motion Picture Industry. He identified this individual as Mikhial Kalatozov. Russell said that the Soviet Embassy in Washington, D. C., stated the purpose of Kalatozov's visit to Hollywood was to strengthen the artistic and commercial ties of the cinema people of the United States and those of the Soviet Union. He testified that just prior to Kalatozov's arrival, an announcement of the fact was made by Pauline Swanson of the National Council of American-Soviet Friendship in Los Angeles. He said that according to the announcement, Kalatozov was to be presented to the Hollywood film colony at a reception and cocktail party to be given at the Mocambo Restaurant on the afternoon of August 22, 1943. He went on to state that an article in the West Coast organ of the Communist Party, "The People's World," carried the following item concerning Kalatozov in its September 10, 1943, issue:

"Moscow Liaison"

"Mikhial Kalatozov, Soviet film director, is in Hollywood to give first-hand advice on pictures dealing with Russia and to study Hollywood methods. They are starting him off with a reception at the Mocambo."

Russell also quoted two cablegrams showing contacts between Kalatozov and the RKO and Warner Bros. Studios, [redacted]

Russell in his testimony included one which was dated December 7, 1943, wherein it was indicated that Kalatozov cabled his superior in Moscow as follows:

"Lawrence agrees to distribute our films in Africa, Italy, France. Agreement advantageous to us. Imperative that we receive immediate reply."

The second cablegram sent on January 20, 1944, to his superior, Alexander Andreivsky, read as follows:

"Agreement RKO not received. Will cable after receipt. Regarding radio concert you should receive detailed cable."

He also sent a third cablegram on January 23, 1944, to Alexander Andreivsky of the cinema committee in Moscow which stated:

"Immediately inform if Warner Brothers films brought to Moscow were seen by you."

Concerning the cablegram which makes reference to one Lawrence, Mr. Russell stated to the Chairman that the Committee was presently investigating this matter and that there would be an identification made of Lawrence at the time a report is submitted.

As a matter of information, it is believed that the Lawrence referred to in Russell's testimony is Leudy Lawrence who, according to the Motion Picture Almanac for 1947-1948, is the President of London Films Production, a company organized to represent the United States' interests of Alexander Korda. The Almanac reflects that Lawrence in 1925 was the European representative of [redacted] headquartered in Paris, France, and that he later was the Managing Director in Continental Europe. [redacted]

Russell testified that on November 9, 1943, the Hanns Eislers were invited to an affair given by the Russian Vice Consul in Los Angeles, V. V. Pastoev, and that on November 16, 1943, the Eislers entertained the Pastoevs at a party in their home. The information concerning the November 9, 1943, meeting cannot be verified. However, from the technical surveillance maintained by the Los Angeles Office on Hanns Eisler, it was ascertained that on October 20 Mrs. Pastoev, wife of the Soviet Vice Consul, invited the Eislers to the Consulate for an affair believed planned for November 7, 1943, the anniversary of the Soviet revolution. With regard to the November 16 meeting to which Russell testified, it appears that this information is incorrect because through the same technical surveillance it was ascertained on October 30, 1943, that Mrs. Eisler invited Mr. and Mrs. Pastoev to a party she was planning for November 6, 1943, at her residence. Surveillance of the Eislers' residence on November 6, 1943, revealed that a Soviet Consulate car dispatched passengers there.

Further possible proof that this latter statement referred to above made by Russell is at variance with the facts is contained in an article which appeared in the "Los Angeles Times" on November 17th regarding a meeting at the Shrine Auditorium on November 16th at which V. V. Pastoev appeared.

Russell testified that during the year 1940 certain people in the United States were engaged in a campaign to purchase Gerhart Eisler's way out of a concentration camp in France. He said this campaign was started when Hanns Eisler, the brother of Gerhart Eisler, received a cablegram from Gerhart asking Hanns for money which Gerhart needed for an operation. According to Russell, this money was actually to be used for the purpose of buying Gerhart Eisler's way out of the concentration camp in France.

Russell referred to the activities of Charles A. Page, a free-lance writer in Hollywood and Louise Bransten by stating that they engaged in considerable activity on behalf of Eisler. He said that it is a known fact that Page requested Louise Bransten's advice as to how the situation could be handled and it was resolved that the best way of securing information concerning the method of handling the situation would be to contact an individual known as Otto Katz, who was then in Connecticut. Katz was identified as a known Soviet agent who was very active in Mexico City during World War II, who at the time of the hearings was in Czechoslovakia, and who was also very active in Hollywood, particularly during the 1935 period. Russell said that Katz' real name was Andre Simone.

He identified Louise Bransten as the former wife of Richard Bransten, also known as Bruce Minton, former owner of the "New Masses", who, together with his present wife, Ruth McKenney, was recently expelled from the Communist Party for revisionist tactics.

He testified that in June, 1933, Louise Bransten, accompanied by her husband, Richard, made a six weeks' tour of the Soviet Union. He stated that during the waterfront strike in San Francisco, Louise and Richard Bransten carried out assignments for the Communist Party, working for Earl Browder and Gerhart Eisler. He said that in 1944 Louise Bransten made a loan of $50,000 to "The People's World," West Coast Communist newspaper. He also said she has contributed to the Rosenberg Foundation, of which she is a member of the Board of Directors. He said she also contributed to the American-Russian Institute, California Labor School, and the Joint Anti-Fascist Refugee Committee. He said that she is living in New York at the present time and is married to Lionel Berman, who is interested in documentary films. He testified that Louise Bransten "is now employed" by the New York Committee to Win the Peace.

In further identifying Page, Russell stated that he was an employee of the State Department from 1928 to 1933. During the year 1934 and until 1941 he was a free-lance writer in Hollywood, California, when he discontinued this type of work and returned to the State Department. He said that Page has been in contact with Louise Bransten; Haakon Chevalier; Vassili Zubilin, a Soviet diplomatic official; Otto Katz; and Hanns Eisler. He said that at one time Page attempted to secure a position for Haakon Chevalier through Robert E. Sherwood.

With regard to the work of Page at the State Department Russell testified that he was at one time assigned to the American Embassy in Montevideo, Uruguay. During this employment Russell testified Page corresponded frequently with Herbert Biberman and John Howard Lawson of the movie colony. Russell stated that Page was referred to on one occasion by a leading Communist in Mexico as "being one of our men." Russell said, "We have one of our men right inside the American embassy and we get the real inside dope from there."

Russell testified that on April 25, 1945, Louise Bransten was contacted by Stepan Apresian of the Soviet Consulate in San Francisco. He said the purpose of this meeting was to arrange for the distribution of 40,000 copies of a speech made by Molotov before the United Nations Conference at San Francisco.

Russell stated that on May 19, 1945, Dmitri Manuilsky, the Ukraine Communist leader, was the guest of honor at a dinner given by Louise Bransten in her home. Russell referred to Manuilsky as a member of a three-man board which functioned as the Communist International during World War II. He said that in addition to Manuilsky, Holland Roberts, President of the California Labor School, and Max Yergan (head of the Council on African Affairs) were among those in attendance. Russell testified that there was a direct connection between Louise Bransten and Page, who operated as a free-lance writer in Hollywood for a period of three years. He also said that there was an association between Gregory Kheifets of the Soviet Consulate and Hanns Eisler and Louise Bransten. He said there was a tie-up between Page, the associate of Bransten, and Herbert Biberman and John Howard Lawson of the movie colony.

He also testified that when Louise Bransten went to New York in November, 1945, she was contacted by an individual known as George George, a member of the Communist Party and a contact of Hanns Eisler in Los Angeles. He stated that George at one time worked for one of the studios in Hollywood as a free-lance writer, the studio being MGM.

Russell testified in an effort to point out the contacts in Hollywood which have been made by outstanding or notorious leaders of the Communist Party, that on May 3, 1942, Alexander Stevens, also known as J. Peters, whose real name Russell said was Goldberger, visited Los Angeles, California. He stated that when Stevens arrived in Los Angeles he was met by Herbert Biberman at Union Station. Russell testified that during the day Stevens met with Waldo Salt and Herbert Biberman. He said that on the same day another meeting was held at the residence of Herbert Biberman which was attended by Paul Jarrico, Morton Grant, Robert Rossen, and Hyman Kraft. He referred to Rossen, Biberman, Salt, and Jarrico as all being associated with the Motion Picture Industry. He said that on the same date a third meeting was held by Stevens with Grant, John Howard Lawson, and Vera Harris, the wife of Lou Harris, a screen writer.

Russell further testified that on the evening of May 3, 1942, another meeting was held at Biberman's home between John Howard Lawson, Lester Cole,

Madeline Ruthven, and Herta Uerkvitz. He identified Cole as a screen writer and Ruthven and Uerkvitz as Communist Party functionaries in Los Angeles. He stated that Stevens, Lawson, and Ruthven also held a meeting late that same night in the home of Waldo Salt. During this visit, according to Russell, Stevens, among other things, was working on the Communist-inspired movement to secure the release of Earl Browder from a Federal penitentiary.

Mr. Russell was asked by Mr. Stripling, counsel for the Committee, whether or not his, Russell's, investigation disclosed Bransten was ever contacted by Gerhart Eisler. Russell stated that on December 29, 1943, Bransten was a guest at a dinner given by Lement Harris of Chappaqua, New York, and on this occasion Gerhart Eisler was present. Harris was identified as a functionary of the Communist Party interested in agricultural workers in the Western Hemisphere.

Concerning Bransten's contacts with Soviet Government officials, Russell stated that she was associated with Vassili Zubilin of the Soviet Embassy in Washington, D. C. He also stated that she had been associated with Gregory Kheifets of the Soviet Consulate in San Francisco and Mr. V. V. Pastoev, of the Soviet Consulate in Los Angeles. He stated that on May 12, 1944, Kheifets was in attendance at a party in San Francisco given by Bransten. He identified Bransten as being used by the Party to direct the manner in which contacts with certain people are to be made, whether or not these persons are connected with the Communist Party of the United States or other countries, or whether they are connected with the Communist Party at all. He also said she had contacts in numerous Government agencies. Russell testified that Bransten was associated with a man by the name of George Charles Eltenton. He said that Bransten was very close to Eltenton and his wife Dolly. Eltenton was identified as an employee of the Shell Development Corporation in Emeryville, California, from 1938 at least until July, 1946. He stated that Eltenton is known to have spent some time in the Soviet Union where he lived in the vicinity of Leningrad. Russell testified that while in Leningrad, Eltenton became very familiar with the Russian language and as a result was asked to translate several Russian works into the English language. He further testified that Eltenton and his wife attended a party given by Louise Bransten on November 10, 1944, at which time Eltenton was trying to educate a scientist along Soviet lines, since he had loaned this particular scientist a copy of the Soviet Constitution which he asked him to read. He said this particular scientist was employed at the Radiation Laboratory in Berkeley, California.

Russell further testified that Eltenton attended a reception given in honor of Mr. Molotov at the St. Francis Hotel in San Francisco on May 7, 1945. He also testified that it is known Louise Bransten at one time attempted to

secure employment for Dolly Eltenton with the American-Russian Institute through Gregory Kheifets. He also said that Louise Bransten requested Eltenton to send a telegram of congratulations to a Russian scientific society in the Soviet Union during the month of July, 1940. Further, that this telegram was actually sent.

Concerning a contact had with Eltenton by a representative of the Soviet Government regarding espionage activity Russell testified that in the year 1942 Eltenton was contacted by one Peter Ivanov, whom he identified as a Vice Consul of the Soviet Government and a Secretary in its Consulate in San Francisco. According to Russell, Ivanov requested Eltenton to secure information concerning some highly secret work which was being carried on at the Radiation Laboratory at the University of California. Ivanov offered Eltenton money in return for his cooperation in securing information regarding the secret work which was being conducted at the University of California in Berkeley in its Radiation Laboratory. He said that Eltenton in order to cooperate with Ivanov approach Haakon Chevalier, who was a professor at the University of California, and requested him, Chevalier, to find out what was being done at the Radiation Laboratory, particularly information regarding the highly destructive weapon which was being developed through research. Eltenton told Chevalier that he had a line of communication with an official of the Soviet Government who had advised him that since Russia and the United States were allies, the Soviet Government should be entitled to any technical data which might be of assistance to that country.

At the time of this particular conversation, Chevalier advised Eltenton that he would contact a third man who was working at the Radiation Laboratory and attempt to secure information concerning the type of work conducted and any information which he could obtain concerning technical developments that might be of assistance to the Soviet Government. This third person, according to Russell, was J. Robert Oppenheirer. Russell said that Chevalier approached Oppenheimer and told him that Eltenton was interested in obtaining information regarding technical developments under consideration by the United States and also that Eltenton was interested in obtaining information regarding the work being performed at the Radiation Laboratory. Mr. Russell said that Chevalier told Oppenheimer that he had the means of communication whereby he could transmit such information to the Soviet Union. Mr. Oppenheimer, according to the testimony of Mr. Russell, told Chevalier that such attempts as this to secure information were treasonable acts and that he certainly would not have anything to do with such things.

At the conclusion of Mr. Russell's testimony, the Chairman, J. Parnell Thomas, stated that the hearings on this date, October 30, 1947, concluded the first phase of the Committee's investigation of Communism in the Motion Picture Industry. He pointed out that the hearings to date have concerned themselves principally with spotlighting Communist personnel in the industry. He said,

however, that an equally dangerous phase of this inquiry is the Communist propaganda in the various motion pictures and the techniques employed. He pointed out that either the full Committee or a subcommittee would resume hearings on this matter either in Washington or in Los Angeles, at which time those persons whose Communist records the Committee has will be given the opportunity to appear before the Committee to confirm or deny those affiliations. He also pointed out that the Committee would have a number of witnesses who would deal with propaganda in the films and the techniques employed. He concluded by stating that the industry should set about immediately to clean its own house and not wait for public opinion to force it to do so.

Concerning the previous testimony of Russell, the following information is being set out to show the corroboration or differences between the testimony of Russell and the information contained in the Bureau's files on this subject matter.

Concerning the remarks of Russell indicating that in the year 1940 individuals in the United States were engaged in a campaign to purchase Gerhart Eisler's way out of a concentration camp in France and that Page and Bransten were both active in this matter as well as Russell's remark that Page requested Bransten's advice as to how the situation could be handled, which was resolved by indicating that a contact should be had with Otto Katz, who was then in Connecticut, it would appear that the testimony of Russell was a conclusion which appears to be in conformity with the substance of a letter from Page to Bransten dated September 2, 1940. This letter was made available through a most highly confidential and delicate source to the Agents of the San Francisco Office.

With regard to the statement of Russell that Katz' real name is Andre Simone, it should be noted that the information in the Bureau's files does not indicate conclusively that this is the case. It is also noted that the last report received by the Bureau concerning the location of Katz reflects that as of July, 1946, he was a member of the Czechoslovakian delegation to the Paris Peace Conference.

Russell testified that Louise Bransten was born on October 10, 1908, when actually, according to her birth certificate which was obtained through a highly confidential anddelicate source, she was born on October 9, 1908.

Concerning Russell's statement that Richard Bransten was the former owner of "New Masses," it should be noted that "New Masses" has always been owned by a corporation and that in 1941, 1942, and 1943 Bransten was a member of the Editorial Board of "New Masses."

With regard to the firm which was mentioned in the testimony of Russell with which Louise Bransten's father was connected and which was identified in Executive Session of the Committee, for your information I wish to advise that this firm is known as the Rosenberg Brothers Company, Incorporated.

Concerning Russell's statement that Bransten is now employed by the New York Committee to Win the Peace, it should be pointed out that Louise Bransten was employed by this organization until February 14, 1947, when she left New York for San Francisco.

In the testimony of Russell concerning the background of Charles Albert Page, it should be pointed out that Russell left out the connections of Charles Albert Page with former Lieutenant Governor of California, Ellis E. Patterson. Russell testified that Charles A. Page was in contact with, among others, Gerhart Eisler. In this connection it should be noted that Page was in correspondence with Louise Bransten with reference to a person believed to be Gerhart Eisler. On March 12, 1945, when Page was interviewed by Agents of this Bureau under oath in connection with a Hatch Act investigation, he stated that he was not acquainted with Eisler but believed that he might have been the brother of Harms Eisler and was at one time in a German concentration camp. Russell also stated that Page had been in contact with Vassili Zubilin. In this connection it is observed that the Bureau by letter to the Washington Field Office dated March 5, 1945, specifically stated:

> "In the investigation of Page to date, there has been a tendency on the part of the New York and San Francisco Offices to definitely indicate that Page was a contact of Vassili Zubilin. This error should be avoided in preparing a Hatch Act report. You will recall that the Page at the State Department who was contacted by Zubilin was not identical with Charles Albert Page."

Russell also testified that Charles Albert Page had been in contact with Katz. The Bureau's investigation of Page did not disclose any contacts by him with Katz. It appears that the testimony of Russell was a conclusion drawn from a review of the letter previously referred to by Charles Page to Louise Bransten dated September 2, 1940.

Russell testified that Charles Page attempted to obtain a position for Haakon Chevalier with the Office of War Information through Robert E. Sherwood. The investigation of Chevalier does not disclose any information that he attempted to secure such a position through Page. It is known that in 1943 Chevalier was in New York and was attempting to get employment with one of the Government agencies. In this connection it was determined through a

highly confidential and delicate source that he, Chevalier, had made an effort to get employment with the Office of War Information. However, there was no information developed that Chevalier directed his efforts for this employment through Charles Page or Robert Sherwood.

Concerning the correspondence between Page, Biberman and Lawson, it should be pointed out that on January 18, 1943, Page was personally interviewed in Montevideo, Uruguay. On this occasion he specifically denied having corresponded with Biberman, although he said he may possibly have sent him a Christmas card or other holiday greeting. He admitted frequent correspondence with John Howard Lawson.

Concerning Russell's statement that Holland Roberts was President of the California Labor School, investigation reflects that he was the Educational Director of this School.

Russell testified that when Louise Bransten went to New York City in November, 1945, she was contacted by an individual by the name of George George, a Communist Party member and contact of Hanns Eisler in Los Angeles.

[redacted] November 2, 1945, reflected that Marion Hart contacted Bransten and invited her to a dinner, stating that Elaine and George George would be present. It would, therefore, appear from the above that there is no basis in fact for the statement that Bransten was contacted by an individual known as George George.

With regard to the meetings held between Alexander Stevens and Communist leaders in Los Angeles, the Bureau's files reflect that Russell's information in substance was correct. However, with regard to the actual date of the meetings, they were held on May 2 rather than May 3. It should also be pointed out concerning these meetings that, according to the information in the Bureau's files, it appears that Vera Harris was not among those present at the meeting referred to by Russell. It also should be noted with regard to these meetings that it was not definitely established by the Bureau through investigation that Herta Uerkvitz was present at the meeting referred to by Russell.

According to the information available concerning the funds turned over to Stevens by Bransten and other Hollywood characters, it would appear, according to the information available in the Bureau's files, that this testimony resulted from conclusions drawn by Russell.

With regard to Russell's testimony concerning Bransten being an associate of Zubilin, Kheifets, and Pastoev, it should be noted that the Bureau's file on Bransten fails to reflect that she was ever associated with Zubilin or

Pastoev. He also testified that Bransten was closely associated with Peter Ivanov. Actually the investigation of Bransten has not disclosed that she was ever a close associate of Ivanov.

According to the information in the Bureau's files on George Eltenton, it is noted that Eltenton was employed by the Shell Corporation at Emeryville, California, until October, 1947, when he departed from the United States for England, where he was to be employed by the Shell Oil Company. The Bureau's files substantiate the information testified to by Russell that Eltenton was requested by Bransten to send a telegram of congratulations to a Russian scientific society in the Soviet Union. However, there is no indication that he sent the telegram which she requested. The Bureau's files reflect that Rose Isaak of the American-Russian Institute asked Eltenton to send a telegram of congratulations to the USSR on the 50th anniversary of Peter Kapitza, a leading Russian physicist. Eltenton dictated his congratulatory wire to Isaak and asked her to send it.

Russell's testimony regarding the espionage activities of Eltenton, Chevalier, Ivanov, and Oppenheimer is in accordance with the facts developed by the investigation of this situation by the Bureau.

The appendix of the report of the Committee reflecting the hearings during the month of October, 1947, reflects the various communications sent to the Committee by interested individuals concerning the testimony introduced in the record with regard to the alleged espionage activities engaged in by John Weber and Chalmers "Slick" Goodlin, previously referred to in this section. It also refers to various communications received by the Committee from Walt Disney, in which he corrected his testimony by stating that he actually was referring to the League of Women Shoppers rather than the League of Women Voters in his testimony and enclosed the communications he received from the League of Women Shoppers, which were made a part of the appendix of this report.

The appendix also contains a communication received by the Committee from Mr. Roy E. Brewer, previously identified in this section. This communication reflects additional information concerning the Communist connections or associations of Herbert K. Sorrell and John Howard Lawson.

Activities of the "Unfriendly" Witnesses, Their Attorneys and Associates, Following the October, 1947, Hearings of the Un-American Activities Committee

On October 30, 1947, following the hearings of the Un-American Activities Committee, Special Investigator Louis J. Russell was contacted by Agents of the Washington Field Office and he advised that the reason for this discontinuing was that the Committee was running short of funds and further, that the "friendly press" had advised them that it would be hard to hold the public's interest any further in the hearings if they were drawn out. It was suggested that it might be a good psychological move to discontinue while they were being well received by the public.

Another reason for the postponement is the fact, according to Russell, that they had received indirect word that Larry Parks and Waldo Salt had indicated a desire to turn friendly witnesses and tell all information in their possession concerning Communist infiltration of the motion picture industry. The Committee felt that by postponing the hearings it would give these two men a chance to prepare their material and aid the hearings at a later date.

It was also ascertained following these hearings that attorneys for the "unfriendly" witnesses, namely Robert W. Kenny, Bartley C. Crum and Ben Margolis, left Washington, D. C., to return to the West Coast, Herwin Martin Popper, vice-president of the National Lawyers' Guild and also a counsel for the "unfriendly" witnesses, to carry on any legal endeavors in Washington, D. C.

Confidential Informant [redacted] who is a member of the Communist Party and a paid confidential source of the Washington Field Office, advised on October 30, 1947, that Charlotte Young, Membership Secretary of the Communist Party in Washington, D. C., had received a subpoena from the House Un-American Activities Committee on October 27 or 28, 1947, to appear before the Committee on October 29, 1947. This subpoena has caused consternation in the local Communist Party office to such an extent that William Taylor, Chairman of the local party, has ordered all party members to stay away from the Committee hearings.

Additional data obtained by informant reveals that Charlotte Young has been instructed to stay away from all party meetings and under no circumstances is she to go to Communist Party headquarters here in Washington. As Membership Secretary of the local Communist Party, Charlotte Young was engaged in the 1948 Registration Campaign of the party. In this connection, all papers and records which would implicate Young in party affairs have been taken from her person as well as from the home of her parents where she resides. The

informant stated that William Taylor was more upset and concerned over the discovery that Young has been a paid employee of the 19 hostile defendants in their office at the Shoreham Hotel than he had been about anything else for some time. The main objective of the party at the time is to disavow any knowledge of Communist Party affiliations on the part of Charlotte Young.

On November 1, 1947, [redacted] an executive for MGM, gave the following information concerning the recent hearings of the Un-American Activities Committee in Washington, D. C.

[redacted] stated that L. B. Mayer had attempted to bribe the Committee, at least Stripling, into cancelling his appearance before the Committee. He said that through Vic Orsatti, who is already well known to the Bureau as an associate of the hoodlum element, Mayer got hold of one Rosner (obviously Morris Rosner, alias Mickey Rosner, [redacted] and sent Rosner to Washington to see Stripling. [redacted] heard that Rosner practically caused Stripling to eliminate Mayer from the hearing, saying that he came as a representative of the Motion Picture Producers Association, and produced the letter which the Committee wrote to Mayer asking him to appear. He said that toward the end of the conference with Stripling, Rosner practically pulled a roll of bills out of his pocket.

One of those who apparently knows of this is Westbrook Pegler, an old time friend of [redacted] who chided [redacted] about the incident and asked if Mayer does not talk to him. [redacted] replied, "Why are you so hard on my boss", whereupon Pegler said: "As long as the top man in that industry deliberately choose pimps, hoodlums and underworld characters to represent them officially I will take a crack at them". He told [redacted] that all [redacted] had to do was call Pegler or anyone of several newspaper men who would have been glad to help him get out of the hearing as everyone knew that he didn't know anything anyway. [redacted] said that he had told the Committee when they were in Los Angeles and Mayer had personally requested that he be called before the Committee that they should not call Mayer as he gets emotional and doesn't know anything anyway.

[redacted] said that he doubted that Hollywood would immediately begin ousting Party members from its payroll, the reason being that the movie industry is still in the hands of the first generation. He said in confidence, and without desiring to call names, that the industry grew up in the hands of junk dealers, fur traders, push cart operators and their like and that these people have never learned that there is a moral code in America against which

you cannot buck. They still feel that the man with the dollar can do anything he likes. He said that these men apparently fail to recognize the fact that they got where they did through the American form of government and that they have an obligation to the citizens of America. He therefore was a little apprehensive as to any real good coming from the Committee Hearings as far as getting Communists out of Hollywood is concerned.

Confidential Informant [redacted] on November 6, 1947, advised that the current feeling among Communist and left-wing groups in Hollywood since the hearings in Washington was distinctly "anti-Lavery". It will be recalled that Emmet Lavery is the former head of the Screen Writers Guild and according to these sources he should have refused to answer the question as to whether or not he was a Communist when interrogated by the House Committee.

These same sources also advise that the Communists in Hollywood are attempting to convince people that the Thomas Committee is a "Catholic-inspired committee", continuing that Thomas is a Catholic and that he and other members of his committee are carrying out instructions of the Church in attempting to expose people whom the Church has singled out for persecution.

On November 6, 1947, it was ascertained through [redacted] that Popper was contacted by Kenny, who advised Popper that he had just received important information from a Hearst correspondent, Sentner (phonetic). This story, according to Kenny, reflected that Robert Stripling, chief investigator for the House Un-American Activities Committee, had just discovered a short cut in the citations for contempt of Congress can be referred directly to the Speaker of the House and then to the Courts, and that Representative Thomas was going to carry out Stripling's idea. Popper indicated that he would make a formal call on Speaker Martin and have some other people see Speaker Martin, indicating that he would indeavor to contact Congressman George H. Bender of Ohio in this regard.

On November 8, 1947, through [redacted] it was ascertained that Robert Kenny in Los Angeles spoke at length with Popper relative to developments with Speaker Martin, who had taken the position that it was mandatory for him to certify the citation recommended. Kenny indicated that he thought legally this was favorable to them, arguing that it gives them one more point to attack the statute as an improper delegation and in the event they don't win they can go into court arguing it was just one man's opinion, and he stated he was personally delighted and that they could contend that this is not the work of Congress, but merely the work of the Speaker of the House.

On November 9, 1947, through this same source, it was ascertained that Martin Popper talked to Ben Margolis in Los Angeles at which time he informed Margolis that he had received a wire from Speaker Joseph [illegible], of the House of Representatives that morning which stated: "If you desire to present brief contending it is not mandatory for me to [illegible] citations, please present it as soon as possible as I (Martin) must take action this afternoon."

Popper stated that he had called the Speaker's office and complained about the short notice and the best concession Popper could get was that Speaker Martin will stay in Washington overnight and will allow Popper to argue the points on the following morning at 9:00 a.m. and that Popper would appear at the Speaker's office under protest. Popper stated he believed the Full House Un-American Activities Committee had met that morning and apparently told Speaker Martin to make a certification of the citations by that afternoon. Popper suggested to Margolis that he have Bartley Crum and Robert W. Kenny call Speaker Martin from California and they should tell Speaker Martin that this is an unreasonable notice and the Speaker should give them a couple days at least to prepare their arguments.

Martin also suggested that Margolis get a wire sent by a large number of screen people protesting the inadequate notice and secondly that Congress will meet within a week and the Speaker should let this important matter be voted by the people's representatives and they should be given an opportunity to know what the issues are. Martin thought that Margolis should put Helen Gahagan Douglas, Chet Holifield and Gordon L. McDonough on the spot on this issue. Margolis said that the meeting was held yesterday by the Hollywood group and they decided to borrow $25,000 which will be paid back over a period of six months so that they could underwrite the radio program. Popper stated that whether or not they should put the radio program on and whether it is worth the amount of money they will spend on it he does not know but from a political point of view Popper thought they should put the Republicans on the spot.

Margolis said that in the event Speaker Martin does not certify, Popper is authorized to go ahead on the radio program. Popper asked what the cost of the radio program would be and Margolis replied $8,000. Popper said that they should get Cowan (phonetic) (probably Norman Corwin) and Adam Clayton Powell for the radio show. Margolis said that they could get them. Popper asked if in the sum of $25,000 was included funds for the research project. Margolis replied yes and said that Bob Kenny is mailing Popper a check for $1500. Margolis asked if Popper did anything about getting free reply time on the air to J. Parnell Thomas' program. Popper said they took it up with the radio company and with

Clifford J. Durr of the Federal Communications Commission. He also stated that the feeling of the law is that the Thomas & O'Neil of the American Legion time on the air was a reply to the two broadcasts of the Committee for the First Amendment.

Clifford J. Durr suggested to Popper that they make a protest to the company which they are going to do. Margolis said that individual statements are being drafted for the Congressmen and they will try to get the Committee for the First Amendment to sign these statements but if they do not get the First Amendment group to sign, he asks Popper what they should do. Popper suggested they get as many prominent people, including members of the Committee for the First Amendment. Popper asked Margolis to call him back later in the day to keep him informed and to have Speaker Martin relay any change in mind to Popper.

At 12:35 p.m. through this same source it was ascertained that Popper had contacted James D. Proctor, 545,- 5th Avenue, New York City, and told Proctor to get as many Broadway figures as possible to send wires to Speaker Joseph Martin telling Martin that they object to the short notice and further that Speaker Martin should not act upon the citations himself but wait for the special session of Congress and let the complete body act on the citations. Proctor indicated that this would be almost impossible because he does not know whom he can get within the next few hours.

Popper then informed Proctor that he had just received this information and Proctor replied and said "you were taken off your guard." Popper said you mean we were not given any chance and we expected something like this was going to happen. Popper then related he had seen Speaker Martin just three days before and Martin advised that Popper would be given sufficient time to argue the case. Popper then advised Proctor that after insisting Speaker Martin had allowed them until nine o'clock the following morning to present the arguments and Popper stated: "Unless we can put a lot of heat on him, he will insist on the arguments being heard as scheduled." Popper told Proctor to address the wire to Joseph W. Martin, Jr., and to say in the wire: "We object to the untimely haste within which you insist upon acting, that more time should be given and secondly that you urge the issue is so important that the liberty of the people is involved; that Congress is coming into session within less than a week and therefore he should not certify the contempt citations." Proctor said he would do what he could even if he only secures a half dozen names Popper then urged Proctor to get on the phone and reach New York Congressmen and ask them to call the Speaker. Popper told Proctor that if he gets a dozen or so names Proctor should give this information to the press.

It was ascertained through this same source that Albert (E. Blumberg) contacted Martin Popper and stated he had just arrived in town. Popper then related his dealings with Speaker Martin. Albert then asked if he had seen Charlie (Kramer) lately and Popper replied that he had and Kramer is around town today. Albert wanted to have dinner with Charlie Kramer and Martin Popper that evening and they made tentative appointment for dinner at 6:00 p.m. but Albert would confirm this later. It is to be noted that Albert E. Blumberg was definitely identified by agents of the Washington Field Office in a surveillance on November 11, 1947, and further that he is well known to the Baltimore and New York Offices as national legislative director of the Communist Party, U.S.A., as well as chairman of the Communist Party in Baltimore.

At 5:42 p.m. it was ascertained through this same source that Martin Popper at that time contacted Ben Margolis, Los Angeles, California, and Ben advised that Helen Gahagan Douglas had left California the previous night and was to have arrived in Washington this morning, and suggested Popper contact her to see if she made contact with Speaker Martin. Ben stated he was attempting to reach other California Congressmen but was having difficulty due to the short notice. Popper stated he had been wiring Congressmen all day and Popper seemed determined to go ahead according to schedule anyway. Popper stated he held a press conference and the press seems to be sympathetic and carried all his stuff. Popper said that Sabath had called Speaker Martin and Eberharter said he would call. He told Ben that wires were in from Broadway and from the PCA all over the country. Ben stated that wires were going out of California, however, very few from Republicans. Ben stated that Bob Kenny had sent a wire and he then read the wire to Popper. In it Kenny requested to present arguments personally to Martin, saying he was not notified in time to get there and asking that hearings be continued until Friday, November 14th. Ben said other wires were on the same general theme requesting that the Speaker not issue the citations.

Margolis told Popper that he believed Popper should try to get some Congressmen to go on the radio and protest against Martin. He told Popper that they were getting out a statement to go to the Congressmen and it would probably revolve around the Sabath (Adolph J. of Illinois) bill instead of the citations. Popper said that it should also contain a criticism of the actions of the Speaker as illegal and saying that the committee was afraid to present it before the House for public debate and that the Lawyers Guild would fight it to the destruction of the committee. Ben then said that that argument might make the Congressmen want to wait until the courts decide. He then told Popper they were getting out statements and would mail them direct from California and Popper asked under what letterhead. Ben replied he would not know until he saw what kind of signatures they obtain. Popper said he thought Ben ought

to let his office do it because they would get a better press out of Washington. They decided then that Ben would complete the whole thing and then send it to Popper for release.

On November 11, 1947, it was ascertained through this same source that Popper was in contact with the House press gallery waiting for a United Press reporter. Popper was conversing with Bob Silberstein in his office and said to Bob that the parliamentarian of the House was there and that Speaker Martin reserved judgment on the statement of fact as furnished him by the House Committee on Un-American Activities on the previous afternoon. Martin stated that the statement of fact which was presented him turned out to be technically incorrectly drafted and so this morning Martin still had the statement before him. Popper related to Silberstein that he had protested to Speaker Martin and Martin replied: "You people don't seem to realize that out of the generosity of my own heart I gave you my own hearing which was never done before and you don't think that I am being generous and you, Popper, probably state so." Popper stated that Abe Fortis, a member of his staff, did say after the hearing was over that this procedure was unprecedented in Congress.

Popper said he had accomplished all that a lawyer could expect to accomplish at a hearing like that expecially when the guy (Speaker Martin) is not a lawyer; that Martin started out that it was absolutely mandatory and then became confused about the issue during their discussion. Martin concluded that he would have to get his lawyer to study the statute or reconvince him and Popper stated: "Of course, which he won't have any difficulty in doing." Popper stated: "Actually though, I think we can make it a hell of a good case." At a point later Popper said it was ministerial in effect. At this point Popper hung up the receiver without getting an answer from the press gallery reporter.

At 10:39 a.m. through this same source it was ascertained that Al Goldsmith (phonetic) of the Independent Film Journal, had talked to Martin Popper and asked if Popper was all through now that he had presented his views to the Speaker of the House. Popper replied that he is not all through but they intend to persuade the Speaker and all members of the House that there should be no certifications. Goldsmith asked what Popper's basis was for the statute as not mandatory for Speaker Martin to sign the certification and they then discuss at length the various points of the statute concerning this point.

On November 11, 1947, through this same source it was ascertained that Martin Popper called Robert E. Stripling of the House Committee on Un-American Activities and identified himself as one of the counsel for the ten

witnesses from Hollywood and said he had been up before Speaker Martin that morning on oral argument regarding his powers to compel. He also stated that Joe Martin told him at that time that there had not been an official statement of the fact before him from the House Committee and that he (Martin) did not know when that was expected at this time. Popper then asked direct if Stripling could tell Popper when the statement of fact is expected to be before Martin and Stripling replied that he could not tell. Popper then asked, "Well, when will you know?" Stripling replied, "I don't have any comment to make about it, Mr. Popper, not to you."

At 1:35 p.m. Martin Popper contacted Robert Kenny in Los Angeles. Kenny said he heard over the radio that Popper was battling Gray and asked if Popper won. Popper replied "decision reserved." Popper thinks that the committee is "over a barrel" because the committee does not have anything official before Joe Martin and that they have not given Joe Martin a statement of fact upon which he must act. They then discussed whether or not it was mandatory for Speaker Martin to act. Popper then related his conversation with Stripling, saying that Joe Martin had before him the statement of fact which was turned down by the House parliamentarian because of technical deficiencies in that the committee had gotten votes by telephone and telegram and had not met. Kenny asked where all this leads to in the radio program as planned and Popper said they must assume this will come up on the House floor and he is finding out what is the latest time they can cancel the radio program in case they must.

Kenny stated that they are nearly broke and that he had sent Popper $1500 today. Popper said that Margolis told him the group will borrow $25,000. Kenny replied that is the kind of money they will need for lawyers and in the radio show. Kenny stated that Cormin (phonetic) will take care of the mechanics of the radio show. Popper stated he would like to be advised as soon as possible because he is working on the Congressmen. Kenny then asked if they are holding the banquet and Popper replied that they were not, that Helen Gahagan Douglas will not issue the invitations, that Adolph J. Sabath is sick in Chicago, and that Popper will see Bender tomorrow to see if Bender can get a group of Republicans into a small private dinner. Kenny stated he would pass this information on to Ben Margolis and Popper stated that if the committee puts a statement of fact before Joe Martin he is of the opinion that Martin will sign it.

Popper stated that he put the fight in such a way that he believes it has done them a lot of good. Kenny then asked about the press and Popper told him that he had a press conference last night which was pretty well carried in the East and the press picked up a copy of his memo and that all the reporters were there at the hearing and Popper thinks the press will carry the memo. Joe

Martin would not grant a private hearing and Popper thinks the press will carry the memo. Martin told the reporters that Popper's arguments and brief are now under consideration together with the petitioners' brief and would await his (Martin) lawyer's advice. Kenny then talked to both Martin and Popper, and advised her to send a check in the mail for $500 and she would open an account with that and then asked her to get all the bills together and send them to him. Popper asked Kenny to get the fellows on the West Coast to get together 12 five-minute speeches that he can give to 12 friendly Congressmen to use on the floor when they bring this citation matter up. Popper will give the speeches to Douglas, Sabath, George G. Sadowski, and Herman P. Eberharter who would be primed up for this issue. Popper stated that his speeches should be in the mail by Thursday, November 13, 1947.

On November 15, 1947, through this same source it was ascertained that Bartley C. Crum advised his wife, Gertrude, that he had a very interesting meeting in Los Angeles. Crum stated: "I can save these fellows, but it is only possible under one way. The only way I could save them would be if now they would declare to the public whether they are, or are not, Communists, with an accompanying statement from each of them, which I think they ought to do." It was indicated that Gertrude was doubtful as she felt these witnesses were too stubborn to make such statements. Crum, however, indicated that in his opinion, it was the only way that he could save the jobs of these hostile witnesses. He continued "They may not care to but I should think that they would as it amounts to a considerable amount of money."

Crum indicated that he had spoken to a Mr. Mannix of MGM, whom he identified to Gertrude as being directly under Louis B. Mayer. Crum indicated he told Mannix "I don't give a C—D— about the motion picture industry or you, Mr. Mannix. You are not important to me. You're just a guy that holds an office." Crum indicated further that he told Mannix to lower his voice as he was not being impressed by Mannix at all. Continuing, Crum indicated that he told Mannix the nineteen men that he condemns (hostile witnesses) "went over the entire strategy with your council, Governor McNutt, and with Eric Johnston." Crum continued, according to the source of information, that Johnston had lied to him as Crum had been told by Johnston that there would be no black list, and it subsequently appeared in the testimony the next day that he proposed a black list. Crum indicated that he planned to again go to Los Angeles in approximately a week, apparently as a follow-up on behalf of his clients.

On December 17, 1947, on a confidential basis, [redacted] furnished the following information concerning the Hollywood "unfriendly" witnesses and their legal counsel:

[redacted] related that in connection with the arraignment of the ten Hollywood [redacted]viduals cited for Contempt of Congress he had conferred with Martin Popper, their attorney. Popper wanted to make a deal whereby the ten men would be [redacted] on the date of the trial rather than to have to travel across the country for the arraignment. [redacted] would not agree to this because of the experience in the [redacted] Contempt [redacted] where Ernestine Gonzales Fleischmann did not appear at the date of trial and is still a fugitive. United States Attorney Morris Fay was in agreement with [redacted] on this matter.

A few days later, according to [redacted] Attorney General Clark called Fay and said that "his good friend Bartley C. Crum, with whom he had worked on War Risk Insurance cases, wanted something done as a favor relative to the arraignment of the ten Hollywood men" and Clark wanted "Fay to do something as a favor to Crum". Fay then called in [redacted] and after some discussion [redacted] pointed out to him that the ten Hollywood figures were fighting extradition in California, and upon hearing this Fay said he would so inform Attorney General Clark and that the case should be rushed to extradite the ten men.

In a day or so Fay informed [redacted] that Clark had again called him and that Senator Claude Pepper had been in touch with Clark. Fay mentioned casually that some circles believed that Pepper was Vice Presidential timber. Fay wanted [redacted] to agree to the arraignment of the ten men at the date of trial.. [redacted] again pointed out to him the disadvantages of this procedure and Fay told him that he had reached an agreement with Martin Popper on the matter. [redacted] and Fay then went to Justice Pine and reportedly Fay actually argued with Justice Pine who was opposed to the arraignment at the date of the trial, and Fay finally convinced Justice Pine that such a procedure could be followed with safety. However, [redacted] ran into Justice Pine that evening and Pine was still not in favor of the idea and [redacted] informed Pine that confidentially he did not favor it. The following day Pine informed Fay that he had not made up his mind on the matter and was still inclined to oppose Fay's suggestion. When the matter came up for argument before Justice Pine, Popper made the appropriate motion which was to the surprise of Popper, opposed by Fay. Popper then charged Fay with bad faith which Fay denied, saying he had made no agreement with Popper, although everyone present, including Justice Pine, knew Fay was lying. Justice Pine thereupon denied the motion made by Popper and set the arraignment for January 9, 1948 in Washington, D.C.

[redacted] Martin Popper it was ascertained that he contacted Robert Kenny concerning the possibility of lobbying on behalf of the ten Hollywood defendants who were cited for contempt by Congress in order to secure a delay in the arraignment until the day of trial.

This conversation occured on December 27, 1947. Popper requested that Kenny come to Washington to see the Attorney General in an effort to cause a delay in the case involving the ten Hollywood defendants. Kenny was of the opinion that it would be just as well if he telephonically contacted the Attorney General upon his arrival in New York City on December 30, 1947. Popper, however, was quite insistent upon Kenny's coming to see the Attorney General in person. He stated that he believed that if Kenny went in and saw the Attorney General face to face he might have a better chance. Popper also indicated that he was going to see the assignment commissioner here in Washington, D. C., and secure a date for a hearing on the first day that Justice Pine is back in Washington. Popper indicated that he was also going to continue lobbying on behalf of the ten Hollywood defendants.

Kenny also advised Popper that he and Bartley Crum, also an attorney for the ten Hollywood defendants, were leaving California together and would arrive in Chicago at 11:30 a.m. on December 29, 1947. Kenny stated that he plans to leave Chicago at 4:30 p.m. December 29, 1947, and arrive in New York City on the evening of December 30, 1947. During the stop-over in Chicago Kenny related that he expected to have a long talk with Henry A. Wallace concerning the political ventures of Wallace and the possibility of Wallace's running for president on a third party ticket. Kenny stated that he believes it would be better if Wallace were to run on the democratic ticket in California rather than cause a split in the Democratic Party.

On January 9, 1948, John H. Lawson, Dalton Trumbo, Albert Maltz, Alvah Bessie, Samuel Ornitz, Herbert J. Biberman, Edward Lmytryk, Robert Adrian Scott, Ring Lardner, Jr. and Lester Cole were arraigned before Justice Keech of the District Court. All ten of these individuals were arraigned en masse and all pleaded not guilty to the indictments. They were represented by Robert W. Kenny, who was assisted by Martin Popper. Mr. Kenny requested that he have thirty days in which to file a motion for dismissal of the indictment. However, this was not permitted by Justice Keech. Mr. Kenny also requested that the defendants not be subjected to being fingerprinted again, inasmuch as they had previously been fingerprinted in Los Angeles. However, on the objection of Assistant United States Attorney Fitz, Justice Keech ruled that the defendants be handled in the ordinary manner as other persons and would be fingerprinted again.

Justice Keech set the first trial for John H. Lawson for February 9; Dalton Trumbo, February 16; Albert Maltz, February 23; Alvah Bessie, February 25; Samuel Ornitz, March 8; Herbert J. Biberman, March 10; Edward Lmytryk, March 15; Robert Adrian Scott, March 17; Ring Lardner, Jr., March 22; and Lester Cole; March 24.

Attorney Kenny requested that permission be granted to Adrian Scott and Edward Dmytryk to proceed to London, England, on a business mission and added that they would return in time for trial. There was no objection by U. S. Attorney Hitz, and permission was granted by Justice Keech.

Justice Keech inquired of Kenny whether fifteen days would be sufficient for him to file a motion to attack the indictment and Kenny requested twenty days. However, at the objection of Attorney Hitz, Justice Keech set fifteen days as the time limit in which Kenny had to file his motion.

The "Hollywood Reporter" in January of 1948 carried a story that damages exceeding three million dollars were being sought in suits filed in Superior Courts in Los Angeles against MGM, Twentieth Century-Fox, and RKO by Lester Cole, Ring Lardner, Jr., and Edward Dmytryk. Cole's suit asked relief on a contract under which he allegedly received $1150.00 a week and an injunction restoring the contract. Lardner sued Twentieth Century-Fox for $1,382,500.00, charging loss of salary, screen fame, and personal humiliation. Dmytryk sued RKO for $1,783,425.00, claiming "Anguish and loss of artistic reputation in addition to the charges named by Lardner."

[redacted] a [redacted] of Dalton Trumbo, advised a clerk in the Los Angeles Office in a conversation that he, [redacted] had visited Trumbo a short time ago at which time Trumbo spoke at length regarding the Committee hearings in Washington, D. C. Trumbo said that the sum of $80,000 was collected from interested persons at the studios for the purpose of financing the trip of the alleged Communists to Washington. The writers and officials who were to appear before the Congressional Committee rented a large suite on the second floor of the Shoreham Hotel in Washington, D. C., and maintained public relations men to answer phone calls, etc. Justified expenses for those appearing at hearings included daily hair trim, shoe shines, etc.—in other words they were to be impeccable in appearance. This was to give interested spectators the impression that here was a group of well-dressed, wealthy individuals who were not propounding liberal ideas for personal gain but were merely interested in civil liberties. The group had agreed on the answers to be given before the inquiry took place. Trumbo said that if they had to appear again they would raise $100,000. Trumbo also said that he and the others who went back with him financed the journey of some movie stars from Hollywood to Washington, since the Committee was apparently interested in getting stars there in its behalf.

[redacted] said that Trumbo seemed quite disgusted with the House Un-American Activities Committee and said that they did not even have correct data. One thing mentioned was the movie, "The Remarkable Andrew", for which

he wrote the script. Trumbo said that the Committee stated that the script was in such a radical tone that the Studio refused to make a picture of it. Actually, the picture was made as Trumbo had written it. Trumbo said furthermore that if he ever did commit any overt act which was illegal the committee would never be able to get him, because the FBI would have him first. Trumbo is of the impression that the FBI has known his every act for a number of years.

When MGM laid off a number of suspected Communists, Trumbo was among them. He had been expecting something of this sort for some time, and his last contract was written by himself. In it he left out the customary phrase which says in effect that employee may be laid off for any scandalous conduct. Now Trumbo is suing MGM for breach of contract and feels that he has a strong case.

When he came back from Washington, Trumbo was notified that he was to appear in Louis B. Mayer's office for a two-hour conference to discuss politics. In the meantime Clark Gable became incensed when he learned that only one picture was in progress for him, so he had a talk with Mayer. Since Trumbo was working on the script for the picture his conference with Mayer was cancelled and Mayer told him to forget everything except working on that particular script. Incidentally, even though he is now laid off, Trumbo is still working in good faith on the script for the above picture.

On January 10, 1948, various conversations occurred between the numerous attorneys defending the ten subjects who were cited for a contempt of Congress concerning the possibility of securing Lloyd Striker, who is a famous trial lawyer in New York City, as the attorney for the ten subjects referred to above. No definite decision along these lines was reached, however, certain of the attorneys and subjects were interested in securing Striker, while others such as Popper and his associates were not, because they felt that Striker would not completely support them in their views concerning the procedure to be followed in this case.

The Washington Daily News, on January 22, 1948, carried an article reflecting that a Federal Judge, Richmond B. Keech, postponed until February 24 the start of the trials of the ten Hollywood personalities indicted for contempt of Congress. The trials were originally scheduled to start on February 8. Judge Keech granted the postponement at the request of the defense attorneys.

The Los Angeles Times dated January 23, 1948, carried an article which reflected that Trumbo filed a suit in Federal Court on January 22, 1948, named Loew's, Inc. as the defendant. The suit was filed as a result of his suspension by MGM as a

writer following his citation for contempt of Congress. Trumbo's contract, according to the studio, would terminate February 17, 1950. The suit also asked payment of $81,000 which he claimed was due him for the screen play "Flight" which he asserted was returned to him at the time of his suspension after a payment of $1,000 had been made.

The Los Angeles Office advised by letter dated February 5, 1948, that the local press in Los Angeles indicated the "unfriendly witnesses" who were called to testify before the Un-American Activities Committee with regard to Communism in the motion picture industry had authored a book which is soon to be released. Allegedly this book contains their side of the "Red Hunt" concerning the motion picture industry. This book is to be entitled "Give Me Liberty" and is being published by the Pegasus Books, Inc., of Chicago, Illinois.

Allegedly this book written by prominent screen personalities, including stars, directors, and some of the ten Hollywood writers, exposes the rolls played by any of the 'friendly' witnesses and producers in firing the first gun of the 1948 political campaign." This book is allegedly to be released about the middle of March and will sell for $1.00. Arrangements have been made to secure copies of this publication as soon as possible.

Box Office Reaction of the Industry to the Committee Hearings

Immediately following the hearings of the Un-American Committee in Washington, the motion picture box office fell off 20% on a national basis, according to James McGuinness, executive of NCCL. This had a tremendous effect upon the management of the industry because James McGuinness pointed out, "all we have to sell is time," and if people stay away from the theater the revenue has been lost to the industry and is not recovered in subsequent showings of the picture. McGuinness compared the motion picture business with the steel industry, where the latter has raw materials in storage which can be converted into finished products so that in the event of a strike there is simply a storing up of consumer demand and the product eventually reached the ultimate customer. This is not true in the motion picture business and, as has been pointed out above, if people stay away from the theater the revenue to the individual production is never recovered.

McGuinness went on that the effect of the hearings on people in other parts of the country than New York and Los Angeles has been tremendous, and the natural reaction against motion pictures has evidenced itself in the dropping off of box office returns. Those persons who have been exposed as Communists by the Committee hearings "are dead in the industry, and their usefulness to the Party is over."

Because of this situation, McGuinness continued, the bankers are now inquiring of the producer when negotiations are entered into relative to the financing of a picture as to what the picture deals with and who will appear in it before the loan is granted. This, in McGuinness' opinion, will [illegible] exert more influence on Communists and their propaganda if pictures than any other one factor.

Neil McCarthy, a prominent Los Angeles attorney with extensive connections in the motion picture industry, advised two banks not to make any more funds available for any motion picture in which Humphrey Bogart appears. McGuinness did not state which banks were involved, but in showing the importance of the financial institutions to the industry, McGuinness said that even though a major studio would carry a credit line of from ten to twenty million dollars with certain banks or group of banks it sometimes is necessary to borrow large sums for short periods. For example, a picture, by holding it off the market for sixty to ninety days, might conceivably make a million or more in net profit than would naturally accrue if it were released immediately. McGuinness used this to illustrate the power and influence which the banks exert on the motion picture industry because the two banks referred to above intend to act upon McCarthy's advice concerning Bogart, which will make it extremely difficult for the latter to appear in motion pictures.

In discussing Bogart, McGuinness drew a parallel between John Garfield and Humphrey Bogart as far as these two persons taking a protest trip to Washington is concerned. Garfield, in comparison to Bogart, "escaped an unfriendly press" when he went to Washington because he attempted to hold a press conference one noon during the hearings when the reporters were in a hurry to file their stories, so no one was interested enough to wait and listen. Bogart, on the other hand, held a press conference in the afternoon at a Washington hotel after the reporters had filed their stories so a great many of them showed up, which resulted in Bogart's "getting the complete treatment" as far as the press was concerned, whereas Garfield through luck escaped the notoriety and publicity which the former has received. Bogart has been "begging Ed Sullivan to tell people he didn't want to go," and McGuinness considered the former's statements to the press recently as proof that he has felt the pressure of public opinion.

Along the lines of public opinion and its effect on the box office, James McGuinness said that Katherine Hepburn's latest picture, "Song of Love", did very well at the box office for two weeks prior to the Committee hearings in Washington, but since that time exhibitors have canceled showings, the public has stayed away, and the picture has not done at all well. McGuinness related Hepburn's failure at the box office to the testimony of Sam Wood before

the Committee. Wood allegedly said that Hepburn was instrumental in raising some $70,000 for the PCA at a Hollywood rally, and when the witness was asked by the interrogator whether or not this money would finally get to the Communist Party, Wood replied, "Hell, you can bet it won't go to the Boy Scouts". This statement of Wood's received considerable publicity, according to McGuinness, and accounts for the fact that Hepburn's picture has been doing so poorly.

McGuinness was emphatic in stating that people in New York and Los Angeles have no idea of the effect the Un-American Committee hearings have had on the motion picture industry. Currently, MGM is worried about Betty Garrett (wife of Larry Parks), because of her alleged Communist connections. The management of the studio does not want to "build someone up who will be a liability. A person who has been created a star should accept the studio's position concerning joining and signing". McGuinness is of the opinion that a star in motion pictures should have no public stand on controversial issues, but should limit himself to his acting profession, practicing whatever politics he desires privately. "A star is a person who has been created at a great expenditure, and as such that person's reputation is the product of the firm putting out that money. Therefore, the studio should be able to exercise control as to what an individual does with his reputation."

Along the same lines, Gene Kelly, currently under contract to MGM, spoke to McGuinness saying he was very worried over what future steps the Committee might take, and asked permission to come and talk with McGuinness concerning his own stand. Kelly is extremely worried about his career and the effect upon his career which any testimony he might have to give before the Committee would have.

It will be recalled that Kelly chaired a mass meeting for the "Unfriendly 19" prior to the departure of any of these people for Washington.

In discussing the effects of the Committee hearings upon the industry, [redacted] producer at MGM, stated that "Bogart is dead" in speaking of the latter's box office, and continued that this was the only actor he knew of who has seen fit to withdraw from the Committee for the First Amendment, and the only one who has made a retraction of his statements in regard to the hearing. [redacted] is of the opinion that adverse public opinion is what caused Bogart to withdraw, and that eventually people would come to admire Bogart for his stand in recognizing his error.

[redacted] is concerned about the fact that many ambitious young actors are indoctrinated with Communist philosophy in the theater groups. In

discussing younger talent which is being groomed for possible stardom, [redacted] said "they all come out of these small theater groups in New York. The Actors Lab in Hollywood serves the purpose of indoctrinating some of these people with Communist philosophy, according to [redacted]

Along these lines, [redacted] Universal-International Studios, remarked that Walter Wanger has been responsible for bringing a number of "weird and radical people" from New York to Hollywood. Some of these are: Robert Tallman, believed to be a writer; Roman Bohnen (a member of the Communist Party, according to a reliable highly confidential and delicate source); John Wildberg, Harold Clurman, and Elia Kazan, a director.

[redacted] RKO Studios, Hollywood, on December 3, 1947, made available the following information:

Adrian Scott and Eddie Dmytryk were cut off of the RKO payroll and given only three days advance pay. It is possible, although unlikely, that RKO would take them back if they are freed of the charges currently against them.

It was the personal opinion of [redacted] that Scott, Dmytryk and other Communists who have received adverse publicity are "washed up" in the motion picture industry. They have suddenly become "hot" and no one will hire them. RKO and other companies are very alarmed about the downward box office trend which they attribute in part at least to the public's reaction against the Communists identified as prominent members of the motion picture industry.

The RKO executives are "burned up" at Dore Schary, executive producer, for his attitude. They felt that RKO and the industry would be much better off if Schary had "kept his mouth shut". [redacted] referenced Schary's statement, which apparently was made to the press without authorization by other company executives and which in substance stated Schary's opinion that even though he was obligated to carry out the policies of RKO and fire Scott and Dmytryk, his personal opinions as stated before the House Committee had not changed.

[redacted] thinks it is such attitudes as Schary's that are causing the unfavorable public reaction.

It was thought that the New York motion picture company executives mean business and will oust the Communists if identified by the Government and certain legal definitions of Communist and Communist organizations are clearly set forth by the Federal Courts. It was believed that, undoubtedly, Scott and Dmytryk would legally fight their suspension from RKO.

[redacted] said that such political utterances as made by Humphrey Bogart, who was described as "an alcoholic bum," likewise did not do the motion picture industry any good.

In speaking of Dore Schary, [redacted] said that Schary was told in no uncertain terms to carry out the policies of the Board of Directors of RKO or else submit his resignation". [redacted] continued that the attitude taken by the directors of both Fox and RKO left no doubt as to where the stockholders of these organizations stand. They wanted the Communists discharged and at once. This permits the studio heads to adopt the stand that they themselves are "employees like anyone else and have been told to carry out orders".

[redacted] motion picture executive, is of the opinion that Schary will make a good man for the Producers Committee and can eventually be brought around to seeing eye to eye with the producers. [redacted] considers it significant that never during negotiations in New York did Schary take exception to plans for discharging Communists.

INVESTIGATION OF COMMUNIST ACTIVITIES IN THE MOTION PICTURE INDUSTRY BY THE COMMITTEE ON UN-AMERICAN ACTIVITES OF THE HOUSE OF REPRESENTATIVES
(February 6, 1948 to September 15, 1948

The activities hereafter reported in this section reflect the activities of various individuals and groups, resulting from the hearings in October, 1947, before the House Committee on Un-American Activities investigation of Communism in Hollywood. This section will also reflect the current activities of the "Unfriendly Ten" who were indicted for contempt of Congress, following their refusal to answer questions of the House Committee on Un-American Activities.

A. General Activities

On February 6, 1948, the Los Angeles Office reported that the local press had been carrying stories indicating that the "Unfriendly Ten" intended to publish a book, presenting their views on the House Committee's investigation of Communism in Hollywood. The proposed title of this book was to be Give Me Liberty, and it was scheduled to be published by the Pegasus Books, Inc., of Chicago, Illinois. The book was scheduled for release about the middle of March, 1948.

In March, 1948, it was learned that due to numerous differences encountered by the President of Pegasus Books, Inc., the Company had decided not to handle the publication of the book, and instead the firm of Boni and Gaer, of New York City, was taking over the book. The Chicago Office reported that Boni and Gaer intended to release the book for sale on April 12, 1948, and that the title of the book had been changed from Give Me Liberty, to Hollywood on Trial.

In connection with the change of plans of Pegasus Books Inc., Mr. Richard H. Loeb, Jr., President of that Company, advised that during negotiations for the publication of the book he had dealt principally with Herbert Biberman and Gordon Kahn, two of the individuals who were indicted for contempt of Congress. Loeb advised that his principal reason for withdrawing from his agreement to publish the book was due to the difficulty of making satisfactory financial arrangements.

The "New York Sun" of March 23, 1948, carried a news item regarding the book, Hollywood on Trial, stating that it had been written by Gordon Kahn and that one of the most startling assertions appearing in the book dealt with

a meeting on the night of October 19, 1947, during the hearings before the House Committee on Un-American Activities. This meeting was attended by the attorneys for the "Unfriendly Ten" and representatives of the studios and the producers, including Eric Johnston. The article quoted Kenny as stating that the unfriendly witnesses were maintaining that the House Committee "Aims at censorship of the screen by intimidation. This accusation is not merely rumor. There is ample reason for this in the public statements of the Chairman." To this, Johnston is reported to have replied, "We share your feelings, gentlemen, and we support your position." According to the article, Kenny then brought up the fact that Chairman Thomas of the House Committee had been quoted as reporting that the producers had agreed to set up a black list in the motion picture industry, and that Johnston had stated, "That report is nonsense. As long as I live, I will never be a party to anything as Un-American as a black list..."

The "Daily Worker" of April 12, 1948, gave considerable publicity to the book Hollywood on Trial, describing the hearings as "The illegal and indecent trial and persecution of this group...", and stating that the book "Is the story of democratic artists dragged through the dirt of insinuation and slander."

A copy of the publication Hollywood on Trial was reviewed at the Bureau, which review reflected that it contains the following general ideas:

1. That the individuals accused by the Committee are innocent of the charges of spreading subversive Un-American propaganda in the film industry, and that the Committee's investigation consisted of illegal prying into the private lives of American citizens.

2. That the House Committee was terrorizing writers and actors.

3. That prior to the hearings, the city of Washington "Wore a tense air, like that on the eve of a coronation or an important hanging."

4. That Chairman Thomas of the House Committee was only a publicity seeker who was attempting to dramatize himself by cheap sensational means, at the expense of reputable citizens.

5. That the witnesses friendly to the Committee were sensational publicity seekers, misinformed, insincere, and generally repugnant to people with a sense of decency.

6. That the Thomas Committee was aiming toward censorship of films.

7. That the Committee had no legal power to conduct its hearings.

8. That the Committee violated all civil rights, created hysteria, and smashed constitutional safeguards.

9. That the House Committee must be abolished.

10. That the abolition of the Committee would restore American liberties to the American people, and would also deal a vital blow at Wall Street financiers who have millions invested in the picture companies.

The "Los Angeles Examiner" of March 2, 1948, reported that the "Unfriendly Ten", consisting of Alvah Bessie; Lester Cole; Albert Maltz; Ring Lardner, Jr.; Dalton Trumbo; Samuel Ornitz; John Howard Lawson; Adrian Scott; Herbert Biberman; and, Edward Dymtryk, had filed suit against various Hollywood producers for damages amounting to $61,108,975, alleging that the motion picture industry had created an illegal black list against these ten persons, arising out of their refusal to answer the questions of the House Committee on Un-American Activities. Among the defendants in this suit were the Motion Picture Producers Association of America, and the Society of Independent Motion Picture Producers.

In April, 1948, Confidential Informant [redacted] advised that he had been approached, through various individuals, with a proposal to settle the above-mentioned suit by the "Unfriendly Ten", and that as far as he was concerned there would be no settlement and the suits would go to trial. He did, however, express the personal opinion that L. B. Mayer would probably be agreeable to a settlement of the suits for approximately $100,000, in order to dispose of the matter. The Informant further advised that he had received information that certain of the plaintiffs in the suit were out of funds, and that was undoubtedly the reason the question of settlement had arisen.

In connection with the above-mentioned suits, the New Haven Office of this Bureau reported that, on June 23, 1948, [redacted] of Bridgeport, Connecticut, who is active in the Council of Catholic Women, had reported that an individual by the name of Seymour Spilka had called upon her. Spilka advised [redacted] that he represented the Motion Picture Association of Hollywood, and in connection with the studios' defense against the above-mentioned suits, desired to ascertain if any organizations which were of an anti-Communist nature had passed any resolutions stating that such organizations would boycott any pictures written or produced by any of the Hollywood writers and directors who had been accused of being Communists. Spilka advised [redacted] that he had obtained such a resolution from the Knights of Columbus in either Norwalk or Stamford, Connecticut.

Similar information was received from the Cleveland Office of this Bureau, indicating that on June 28, 1948 [redacted] Commander of American Legion Post Number [redacted] at [redacted] Ohio, had stated that a Charles F. McCarty had contacted him. McCarty advised [redacted] that he was a representative of the Motion Picture Association and desired to know if the American Legion had ever

considered taking any action by way of resolutions relating to the individuals who had refused to answer the questions of the House Committee. The above two instances appear to indicate that the defendants in the black listing suits were attempting to obtain resolutions from various civic groups, indicating that they would boycott films with which the "Unfriendly Ten" were connected. It is believed that this material was to be used by the studios in the defense of the suit in order to show that their firing or suspending of the "Unfriendly Ten" was justified.

As reported above, in Section III, the Committee of One Thousand has been active in the Los Angeles area in raising funds for the defense of the indicted Hollywood figures. In this connection, the "Daily Worker" of March 18, 1948, reported concerning a banquet held "recently" (believed to refer to the banquet held on March 5, 1948) at the Beverly-Wilshire Hotel in Los Angeles. This meeting was addressed by Dr. Harlow Shapley. The "Daily Worker" article stated that each of the "Unfriendly Ten" was introduced, and several of them made speeches, and a plea was made for funds for the defense of the unfriendly witnesses, and as a result thereof approximately $15,000 had been raised at this meeting.

The various members of the "Unfriendly Ten", in addition to their individual activities which will be commented upon hereafter, have been jointly active upon at least one occasion. This occasion was a meeting on June 28, 1948, at the Embassy Auditorium in Los Angeles, sponsored by the Spanish Refugee Appeal, held for the benefit of the members of the Executive Board of the Joint Anti-Fascist Refugee Committee. Certain members of the "Unfriendly Ten" were present to speak in behalf of the members of the Executive Board of the Joint Anti-Fascist Refugee Committee. Among those personally appearing were Bessie; Lardner; Lawson; Maltz; Ornitz; and, Scott. In addition, the names of all ten of these persons had appeared in an advertisement in the June 22, 1948 issue of "Hollywood Variety", which stated that the "Unfriendly Ten" were supporting the fight by the indicted members of the Joint Anti-Fascist Refugee Committee. In connection with this meeting, Los Angeles [redacted] reported that the meeting was largely the work of Maltz and Alvah Bessie. This same Informant on June 19, 1948 reported that Bessie had drafted the program for the meeting and, in addition, had rough-drafted two or three of the speeches which were to be made by various speakers.

The "Daily Worker" of June 30, 1948, in a column by David Platt, quoted in full a letter addressed to the members of the Executive Board of the Joint Anti-Fascist Refugee Committee, which letter was signed by all of the "Unfriendly Ten". This letter praised the members of the Executive Board of the JAFRC, and assured them of the support of the signers of the letter.

B. Comments Concerning Hearings, by Pro-Communist Press

The English language publication, "New Masses", published by the newspaper, "Trud", in Moscow, for January 28, 1948, on page 17, contained an article entitled, "Hounding Culture in America", by I. Lapitsky. This article referred to the "Reactionaries' full-blast drive against the civil and political liberties of Americans....the hounding of democratic-minded people, the purges, trials, black listing--the means of terrorism and intimidation...." which are being practiced in America. The following paragraph indicates the nature of the balance of the article, with reference to the House Committee hearings which were held in October, 1947. "We happened to be in America at the time of the Hollywood hearings. The grueling and persecution of progressive scenario writers, actors, and film directors was conducted by the House Un-American Activities Committee, headed by Representative Thomas of New Jersey--a short man with shiny cheeks, beefy red neck and thick eyebrows, like a circus clown's, and a dyed-in-the-wool reactionary." The article referred to Adolph Menjou as "An avowed Fascist", and criticized the other friendly witnesses. With reference to the unfriendly witnesses, the article accused Chairman Thomas of attempting to bully and intimidate such witnesses.

The March 15, 1948 issue of "In Fact" contained an article concerning Ayn Rand who appeared before the House Committee as a friendly witness. The article was very critical of Miss Rand's publication entitled, "Screen Guide for Americans", alleging that it was a guide to "Thought control in America". This publication by Miss Rand set forth certain rules to be followed in order to avoid any Communist infiltration into motion pictures.

The June, 1948 issue of "Masses and Main Stream", which publication is a successor to the former publication, "New Masses", also contained an article concerning the Hollywood hearings. This article briefly contrasted the differences between the hearings in October, 1947 before the Committee, which hearings were attended by a great deal of publicity, and the entirely different attitude in the court hearings of the accused witnesses. This article was also critical of the court and the prosecution, and was critical of the fact that the trials of these persons would take place in "A community drenched in fear". The article then attacked the passage of the Mundt-Nixon Bill, and concluded by stating that the "Hollywood Ten" were being "persecuted". This article was written by Samuel Sillen.

The March, 1948 issue of "Modern Screen", beginning on page 32, contained an article which purported to be a series of letters from Larry Parks to his wife, Betty Garrett. Parks was one of the witnesses subpoenaed to appear before the House Committee in October, 1947, and the letters were supposedly written to his wife while he was in Washington in response to the subpoena.

These letters were very critical of the House Committee hearings, charging that witnesses were making wild statements and hurling unsubstantiated charges, while the attorneys for the witnesses were not allowed to cross-examine the friendly witnesses. The entire tenor of the article was extremely critical, both of the House Committee itself and the manner in which the hearings were conducted. It was also very critical of the investigation as a whole.

Another item of interest in connection with the hearings was an article by Humphrey Bogart, appearing in the March, 1948 issue of Photoplay magazine. You will recall that Bogart and his wife, Lauren Bacall, were among those individuals active in the group of writers and actors who flew from Hollywood to support the "Unfriendly Witnesses" before the House Committee. Bogart emphatically stated that he was not a Communist, and that his trip to Washington had not been for the purpose of defending Communism, but had been solely in the interests of freedom of speech and freedom of the screen. Among the statements made by Bogart were the following: "I am about as much in favor of Communism as J. Edgar Hoover. I despise Communism and I believe in our own American brand of democracy....so long as we are opposed completely to Communism and do not permit ourselves to be used as dupes by Commie organizations, we can still function as thoughtful American citizens." Bogart's article was also critical of the fact that hearings were held by the House Committee at all, indicating that the small number of Communists in the motion picture industry could have been identified by this Bureau.

C. Efforts to Postpone Trials of "Unfriendly 10"

On March 30, 1948, it was learned from [redacted] that the attorneys for the defendants were attempting to obtain postponement of all of the trials of the "unfriendly 10" and in this connection this source reported that it was contemplated that efforts would be made to influence the Attorney General through Senator Claude Pepper. This source reported that Pepper and Robert W. Kenny were scheduled to confer with Senator Pepper on March 30, 1948.

On April 6, 1948, this same informant reported that an unknown man, who was believed to be one of the defense attorneys, contacted Kathryn Popper, the wife of Martin Popper, and advised her that Robert W. Kenny was anxious to have Bartley Crum contact the White House in order that a continuance of the Hollywood trials could be obtained. However, it was indicated that Crum did not desire to make this contact. The unknown man then mentioned the fact that Louise Bransten had a great deal of influence with Crum and inasmuch as Popper was friendly with Bransten it was suggested that Popper should contact Bransten and attempt to get her to influence Crum to contact the White House. Shortly thereafter Popper did contact Bransten with a request that she confer with Crum which she agreed to do.

In an effort to obtain a continuance of the Hollywood trials, the defense attorneys upon several occasions conferred with Senator Pepper in an effort to have him use his influence with the Attorney General. Pepper did confer with the Attorney General, but his efforts to obtain a continuance were unsuccessful.

The Washington Times Herald of May 19, 1948, reported that on May 18, 1948, five of the defendants, to wit, Edward Dmytryk, Herbert Biberman, Albert Maltz, Alvah Bessie, and Samuel Ornitz, had appeared in Federal Court and waived jury trials in connection with their indictments for contempt of Congress. These five defendants agreed to submit written presentation of their cases to the court for a decision, but the court had stated that no decision in the cases of these five would be rendered until after the final ruling by the appellate court on the appeals of Lawson and Trumbo, who had previously been convicted of the contempt charge. The article stated that prior to June 30, Ring Lardner, Jr., Adrian Scott and Lester Cole were likewise scheduled to appear in court to sign similar agreements. The appeals of Lawson and Trumbo are still pending and as a result the trials of the additional writers have not taken place.

D. Activities of Individuals Comprising the "Unfriendly 10"

Alvah Bessie

In April, 1948, and prior thereto, Bessie, in conjunction with the Freedom From Fear Committee, had been active in raising funds for the defense of the indicted witnesses.

[redacted] California, a source of information, reported that one of such functions was held on April 3, 1948, at the home of Mr. and Mrs. Sidney Harmon in North Hollywood, California, for the purpose of raising funds for the defense of the various defendants. This source reported that Howard Da Silva, a known member of the Communist Party, was the Program Director, and Bessie was one of the speakers at this meeting. He stated that the first move toward making the United States Government similar to Hitlerism was the control of the movie industry by dictating what type of pictures should be produced and told the audience that they would be forced to see pictures such as "The Iron Curtain" instead of pictures like "Gentlemen's Agreement." At this meeting the complete recordings of the testimony of the ten witnesses were presented.

Herbert Biberman

During January and February, 1948, Biberman was devoting considerable of his time to directing affairs of the Freedom From Fear Committee, information concerning which has been reported under Section III above.

[redacted] Jack Cold, who was also active in the office of the above committee, reflected that Biberman and Pauline Lauber were the real directors of the Committee, the purpose of which was to raise funds and solicit donations to help defray the expenses of the defendants in the contempt trials. Pauline Lauber was a known member of the Communist Party in 1944 and 1945.

Lester Cole

Cole, following the hearing in October, 1947, filed a suit against Metro-Goldwyn-Mayer Studios alleging breach of contract, and this case received considerable publicity when the studio requested that Federal Judge Leon Yankwich, before whom the case was to be tried, had allegedly made a statement at a social function that if the case were to come before him he would find for Cole and that he wished he were the plaintiff's attorney in the action. Cole's suit was for performance of his contract with MGM Studios at $1,500 a week and he claimed in his suit that he was then unemployed and had been prevented from obtaining further employment because of the action taken by MGM as a result of the Washington hearings.

Edward Dmytryk

In April, 1948, source of information [redacted] of Beverly Hills, California, advised that Dmytryk had stated that he would never be brought to trial on the contempt charge for the reason that John Howard Lawson would be acquitted and the cases against the other defendants would then be dismissed. This source advised that Dmytryk characterized the contempt charges as ridiculous and unconstitutional and that he, Dmytryk, "would go down in history" as one of the participants in the hearings.

Gordon Kahn

In February, 1948, source of information [redacted] advised that Kahn had returned to California and was not employed at that time. This source expressed the opinion that Kahn was through as far as major studio jobs were concerned and that Warner Brothers Pictures were believed to have discharged him because of his Communist activities. The source further stated that Kahn was spending the major portion of his time working on various activities of the Progressive Citizens of America in Hollywood. According to this same source, Kahn had recently received the sum of $750 for an article which he had contributed for a book published by the Pegasus Company in Chicago. It is believed that this sum was received by Kahn in connection with his work on the publication "Hollywood on Trial," information concerning which has been reported above.

On April 7, 1948, [redacted] mentioned above, reported concerning a conversation which took place between Kahn and Sam Marx, a screen producer. Marx questioned Kahn as to how it could be that he and Kahn, who had attended school together in New York City and entered the motion picture business at approximately the same time, could have drifted so far apart politically. Kahn replied that he considered Marx to be an intellectual hypocrite stating that he, Kahn, felt very keenly that there should be equality for all people and that he intended to fight for this ideal — if necessary to go to jail for it, and even die for it. Marx conceded that Kahn's ideal was all right, but asked why Kahn did not feel he could work for this ideal within the framework of the American Constitution and through organizations existing in this country without taking orders from a foreign government. Kahn replied that he would take orders from anyone in whom he believed.

Ring Lardner, Jr.

Confidential source of information [redacted] Century Fox Studios, advised that on January 26, 1948, Lardner had addressed

a letter to William Pearlberg, a producer at 20th Century Fox Studios, in which letter Lardner appealed to Pearlberg for money on behalf of the ten indicted witnesses. In this letter Lardner stated that he and the other defendants expected to lose their cases in the lower courts, but that all felt they would win in the Supreme Court. Lardner estimated that the cost of the trip to Washington by the ten "unfriendly" witnesses had been $50,000 and he estimated that an additional $60,000 would be necessary to fight the cases in the lower courts. This letter pointed out that the Freedom From Fear Committee, previously mentioned, would handle any contributions which Pearlberg and others desired to make.

John Howard Lawson

On February 2, 1948, the Jewish Peoples Fraternal Order of the International Workers Order held a meeting at the Parkview Manor, 2200 West 7th Street in Los Angeles to protest the actions of the Attorney General in citing the IWO as within the purview of the Loyalty Order, and Lawson was one of the principal speakers at this meeting.

Lawson stated that he felt honored to be asked to speak in protest of the Attorney General's action, which he characterized as an unjustified attack on the civil liberties of the people of the United States. He described the Attorney General's action as part of a broad attack on civil liberties and cited other instances as part of the general pattern, including the prosecution of Gerhart Eisler. Lawson stated that he was proud to have been selected for special attention by the House Committee and was also proud to be among those who had been indicted. He also charged that the House Committee and the Motion Picture Producers Association are controlled by Wall Street and big business and is a movement against free expression and is leading to thought control in the United States. He also described the difference in atmosphere between the House hearing in October, 1947, and the arraignment of the defendants following their indictment. In connection with the arraignment he stated that there was no fanfare and publicity and he believed that the case had been handled in this manner in order to make the defendants feel unimportant. He also criticized the fact that at the arraignment the indicted witnesses were made to wait until numerous other persons had been arraigned on such charges as passing bad checks and other small offenses. Lawson closed his talk by stating that he had been in attendance at the National Convention of the Progressives Citizens of America on January 18, 1948.

On April 19, 1948, Lawson was convicted in Federal Court at Washington, D. C. of contempt of Congress for his failure to answer the Committee's inquiries as to whether or not he was a member of the Communist Party. His case is presently pending on appeal.

The Washington Post of May 22, 1948, reported that on May 21, 1948, Lawson had been sentenced to serve a year in jail and had been fined $1,000 as a result of his conviction for contempt of Congress. The sentence was imposed by Judge Edward M. Curran and following the sentence Lawson reportedly read a long statement to the court in which he stated that he did what he thought was right when he refused to tell the Committee whether or not he was a Communist.

The trial of Lawson, as well as that of Dalton Trumbo, received considerable publicity in "The Worker" with a feature article by Joseph North appearing in the issue of May 16, 1948.

Albert Maltz

Maltz is known to have met on several occasions with other members of the "unfriendly 10" concerning their trials for contempt. He has also been active in fund raising campaigns for the defendants and has continued to be active in various Hollywood front groups.

Adrian Scott

In April, 1948, [redacted] a confidential source of information, advised that Scott had written a story entitled "Joy to the World," which had been submitted to the motion picture studios as having been written by Allan Scott, the brother of Adrian Scott. This source reported that this was the first indication that any of the individuals among the "unfriendly 10" were submitting scripts to the studios under aliases or under the names of other individuals. There is no indication that the script was accepted by the studios.

Scott, together with all of the other defendants, has been active in various fund raising campaigns as reported under Section VI-A above.

Dalton Trumbo

[redacted] California, who is a source of information for the Los Angeles Office, reported in April, 1948, that Trumbo was completely without funds and had approached [redacted] in an effort to negotiate a $12,500 mortgage on Trumbo's ranch. The informant made a complete survey and tour of Trumbo's ranch, which he estimated to be worth approximately $85,000, but that Trumbo was so badly in need of funds that he was willing to pay interest at the rate of 9½ per cent with the carrying charges to be prepaid in order to secure

approximately $10,000 in order to meet his immediate living expenses. Trumbo told this informant that he had not been selling any stories and had been forced to borrow money in order to meet his current expenses.

In May, 1948, Trumbo was convicted in Federal Court in Washington, D. C. of contempt of Congress.

The Washington Post of May 22, 1948, reported that on May 21, 1948, Trumbo had been sentenced to serve a year in jail and pay a fine of $1,000 following his conviction for contempt of Congress. The article stated that attorney Charles A. Houston had filed a motion for a new trial for Trumbo, which motion had been denied. At the time of the sentence, Trumbo stated to the court that he felt that the questions directed to him by the House Committee were a blow at the secrecy of the ballot and thus a blow at the Constitution. Justice David A. Pine stated that Trumbo had been aided by able attorneys when called before the House Committee and that he had flagrantly defied the Committee in order to challenge its authority. He further stated that if Trumbo were right then he should not be punished at all, but if he was wrong as the jury had held, then his punishment should be in keeping with the degree of his defiance. Trumbo has likewise appealed his case to the higher courts.

E. Scheduled Future Hearings by House Committee on Un-American Activities Concerning Communism in Hollywood

In the column of George Dixon appearing in the Washington Times Herald of June 10, 1948, it was stated that Dixon had conferred with Chairman Thomas of the House Committee to ascertain if additional hearings were to be held concerning Communist activity in Hollywood. In answer to this inquiry Dixon quoted Thomas as stating "the Hollywood hearing last October will seem like a pink tea compared to the one coming up. Our investigators have uncovered sensational evidence. We are going to expose twenty-six members of the industry as Communist Party card holders. Among them are some of the most celebrated names in filmdom."

The New York Journal American of September 8, 1948, reported that the House Committee on Un-American Activities had reopened its investigation of Communism in Hollywood and that on that date had begun calling witnesses for secret questioning preliminary to the resumption of public hearings on September 15. The article further stated that public testimony in the case would be heard "before November 1." However, the Washington News of September 8, 1948, indicated that a Hollywood investigation would be renewed during the Committee hearings concerning Soviet espionage and would devote some time to the Communist underground in the film industry.

There have been no indications at this time that the House Committee has renewed any investigation into the Hollywood situation and, as reported

above, numerous informants in the film colony do not believe that the House Committee will again conduct any hearings concerning this matter.

Status of Civil Suits arising as a Result of the Committee Hearings .

Suit by Lester Cole

Lester Cole, one of the "Hollywood Ten", sued MGM Studio for reinstatement of his $1,350 a week job, and the case was heard by Judge Yankwich in Los Angeles, in December, 1948.

The "New York Times" of December 9, 1948 contained a news item regarding the testimony given by Louis B. Mayer, head of MGM, in connection with this suit. The article quoted Mayer as stating that prior to the holding of the hearings by the House Committee on Un-American Activities, the Committee had put pressure on him to discharge alleged Communists. He testified that two Committee investigators, H. A. Smith and A. B. Leckie, had called upon him and admonished him to "clean house" before such action was forced by Congress or "public opinion". Mayer stated that he would not fire anyone because they were a Communist, as long as there was no Communism in MGM pictures, and that Communism could not get into such pictures.

On December 20, 1948, Cole was successful in the suit against MGM and was reinstated in his job at $1,350 a week and was awarded $74,250 in back pay. The studios have indicated that the case will be appealed to the Supreme Court, if necessary.

In connection with the suit, the "Daily Worker" of January 25, 1949 reported concerning statements made by Samuel Goldwyn concerning Eric Johnston in which he stated that Johnston's chief contribution to the economic stability of the motion picture industry had been to give advice which had caused the filing of law suits against the Motion Picture Association of America and various of its members, totaling approximately $65,000,000. He further accused Johnston of "preening himself to accept a call to public office" and of being motivated by "personal objectives" and "political ambitions".

During the trial, Johnston appeared as a defense witness and was questioned concerning a meeting of the major studio executives, held on November 25-26, 1947, at which time it was alleged that an agreement had been reached to suspend employees cited for contempt of the House Committee. Johnston testified that he had told the meeting that reaction in South American editorials indicated that the "unfriendly witnesses" had behaved like Communists and brought discredit upon the motion picture industry and that he had been told by officials of the American Legion that it was possible that Legion Posts throughout the United States would boycott pictures because of the actions of the "Hollywood Ten". He indicated that he had

suggested two courses of action: (1) to continue to employ the "unfriendly witnesses" and tell the public that subversive material was being kept from the pictures; or, (2) they could no longer employ the individuals. According to Johnston, everyone agreed that the second course was the one they desired to follow. The article quoted Johnston as stating, "I told them I felt that management and labor should work together to clean house of Communists, that it was a mutual responsibility, and that I considered Communists foreign agents."

Following the verdict in favor of Cole, the December 21, 1948 issue of "Variety" stated that Judge Yankwich had been extremely critical of Eric Johnston and his actions in connection with the "Hollywood Ten". He indicated that the adoption of the stand against the Communists by the Motion Picture Association of America had been the result of Johnston's "high-pressure methods".

The December 22, 1948 issue of the "Hollywood Reporter" stated that Johnston had taken issue with Judge Yankwich's statements and had stated that the action taken by the producers was entirely their own and that he had not influenced their decision. He was quoted as stating that he himself would not employ a known Communist in a responsible position.

Among the individuals who sided with Johnston against Yankwich was Spyros P. Skouras of Twentieth Century Fox, who stated "I wish to state publicly that neither I nor my company was high-pressured by Mr. Johnston or anyone else. The action in regard to the so-called 'Hollywood Ten' was taken by the directors of Twentieth Century, independently and on their own initiative."

Civil Suit Instituted by Screen Writers Guild

In connection with this suit which was against the various studios because of the alleged "black list", the December 17, 1948 issue of "Film Daily" reported that the Society of Independent Motion Picture Producers had written Robert W. Kenny to the effect that the Society of Independent Motion Picture Producers did not agree with the Motion Picture Association of America's policy of not hiring Communists and felt that hiring of Communists was a matter for the individual producer to decide.

The "Los Angeles Herald and Express" of December 15, 1948 also referred to this action by the Society of Independent Motion Picture Producers, and quoted Kenny as indicating that this meant the united front among producers had been broken and that the "black list" would not be observed. Kenny further indicated in this article that the Society of Independent Motion Picture Producers would be dropped as defendants in pending suits. This article further indicated that the Society of Independent Motion Picture Producers had, on the previous Sunday night, chosen former Governor Ellis Arnall of Georgia as head of the group.

Anti-Trust Suit Against Studios

The "Los Angeles Daily News" of May 23, 1949 reported that the "Hollywood Ten" had filed a $52,000,000 treble damage anti-trust suit against ten film studios and a film association, charging that the agreement not to rehire them was in restraint of trade under the Sherman Anti-Trust Act. This complaint alleged that the black list arose out of the producers' meeting held in New York in November, 1947. The article indicated that the individual members of the "Hollywood Ten" were suing for damages, as follows: Alvah Bessie, Samuel Ornitz, John Howard Lawson, and Herbert Biberman - $3,000,000 each; Edward Dmytryk - $8,350,275; Adrian Scott - $6,942,600; Lester Cole - $6,435,600; Albert Maltz - $3,750,000; Ring Lardner, Jr. - $7,147,500; and, Dalton Trumbo - $7,233,000.

Continuation of "Black List"

The "Daily People's World" of November 18, 1948 reported that on November 16, 1948 the presidents of the major film companies had met in New York and had decided to continue the black list of film writers who had been cited for contempt of Congress. This information was credited to the "Hollywood Reporter" of November 17, 1948.

In connection with this meeting, Los Angeles source of information [redacted] advised that this meeting had been held and it had been pointed out by the attorneys for the companies that individuals who were suing the studios in connection with the so-called "black list" had agreed to settle the suit out of court, provided the producers would pay the costs then incurred, amounting to approximately $200,000. It was indicated that all outstanding suits would be dropped and that an impartial arbiter would be appointed, whose decision would be binding upon both the plaintiffs and the defendants. This informant indicated that Johnston had recommended that the proposal be accepted on the basis that it would be smart business relations to do so. The informant advised that at this point Y. Frank Freeman, Executive Vice-President of Paramount, took the floor and stated that although he was not present in an official capacity but as a guest he felt he had to make certain remarks at that time as a stockholder of Paramount and one of the defendants in the suits. He stated that he would not agree to the settlement of any of the claims if it could be handled for five cents and as far as he was concerned, the legal proceedings could go clear to the Supreme Court. The informant advised that this statement threw the meeting into an uproar and it was decided to adjourn until the following morning. When the group met the following morning, the presidents of the companies voted unanimously in favor of continuing the legal fight and against any settlement whatever. It was reported by the informant that subsequent to the adjournment of the meeting on the first evening, the presidents of the various companies had contacted the members of their Boards of Directors and the Directors had voted against any settlement or compromise.

Status of Criminal Actions Against the "Hollywood Ten"

As previously reported, John Howard Lawson and Dalton Trumbo were convicted in the District Court in the District of Columbia for contempt of Congress for refusal to tell the House Committee on Un-American Activities whether or not they were members of the Communist Party.

Both Trumbo and Lawson appealed their convictions to the United States Court of Appeals and the "New York Journal American" of June 13, 1949 reported that on that date the Court of Appeals had handed down its decision upholding the convictions of Lawson and Trumbo.

It is believed that the cases will be appealed to the Supreme Court.

In connection with the cases pending against the other eight members of the "Hollywood Ten", prior to the trials of Lawson and Trumbo it was agreed by the attorneys for the other eight individuals and the Government that in the event the convictions of Lawson and Trumbo were upheld, these eight individuals will plead guilty and accept sentences.

In connection with the appeals which Lawson and Trumbo have entered, it is interesting to note that the "Daily Worker" of November 5, 1948 reported that the National Council of the Arts, Sciences and Professions was planning the submission of an amicus curiae brief in behalf of Lawson and Trumbo.

General Activities of the "Hollywood Ten"

The Los Angeles Office reported in the Fall of 1948 that the members of the "Hollywood Ten" were generally meeting on Monday nights at the home of Albert Maltz in order to discuss their situation. These individuals were generally working together during the Fall of 1948 in order to raise funds in defense of the criminal action against them, and many of them were engaged in making speeches and talks before various Communist-infiltrated groups.

The activities of the individuals are briefly as follows:

John Howard Lawson

Lawson has recently completed rewriting a new edition of his book, "The Theory and Technique of Play Writing", described as a Marxist classic

concerning the theater. He has also been engaged in writing a history of the United States.

Lawson was also a participant in the Cultural and Scientific Conference for World Peace, held in New York City in March, 1949 under the auspices of the National Council of the Arts, Sciences and Professions. In the Spring of 1949, he participated in a lecture series entitled, "A New Approach to American History and Our Cultural Heritage", under the sponsorship of the California Labor School. Lawson's advice is frequently sought in connection with statements being issued in behalf of the "Hollywood Ten" and he is likewise consulted for his advice concerning policy, financial and other matters in connection with the Hollywood Council of the Arts, Sciences and Professions. On April 10, 1949, he spoke on behalf of the "Hollywood Ten" at a meeting sponsored by the Civil Rights Congress, in Los Angeles.

With regard to Lawson's relationship with the motion picture industry, Los Angeles informant [redacted] has reported that since February, Lawson has consulted several times with Zoltan Korda, brother of Sir Alexander Korda, regarding the possibility of his working on a script of a picture entitled, "Magic Mountain" to be made in Africa. The informant has been unable to advise whether any decision has yet been reached regarding Lawson's writing of this script.

Albert Maltz

The "Daily Worker" of November 30, 1948 reported that Maltz had recently completed a new novel entitled, "The Journey of Simon McKeever", which was to be published in the Spring of 1949 by Little Brown Company.

The Twentieth Century Fox Studio purchased the new Maltz novel for the sum of $35,000 and then announced that the story had been "shelved" and would not be made into a picture. The "Daily Worker" of May 20, 1949 reported that a mass campaign of protest was under way against Twentieth Century Fox for its refusal to make a picture of the story. The Hollywood Council of the Arts, Sciences and Professions was named as one of the organizations which was actively participating in the protest campaign.

Lester Cole

As previously mentioned, Cole was successful in obtaining a verdict in his favor in his suit for reinstatement in his job. He was also reported as engaged in the writing of a play entitled, "Your Hand in Mine", in which several Broadway producers have expressed a serious interest.

Dalton Trumbo

Trumbo's conviction for contempt of Congress was upheld by the United States Court of Appeals, as mentioned above. He is also reported to have written a new play entitled, "The Emerald Isle", which in the Spring of 1949 was reported as being in rehearsal on Broadway. The title of this play is a new one and it was formerly known as "Aching River".

Samuel Ornitz

During the Spring of 1949, it was reported that Ornitz was engaged principally in lecturing on Jewish history and culture and was also engaged in writing a book concerning the history of anti-Semitism.

Edward Dmytryk

Dmytryk is presently in England, directing pictures. The "Washington Evening Star" of March 16, 1949, in an article date lined London, described Dmytryk as the current "miracle man" of the British film world. This article stated that J. Arthur Rank, described as a very religious man, did not ask Dmytryk whether or not he was a Communist but instead asked him if he believed in God, and, when Dmytryk answered in the affirmative, stated "Anyone who believes in God can't be a Communist", and thereupon gave Dmytryk a job as a director for him. The article stated, however, that Rank was not allowing Dmytryk to make his "usual message type picture".

The "Daily Worker" of April 1, 1949 stated that Dmytryk had recently completed the picture, "Obsession" for the London Pinewood Studios and was then preparing to direct and produce the picture, "Christ in Concrete".

Herbert Biberman

Since the Fall of 1948, Biberman has devoted practically his entire time to working on behalf of the "Hollywood Ten", with his activities being directed through the Hollywood Council of the Arts, Sciences and Professions and other committees. He is a frequent speaker at various meetings in an effort to obtain financial and moral support for the "Hollywood Ten".

Alvah Bessie

In the Fall of 1948, Bessie was reported as considering moving to New York City in order to write television shows for Burgess Meredith.

Los Angeles informant [redacted] reported in the Fall of 1948 that Bessie was extremely worried concerning his financial condition and had only $6 in the bank, and had reportedly been trying to borrow money from various individuals. In the Spring of 1949, he was reported as one of the trustees of the Los Angeles branch of the California Labor School and as working closely with Biberman in behalf of the "Hollywood Ten".

Adrian Scott

Since April, 1949, Scott has been in London on a film-writing project for a picture entitled, "The Steeper Cliff". Prior to his departure for England, he was active in behalf of the Civil Rights Congress in Los Angeles and was a member of the Steering Committee of the Hollywood Council of the Arts, Sciences and Professions.

Ring Lardner, Jr.

"Hollywood Variety" of June 10, 1948 indicated that Lardner had been signed to do a screen play entitled, "Pastures of Heaven". However, no confirmation of this has been obtained and there is no indication that the picture was being produced or that Lardner was again employed in the motion picture industry.

In the Spring of 1949, Lardner was reported as being in Switzerland, writing a picture for Lazar Wechsler.

VII. ASSOCIATION OF MOTION PICTURE PRODUCERS, INCORPORATED
5504 HOLLYWOOD BOULEVARD, LOS ANGELES, CALIFORNIA

[redacted] the Association of Motion Picture Producers, Incorporated, on July 24, 1947, advised that the captioned group was incorporated in the State of California in January of 1924. He stated that this organization is affiliated with the Motion Picture Producers and Distributors of America, formerly known as the Hayes Office, which was organized and incorporated in New York in 1922.

The Hollywood Studio Blue Book Directory, Spring Edition, 1947, lists the following officers and members of the Association of Motion Picture Producers, Incorporated:

Eric Johnston	President
(Temporarily vacant)	Executive Vice President and Chairman of the Board
James S. Howie	Secretary and Treasurer

Board of Directors

John Beck, Jr.	B. B. Kahane
Warren Doane	Edgar J. Mannix
Marvin Ezzell	N. Peter Rathvon
Y. Frank Freeman	Joseph M. Schenck
Herbert Freston	Allen Wilson

Members

Columbia Pictures Corporation	Samuel Goldwyn Productions
Loew's Incorporated	Paramount Pictures, Incorporated
RKO Radio Pictures, Inc.	Republic Productions
20th Century Fox Film Corporation	Hal Roach Studios
Universal Pictures Company	Warner Brothers Pictures

The Los Angeles Office has advised that the data contained in their files, together with a check of all other sources and informants on Communist activities, fails to reflect any Communist activities or associations on the part of the above-named individuals.

In connection with the officers set out above, it should be pointed out that the Los Angeles Times newspaper for June 3, 1947, disclosed

that Eric Johnston had announced the election of Y. Frank Freeman, a Vice President of Paramount Pictures, Incorporated, to the Chairmanship of the Board of the Association of Motion Picture Producers, Incorporated, and that James F. Byrnes, former Secretary of State, would serve as counsel for the Association. In this same article Johnston is quoted as saying, "We are determined that subversive propaganda, government pressure or political censorship will never undermine the freedom of the screen, which, like the freedom of the press and radio, is indispensable to a free America."

According to [redacted] the Association of Motion Picture Producers, Incorporated, was originally organized to invest a moral code on the motion picture industry and that the Association had never had any legal or other provision to keep out or to investigate Communist propaganda and activities in the preparation of motion pictures by member studios. [redacted] related that there is at present considerable controversy among the members of the Association as to the setting up of a committee to investigate Communist activity in the motion picture industry and to eliminate those individuals responsible for it, or to merely restrict its scope to the making of recommendations to the industry.

According to [redacted] Eric Johnston, President of the Association, during the week of July 14, 1947, held a conference of the officers of the Association, at which time he made the following statement:

> "We must have legal proof that a person is a Communist or otherwise subversive before this office will recommend that he be fired, because most persons in the industry are working under contract, which would result in legal suits for damages. We will cooperate with responsible agencies of the government to unearth subversive activities, but we are not in agreement with some of their methods."

According to [redacted] Johnston indicated that he did not like the publicity seeking committees who were injecting political angles into their investigations and, in particular, mentioned Dies, Rankin and Thomas as being in this category.

Eric Johnston's present personal assistant is Edward T. Cheyfitz, who, according to [redacted] spends a considerable part of his time in Washington and New York City making frequent trips to the Hollywood area on major assignments given him by Eric Johnston. He related that some weeks ago Cheyfitz came to the West Coast to collaborate in the making of particular labor propaganda pictures for the Motion Picture Association at Metro-Goldwyn-Mayer Studios. Cheyfitz's one-time affiliation with the

Communist Party is admitted by him.

On October 13, 1942, at his own request, Cheyfitz was interviewed by Special Agents in Toledo, Ohio, at which time he volunteered certain information concerning his past activities in the Party. He admitted having been a Communist member at large in the State of Ohio and active as an organizer in the CIO Die Casters Union throughout the United States with other Communist leaders who had been appointed by him at the recommendation of John Williamson of the Communist Party National Committee. Cheyfitz claims he was expelled from the Communist Party shortly after the Soviet-Nazi non-aggression pact due to an article he wrote in opposition to the pact.

The Los Angeles Office has at the present time no record or other evidence indicating that Cheyfitz is currently a member of the Communist Party, [redacted] Alliance of Electrical and Stage Employees in Hollywood, California, related that in his dealings with Cheyfitz he has been led to believe that Cheyfitz is sincerely anti-Communist at the present time.

As a possible indication of the current estimate of Cheyfitz by the local Communist element in the Hollywood area, the Los Angeles Office has advised it is in possession of the original of a letter dated July 25, 1946, on the letterhead of the Los Angeles CIO Council. This letter, which was made available by [redacted] who is at present [redacted] at the University of California at Los Angeles, on May 16, 1947, is signed by Philip M. (Slim) Connelly, Secretary of the CIO Council, and is addressed to Pauline Lauber of the Hollywood Writers Mobilization, both of whom have been identified in this memorandum as Communists. The letter reads as follows:

> "You may remember the jerk who signs the attached letter (Edward T. Cheyfitz). He was once National Secretary of one of our unions and was as phoney as hell. I'm sending this to you simply for information, however, if the boys feel that any time they can benefit by contact with Cheyfitz they should feel free to do so."

[redacted], who is an extremely reliable confidential source of the Los Angeles Office, advised that Paul McNutt had agreed to represent the Policy Committee of the Motion Picture Industry in the pending hearings before the Un-American Activities Committee and that former Secretary of State James F. Byrnes would act in the capacity of an advisor. [redacted] related that he believed it was not proper for a former Justice of the Supreme Court and a former Secretary of State to become involved in the political end of these hearings. It is anticipated, according to this source, that McNutt will be in constant attendance during the sessions of the pending hearings and will attempt to formulate questions and handle the people who are appearing from the motion picture industry in order to prevent a smear of the Hollywood motion picture industry. According to [redacted] the Policy Committee of the motion picture industry is made up of the following individuals: Nate Spingold; Austin Keough; Robert Rubin and Joe Hazen of New York; Mendel Silberberg; Maurice Benjamin; Al Wright and this source of Hollywood. [redacted] identified these individuals by stating that they are for the most part attorneys.

The 1947-48 International Motion Picture Almanac contained the following identification with regard to the above individuals;

Spingold, Nate. First Vice President, Columbia Pictures Corporation.

Keough, Austin. General Counsel, Vice President and Director Paramount Pictures.

Rubin, Robert. Vice President, General Counsel, MGM.

Hazen, Joseph H. With the law firm of Thomas and Friedman. In 1944 resigned as Vice President and Director of Warner Brothers to join Hal Wallis Productions as President.

Silberberg, Mendel. Attorney, General Counsel for Columbia Pictures in Los Angeles

Benjamin, Maurice. Attorney, West Coast Counsel for MGM.

This source, [redacted] related that Byrnes was thinking of asking the FBI in Washington to give him the names of persons prominent in the motion picture industry who are Communists so that they can really be exposed at the forthcoming hearings.

VII. [redacted]

(October 2, 1947 to February 5, 1948)

On November 4, 1947, confidential informant [redacted] who was a former member of the Communist Party and a reliable paid informant of the Los Angeles Office, advised that the Motion Picture Producers Association is composed of an alliance of all the major producing companies in the motion picture industry.

He said first it must be remembered that the producers of motion pictures in Hollywood have been aware for many years of the Communist activity in their industry. Investigations have been attempted heretofore, but they have always been headed off. For example, the Dies Committee investigation in 1940.

Although Mr. Louis B. Mayer and Jack L. Warner, two of the top producers in Hollywood and representing Metro-Goldwyn-Mayer Corporation and Warner Bros. respectively, both condemned Communism and Communists and all such activity in the industry, nevertheless the Motion Picture Producers Association, of which they are leading figures employed Paul McNutt, former governor of Indiana and Governor-General of the Philippine Islands, to do everything possible to halt the investigation. He fought right along side the Communist attorneys, used the same arguments as to free speech and violation of Constitutional rights; in fact almost used the same physical tactics that the Communists used to stop the proceedings. Inasmuch as he was employed for the purpose of stopping the investigation, it must be presumed that he was following the desires of his employer, the MPA in this matter.

In addition to Mr. McNutt, Mr. Eric Johnston who is the supreme political and economic representative of the Hollywood producers and the MPA, likewise did everything in his power to have the investigation called off. Again we must presume that he, also, was following the wishes of his employer the MPA.

In addition to the foregoing position of the Hollywood producers irrespective of pretended aversion to Communist activities, hundreds of persons employed in responsible positions in the industry joined together in an organization called "Committee for the First Amendment" and sent letters of protest to the Committee, placed large display advertisements in the

trade and other papers denouncing the investigation and in general staging a Hollywood demonstration in favor of the Communists being heard. Anyone familiar with Hollywood is well aware that such activities can be stopped by a word from the producers on the ground that it would bring censure of the industry--an old Hollywood tradition.

In fact, with the exception of a relatively small minority, all Hollywood was lined up against the investigation, according to [redacted]

[redacted] who is a confidential informant of the Los Angeles Office and [redacted] stated that meetings were held in New York on November 5 and 6, 1947, which were attended by Paul McNutt, Eric Johnston, Barney Balaban, President of Paramount, N. Frank Freeman, Nick Schenk, and Bob Rubin, representing Loew's, Inc., Joe Hazen, representing Hal Wallis, Austin Keough, representing Paramount, Ned Depinet, representing RKO, Nate Blumberg and Sheyer Cowdin, representing Universal, Albert Warner, representing Warner Brothers, Spyros Skouras, representing Fox, Nate Spingold and Jack Cohn, representing Columbia, and Joyce O'Hara, one of Johnston's assistants. At these meetings there was a full discussion of the situation facing the motion picture industry. [redacted] told the group that it was absolutely essential that the industry "restore the confidence of the American public" in Hollywood, and that a two-point resolution should be adopted to the effect that: first, we will not employ Communists, and second, we will not employ those who are members of Communist front organizations. A discussion ensued as to what constitutes a front organization, and the suggestion was made that the "FBI list" dealing with those organizations be utilized. Freeman said to the group that speaking for his corporation he is determined to go ahead and fire Communists and fellow travelers and stand the risk of the ensuing law suits. The corporation recognizes that if all studios go ahead on this program they are laying themselves open to law suits on the ground that a conspiracy exists to blacklist certain persons, preventing them from securing employment.

Eric Johnston took the position that the industry should not employ Communists in spite of law suits, and all the men in attendance finally came to an agreement on this point. Johnston was then instructed to go down to Washington and get together with James Byrnes to work out an edict and the industry would support him in that stand he took. Frank Freeman called Johnston in Washington and told him not to issue any such ultimatum. On Friday, the 14th, when it was to have been made public, Freeman told Johnston that anything he said would be "empty words and it won't mean anything. You can't enforce it unless you have the machinery behind you." Then Freeman and Johnston discussed whether or not the studio

heads and Johnson and his executives should come to Hollywood to issue such a statement or whether it should be made in New York. It was decided that New York was the place; consequently the meeting on Monday, the 24th, was the result of this [redacted].

Johnston appreciated Freeman's views because the latter told the former that many persons had been in similar positions before and had "sawed the limb off behind them" and that unless the industry definitely agreed to certain positive steps Johnston would be doing himself and the industry a disservice in any ultimatum.

In the New York meetings a discussion ensued as to whether the heads of the various guilds should join the producers in their statement, and it was decided that the production end of the business should take its own stand and the guilds asked to approve it after it was made public. [redacted] is of the opinion that some positive declaration will come out of the meeting on Monday. This is necessary because the press throughout the country has taken the stand that the industry should rid itself of Communists and fellow travelers. [redacted] pointed out that the position of the industry is vulnerable because, in spite of the stand taken that the industry can control Communist propaganda in pictures, nevertheless, the press is bringing pressure to bear because the industry continues to employ men at high salaries who have been exposed as Communists who are in the industry for the purpose of inserting propaganda in its product; therefore Communists must be done away with.

The MPC statement which was publicized in the press, wherein the Board of Directors supported Eore Schary, was branded a lie by Ned Depinet, the MPC representative at the New York hearings. It was branded as a "complete reversal of our stand" by the men present at the meetings, and Depinet was emphatic in saying that the statement was untrue. Mendel Silberberg told [redacted] was present at this Board of Directors meeting and that no such statement was made. MPC intends to discharge Edward Dmytryk and Adrian Scott immediately if their contracts can be canceled on the violation clause, which states that any person bringing disrepute upon the studio can be discharged for this reason.

Between the cessation of the New York meetings and the ones which were held the following Monday, James Byrnes was to attempt to get information which would result in a list or formula which could be presented to the group to be used as a basis for discharging Communists and fellow travelers. This was to be comprised of front organizations which are Communist controlled and which could be used as a basis for discharging undesirables.

According to [redacted] Hollywood will have to clean its own house and cannot be guilty of leaving persons named as Communists in the industry. He is convinced that Congress wants some private group to take the initiative in discharging Communists, going through the necessary legal steps to the Supreme Court to establish the legal principles involved. He personally has committed his studio as being willing to go ahead with this program. In his private opinion, Congress is using the motion picture industry to awaken public opinion to the danger of Communism.

The hearings should be continued, [redacted] said, with what he termed "a better handling of witnesses"; it should continue to oppose Communism in the motion picture industry as well as in all industries; it should also go to work on the churches and schools. The latter point is where "the indoctrination is going on and represents the greatest danger." He estimates that Paramount Studios have received approximately one hundred letters from motion picture fans protesting the employment of Communists. He does not know the volume of mail the other studios have received on this matter, but pointed out that Paramount has no current releases which have been worked on by persons publicized as Communists. He had heard that in Chapel Hill, North Carolina, a trailer was run advertising the forthcoming attraction, "Song of Love," starring Katharine Hepburn, and she was booed from the audience, persons saying, "She is a Communist; that's one I won't see." Outside of that, [redacted] has not heard of any organized public reaction. He believes contents of individual pictures should be defended from a charge of containing propaganda, but pointed out that the picture, "So Well Remembered" in his mind is "a deliberate attempt to build up the antagonism of the masses against other classes." Each picture should be defended on its merits, but the industry should not permit the public to get the idea that it is dominated by Communists or that all pictures contain propaganda.

[redacted] is of the opinion that the stand of the Catholic Church on the picture "Forever Amber", together with the reaction of the press to the industry's continuing to employ Communists, is having the effect of negating all the public relations and good will built up by the industry with the American public; consequently a definite stand must be taken and acted upon. "Barney Balaban, President of Paramount, is unqualifiedly behind me as far as my expressions on Communists in the industry are concerned." Nick Schenk is "not nearly as strong in his expressions as Barney on this matter." Schenk offered a suggestion to the group in their New York meeting that it should include a clause in each personal service contract to the effect that if any person becomes a member of the Communist

Party his contract can be cancelled. Balaban has expressed himself to [redacted] as perfectly in accord with the Un-American Committee in its efforts, and said that the Committee should not be attacked by Hollywood personalities because of its methods. Paramount intends, if it gets the necessary approval of the State Department, to release in its newsreels "some of the facts on Russia." It is Balaban's idea to show the American people what Communism has done to the Russians in Russia and how they live there under that system. [redacted] does not feel that any difficulty will be experienced in getting the necessary approval of the State Department. In discussing Congressional hearings in general, he is of the opinion that "the Hughes hearings have sold the American public on committee inquiries."

Informant [redacted] stated that as a result of the meetings in New York, the producers appointed a committee comprised of L. B. Mayer, Dore Schary, Walter Wanger, Edward Mannix and Joe Schenk. This committee is headed by L. B. Mayer. The reason Schary and Wanger were included, according to [redacted] was at his own suggestion. He had pointed out that Eddie Mannix, [redacted] and Benjamin B. Kahane has represented the producers in labor negotiations, and that the new committee should have "new faces to make the new start."

In New York, Mayer expressed himself as being in favor of the committee and its purposes. Dore Schary made a speech to the group in New York in which he pointed out that he had received considerable unfavorable publicity as a result of his statement before the Un-American Committee, and that he wished to remind the men present that his speech had been made upon the advice of the industry. He had discussed this talk and his remarks had been approved, and the men in the meeting agreed that this was true.

Informant [redacted] feels that Schary will do a good job on the committee and that having Schary and Wanger active will eliminate any possible charges of red baiting on the part of liberals or leftists in connection with the committee's work.

James McGuinness, Executive for Metro-Goldwyn-Mayer Studios, personally regrets the fact that Schary and Wanger were included because he considers them skilled parliamentarians, and said, "They will outmaneuver the others" and as a result the committee will prove ineffectual.

[redacted] expressed himself as definitely of the opinion that the House Committee should continue its hearings and should expose Communists wherever they may be found in motion pictures, as well as in other industries.

The Producers Committee referred to above is presently meeting with representatives of the individual guilds in an effort to work out a standard policy so that the guilds will back up the producers in the latter's attempts to do something positive about Communism.

[redacted] stated that he is "floundering" as to what the next step should be in the producers' efforts to get rid of Communism. He is against the formation of an investigative agency on the part of the producers and believes it will be of great help if the Committee will continue its hearings into Communism. As to what the producers will do in ruling out and finding out who the Communists are, informant said, "I just don't know how we'll do it."

Along these lines, the informant feels it will be of great assistance if the Attorney General will publish as complete a list as possible of known Communist fronts and keep this list current. The industry then might be in a position to take action against a person if the individual had belonged to a sufficient number of these front organizations. However, the informant was most emphatic in stating he did not feel that the industry should attempt to police the situation, summarizing it by stating, "We don't want to be called a Gestapo."

He went on that it took a great deal of courage for the management of MGM to suspend Dalton Trumbo and Lester Cole because "MGM has a definite liability of about $400,000 on the unexpired terms of these contracts." Whether or not Cole and Trumbo will sue, informant did not know, but in the best of his opinion MGM has a definite liability.

Contrasted with the above, [redacted] was of the opinion that if the industry takes a positive stand concerning Communism and its expulsion there will be no more hearings. He feels that the Committee expects the industry to clean its own house, and that if it does not do so the Committee will resume hearings.

[redacted] is of the opinion that the motion picture producers should set up an "information bureau" which will exist for the sole purpose of getting data on organizations before people join, furnishing a prospectus of the various organizations, pointing out their backers and financial contributors, and the actual persons spearheading the movement. Also, persons in the industry should be required to sign a pledge or oath that they have never been, are not now, and never will be a member of the Communist Party. If the industry takes these steps and discharges known Communists, informant feels there is no further need for hearings, and while all the Communists will not have been routed out, their effectiveness will be hampered.

Informant indicated that he had been in telephonic communication with some member of the House Committee, and that the Committee was waiting to see what steps the motion picture industry would take before it resumed its hearings, if at all.

Informant continued that, due to the fact that the industry "refused to treat the sore while it was festering, preferring to wait for it to break out," the Un-American Committee has had to take action. He pointed out that his opinion as to how best to combat Communist has not been asked for and his analysis of the "information bureau" is purely a personal opinion. However, he went on that he is "very unpopular around here," and the Motion Picture Alliance is being blamed for having brought on the hearings by the Committee. Informant said that he has done his best to explain that he has "no inside pipeline to the Thomas Committee," but apparently some influential people in the industry feel that the Motion Picture Alliance goaded the Thomas Committee into acting.

Informant continued that Mendel Silberberg and Maurice Benjamin "gave the industry some poor advice, just as if they were dealing with a fine legal point before the Supreme Court." These two attorneys did not realize that they were dealing with "an aroused public opinion" in their advice given to the motion picture producers in the New York meetings.

Informant felt that a good publicity man, such as Steve Hannegan, would have done a better job than the two lawyers mentioned above. As proof of his contention that these two men gave bad advice to the producers, he pointed out that "Eric Johnston had to reverse himself three or four times. The industry should have had a publicity man and not a lawyer."

As a result of the meetings held by the producers, Eric Johnston made a statement which has received considerable publicity in the press. "'The ten men cited for contempt by the House Un-American Activities Committee have done a tremendous disservice to the motion picture industry and to the cause of democracy' Eric Johnston said tonight. 'We believe they have done a tremendous disservice to the industry which has given them so much in material rewards and opportunity to exercise their talents. Their refusal to stand up and be counted for whatever they are could only result in a confusion of the issues before the Committee, and it did.'"

In speaking of the meetings in New York, [redacted] said that during one of the recesses Sam Goldwyn told Eric Johnston that he personally intended to hire any of the Communists who were fired and pick up some good talent and then watch them closely for possible propaganda.

When the meeting resumed Johnston asked permission to address the group and gave a brilliant and bitter speech, in which he said: "Gentlemen, I don't know why you hired me. I don't need this job. You won't listen to me. You won't take my advice. You don't mean what you say, and you have no guts." From there on out Johnston criticized the fact that the group would not make and abide by a decision.

When he sat down, Sam Goldwyn stood up and said, "Eric, I feel you were talking to me." At this point Joe Schenk said, "Don't make a speech, Sam. Sit down and shut up or get out." Goldwyn sat down and the meeting proceeded.

Informant pointed out this incident as one which helped to clarify the air in the New York sessions.

Ed Gibbons, who is one of the writers of the periodical "Alert," a local anti-Communist publication, volunteered the information that from a reliable source he has learned that the motion picture producers do not have a serious intention to make a drive on the Communists. Gibbons continued that the producers are discharging the ten reluctant witnesses in order to assuage the public feeling that they were resentful of the Motion Picture Alliance and those in other organizations who are trying to dictate to the industry what its attitude should be in respect to Communists.

[redacted]Motion Picture Producers Association, advised on December 2, 1947, that the motion picture industry was very upset over the American public's reaction to the recent House Committee hearings. Their feelings, it was felt, were divided among the actual members of the association as to whether or not Communists should be exposed and "kicked out" at this time, but they were all in agreement that something must be done to avoid disaster at the box office.

More recently, since the industry executives have been having hearings in New York, and following their return to Hollywood, the dissension within the ranks is beginning to subside. Some of the Association members, particularly Y. Frank Freeman, Vice-President of Paramount Studios; and Herbert Preston, Counsel for Warner Brothers Studios, et al, are not sure that Eric Johnston exercised good judgment in selecting a former Communist as a special assistant. Specifically, informant identified this assistant as Eddie Cheyfitz. Johnston was accused of embarrassing himself and the Association before the American public when it became known that Cheyfitz had been associated with the Communist movement.

The final outcome of the matter was that Johnston admitted that he did not know too much of Cheyfitz's background at the time he was hired, that it was chiefly upon the recommendation of others.

Concerning Freeman's attitude toward Cheyfitz, the former had openly expressed his opinion in Cheyfitz's presence that "leopards never change their spots."

Informant did not prophecy the outcome of the current meetings held by the producers beyond the fact that the industry would follow through and discharge other individuals who might be accused by the House Committee of being Communists, as were the so-called "unfriendly 10." This action would be taken in spite of the anticipated legal suits which would be instituted by those discharged.

Informant expressed a wish that the Government would clarify the legal position of Communists in this country so that the proper steps could be taken to get rid of them.

Ex-Judge Stephen S. Jackson, according to informant, formerly handling juvenile matters as a Judge in New York City, was hired several months ago by the Johnston Office and has been working as an assistant to Joseph I. Breen, head of the Censorship and Production Code of the Association. Breen, it was believed, due to ill health, was going to retire and at present is on an extended leave. Jackson, who was described as a high type individual, is new to the motion picture industry but is feeling his way cautiously and should make a valuable executive in this position. Informant further described Jackson as a man who was believed to be anti-Communistic and one to take a legalistic approach to all questions. His position will deal largely with the censorship and the moral code of motion pictures presented to the Association by its members and other producers within the industry who wish to make this Association services available.

In speaking of Cheyfitz, [redacted] I.A.T.S.E., said, "I feel he is sincere. I am positive in my own mind that he is doing the right thing. I know he has helped in keeping Johnston straight."

This informant went on that Cheyfitz knows the labor picture and that he personally considers Cheyfitz to be strongly anti-Communistic. He continued that it is his intention to hire an investigator who will furnish Cheyfitz information concerning possible Communists in the motion picture industry. This will be along the lines mainly of actors, directors and

writers, and [redacted] said that "This would be an unofficial list. They (the producers) would then quietly attempt to weed out Communists as their options came up, with no publicity."

Informant is of the opinion that the producers will have to do something definite concerning Communists employed in the industry. Informant said, "I think they are going to do something; the box office is forcing them. That's one language they can understand; even Sam Goldwyn can understand it."

Cecil B. DeMille, Motion Picture Producer, attended a meeting of the Motion Picture Producers Association on December 5, 1947. This meeting was called for the purpose of acquainting the individual guilds with the action of the producers concerning Communism in motion pictures and what they intended to do about it. Also, the producers presented to the representatives of the guilds their thinking concerning the employment of Communists in the industry. This was the pipeline through which the local guilds would be brought up to date on the actual mechanics of the working arrangement to be entered into by the production end of the motion picture industry concerning Communism.

At this meetings, Walter Wanger took the floor and attacked the Thomas Committee (it will be recalled that Wanger is a member of the Producers Committee to enforce its demands regarding the expulsion of Communists). Wanger when making his speech referred to above was interrupted from the floor by Cecil B. DeMille, who stated he did not feel that this meeting was the proper place for an individual to attack the Congress of the United States. DeMille told Wanger publicly that if the latter felt that the Committee should be criticized he should go to Washington and make the complaints to Congress. Cecil B. DeMille continued that he personally felt that Mr. Thomas would be very glad to have the benefits of Wanger's observations, but that a meeting such as this was no place for an individual to castigate the Congress of the United States.

Informant said that Wanger made "one very good comment" as far as Communism was concerned, saying that it should be thrown out of the motion picture industry, but he also engaged in the debate with DeMille referred to above, so the informant does not know where Wanger actually stands concerning Communism.

Informant went on that after DeMille had taken issue with Wanger, as pointed out above, L. B. Mayer stood up and said, "For the first time in my life I am forced to disagree with my old friend, Cecil DeMille." Mayer then went on in the meeting saying, "If you could have seen how they

"treated me, Cecil," speaking of the Un-American Committee. Mayer went on to defend to some extent Wanger's criticism of the Un-American Committee and its methods of [illegible]. In any event, the informant said that George Stevens, who had a couple of drinks before the meeting, finally succeeded in maneuvering L. B. Mayer into making a statement concerning the reason behind the producers' action to eliminate Communists from the Industry. Stevens asked, "Are you taking this action for economic reasons or for patriotism?" Mayer replied that the action was taken for economic reasons.

This remark of Mayer's caused consternation, and the Directors Guild, which had taken a positive stand the night before, felt that much of the good which the Producers Committee could hope to do was automatically nullified by Mayer's statement.

The unions present at this meeting were: Screen Directors Guild, Screen Actors Guild, and Screen Writers Guild. After recess was declared these organizations broke up into separate units to discuss the matter of cooperating with the producers and eliminating Communists. A certain member of the Actors Guild passed a note to the informant on which he had written, "What now?".

Walter Wanger took the floor immediately after Mayer's statement referred to above, and said that economic and patriotic reasons were one and the same; that American motion pictures are the emissaries of the American way of life, and that if they are not good and the box office does not reflect approval of the pictures they naturally will not be successful and will not be sent abroad. Thus, the American message would not be seen by the people whom it should reach.

However, in the opinion of [redacted] Wanger's apology was too late. The damage had been done."

Both Eddie Mannix and Henry Ginsberg attempted to follow up Wanger's talk and take the sting out of what Mayer had said, but, in the opinion of the informant and other members of the Directors Guild with whom he discussed the matter, nothing could ever be done to erase the impression L. B. Mayer created.

The entire purpose of this meeting was a desire on the part of the producers to be sure that the Guilds would support their position in expelling Communists. In the course of the discussions, Joe Schenk made the remark from the floor, "I don't hate them like Cecil DeMille hates them, but I don't like Communists." Informant said that DeMille immediately got

to his feet and challenged Schenk's statement, saying that it was impossible not to adopt a positive stand; that it simply boiled down to whether or not a man was for America or against it, and that there is no middle ground.

As a result of this meeting it was agreed to form a Committee, each guild to be represented by two members who would report back to their own guild the joint actions taken by the group. In this manner each guild would be kept informed at all times as to steps taken by the producers in controlling Communism and expelling its adherents.

In speaking of the meeting referred to above, wherein the producers met with representatives of their various guilds, [redacted] furnished the following report which had been drawn up by an informant who attended the meeting:

"I was appalled at the lack of honest attempt to get rid of the Communists. Felt it opened everyone's eyes to the producers' attitude, so short sighted. Actors' group had been in the mood to take it on the chin if need be for a while until the Guild had been cleaned up—but with the producers' liberal stand, everything the right group on the Actors's Board had accomplished has been undone. There is a strong leftist group on the Actors' Board so the other side has full representation at every meeting, to keep them under control—they openly say they are out to create chaos and hinder everyone—They have no particular quarrel with the others on the Board—their job is to object and keep any action from being taken.

"Dore Shary has not turned over a new leave; he is in bad with the bankers and directors of RKO and is trying to pacify them and yet keep faith with his liberals—believe Shary would re-employ the men in a minute if he could do so. Big relief on everyone's part when DeMille straightened out what McCarey wanted to say. Big lesson to learn from his method; Don't argue but listen and then get up and clearly make your stand. I felt the whole meeting last night would have dissolved into the producers' hands if DeMille hadn't been there.

"Wanger came out more in the open than usual last night. He is a bad one.

"Before DeMille arrived Wanger and the crowd were tearing at the Thomas Committee.

"I think Mayer as Chairman for the producers a very bad choice—no one to balance his actions. Can't the Johnston office put some better men on the committee. They had to do it in the Actors' Guild to overbalance leftists.

"Harry Cohn could not go last night and asked later how it went. He was told that 'our hero, Mr. DeMille' came in at the crucial moment. Cohn said, 'He always does, C. B. always crashes through when you need him.'

"A distinct feeling of the leftists feeling they were not as whipped as they thought they were the night before by both the Directors' and Actors' Guild."

On January 2, 1948, [redacted] in speaking of the lack of action on the part of the Producers in doing anything about Communism said, "If they wanted to do something they could." He further stated that he felt no action would be taken until Eric Johnston got here on January 7, 1948. The purpose of Johnston's trip is to follow through on the action taken in New York when the Producers stated they would not employ Communists. Informant is of the opinion that the men formulating the policies have "No depths of sincerity" in their effort to really do something about Communists. Informant did say, however, that Warner Brothers "are attempting to do something in their flamboyant way" as far as getting rid of Communists is concerned, but he was personally discouraged because of the fact that John Cromwell, a director, had been signed to a contract at RKO.

Informant personally called Eric Johnston and told him of RKO's action in employing Cromwell, stating that he considered it a gross error and that it caused him to question the sincerity of the management at RKO. Johnston had not heard of this action and promised to look into it.

Informant is personally doubtful that any action will be taken unless it is forced on the industry by the un-American Affairs Committee. He said "much as I hate to see it, they must continue in this industry until they have turned up all of them." This will result in box-office pressure which will in turn force the heads of the studios to take definite action. Until that time, nothing will be done. Informant continued that Joe Schenck and Darryl Zanuck are not worried in the least about Communism in the industry. Informant reiterated on several occasions his sincere belief and hope that the Thomas Committee would continue its hearings and continue to keep the American public aroused even though this meant that the motion picture industry would be the "whipping boy" in the process of exposing Communism in the United States.

This informant continued that the major producers are requested by certain attorneys who meet regularly to discuss basic broad problems

affecting the motion picture industry particularly those which have some legal aspect. RKO and Columbia are represented by Mendel Silberberg. Republic, MGM, Sam Goldwyn and Universal studios are all represented by the firm Loeb and Loeb, whose man Maurice Benjamin handles studios exclusively. Warner Brothers are represented by Herb Preston of the firm Preston Files, while 20th Century-Fox is represented by Al Wright. Consequently Silberberg, Benjamin, Preston, and Wright act as a legal coordinating committee for the major producers. They meet regularly to handle the problems of the industry.

[redacted] Executive, MGM, in discussing Silberberg states that the man wields a tremendous influence among the producers and further that Silberberg does not seem too concerned about Communism in the industry.

Informant went on that recently when the American Legion desired to award Americanization Medals to the "willing" witnesses who went to Washington, Silberberg attempted to dissuade the Legion from making the awards.

[redacted] said practically the same thing in discussing the Lawyer's Committee and its influence on the producers themselves saying that the lack of a positive approach to Communism on Silverberg's part hampers the Informants efforts to get something definite done within the industry. He stated emphatically that Silberberg is not a Communist nor is he in sympathy with it but rather seems to feel that the problem should be left alone and not brought into the open with its attendant controversies.

[redacted] continued saying that he personally is of the opinion that the actions of Silberberg are influenced somewhat because of the fact that the latter is Jewish. Informant said "you just can't get away from the Jewish question. In my opinion 90% of the Jewish people are not actively fighting Communism." He said that Barney Balaban, President of Paramount, is an outstanding exception to the above in that Balaban is actively and vigorously fighting Communism within the industry making no compliances or equivocations in any conferences held to deal with Communism.

Continuing, [redacted] said that in his opinion "Gentlemen's Agreement" and "Crossfire," two current motion pictures dealing with the problem of anti-Semitism, "won't do well in the small towns." John Balaban who heads the Paramount circuit in Chicago, Illinois reported that 80% of the patrons viewing these films in the Paramount theatres in Chicago are Jewish and Balaban said that they are (the pictures) "reacting unfavorably to the Jews."

One of the basic problems affecting the picture industry today is the British tax and in discussing it [redacted] said that there are

two reasons for a desire on the part of the British Government to keep American films out of the English market. The first one is the fact that the country is on an austerity program at the present time and the government does not want to show American films with the luxurious standard of living generally portrayed therein to the British people at the present time. In the second place, Sir Staford Cripps, whom the informant characterized as "far to the left," wants to keep American films out of the British market for political reasons. This will enable the British film industry to make its own pictures inserting Communist propaganda in these pictures.

Informant said that naturally the English-speaking film reaches the greatest audience and that the Communists within the British film industry are hopeful of substituting their productions with the attendant messages and propaganda over the American productions. To substantiate this line of reasoning, [redacted] said that MGM had offered to leave the profits from its films in England, transferring its major production efforts to that country and paying the production costs out of blocked British funds while releasing finished films in the United States. This was turned down by the British government although it would naturally have resulted in large payrolls for production personnel among the British people themselves. This leads the informant to believe that the political factor is largely the cause of the ban on American films in Britain.

[redacted] has reversed his position since his prior report in this case stating now that "the hearings in Washington must continue" if the motion picture industry is to rid itself of Communists. He is convinced at this point that no further positive action will be taken by the producers in combating Communism.

[redacted] said that Eric Johnston is presently in Los Angeles and that through his efforts the producers are attempting to form a committee made up of themselves and the talent and craft guilds which will function to handle problems affecting the industry other than labor. This committee is in the formative stage and will be a labor management group which will deal, among other things, with Communism in the industry. As an example of one problem this committee will discuss is the producers and suits in excess of three million dollars facing them brought by the discharged Communists. This is a small portion of the total sum which is over one hundred million dollars presently pending in suits against the producers. This informant is personally very discouraged about the lack of action taken by the Committee selected to combat Communism. He said, "Mayer won't do anything more, they seem to feel that now their job is done since the five have been discharged."

VIII. NEW YORK RAMIFICATIONS OF THE MOTION PICTURE INDUSTRY (October 2, 1947 to February 5, 1948)

Production and Finance

[redacted] William Morris Agency, a large actors agency, states that the ownership of the studios is centered in New York. All studios of any major importance maintain New York offices where financing arrangements are handled. Also the distribution of the finished production is handled from New York City with branch offices maintained in larger cities throughout the country. In his opinion, the main influence that New York could have upon production, which is centered entirely in Hollywood, would be in giving decisions concerning large expenditures. For example, he pointed out that if MGM contemplated the erection of a set costing $50,000 to $100,000.00, L. B. Mayer might contact New York officials of MGM to get their reaction to this single item. Otherwise, New York would not volunteer or inject itself into the actual production of a picture. New York might be consulted in the purchase of a play or book, the price of which would require consultation with the heads of the corporation, but generally speaking, other than these decisions affecting broad policies, the New York offices do not have any influence on the production of any picture. [redacted] said that "normally, they go along with production."

On November 12, 1947 [redacted] California, furnished the following information:

[redacted] Wall Street, New York City. All legal matters dealing with the financing of motion pictures by various Hollywood independent producers. Particular emphasis is placed on loan agreements between these independent producers and the above trust company by [redacted] This being primarily his responsibility.

It was learned that among the [redacted] clientele in this case there were such well known independent producers as Hunt Stromberg, James Cagney, David Selznick, et al.

[redacted] who described himself as a former Assistant United States Attorney [redacted] during the late twenties, said he was alert to Communist tactics but had not encountered any attempts by any of his clients or others

to inject or attempt to inject any Communistic influence in their financial dealings. A review of the scripts involved is a part of [redacted] job, although his purpose for reviewing scripts is primarily legal, and the final approval is had by the New York Office of the [redacted] In making the above statement [redacted] took into consideration the indirect approaches and methods of influence utilized by Communist groups and front organizations. He felt that so far as his knowledge was concerned, Communist influence had not been felt in the financial end of the motion picture productions handled by the [redacted] could not state definitely whether or not [redacted] financed any stage plays in the New York area or not. It was his off-hand opinion that they did not. Informant has agreed to be more alert in the future and will advise this office of anything which comes to his attention which might have a bearing on the subject matter heretofore discussed.

[redacted] upon November 7, 1947 and November 8, 1947 advised as follows:

[redacted] remarked that he had recently testified before the House Un-American Activities Committee hearing in Washington, D. C. concerning Communist infiltration in certain motion pictures. He also related he had furnished information to the California State Committee on Un-American Activities headed by Senator Jack Tenney. [redacted] said that he had recently been fired by [redacted] for what he believed was not conforming to the Communist Party line. He said that the reason given him for being fired by [redacted] publisher of [redacted] was not in so many words that he was not following the line, but the letter terminating his employment made it very plain that [redacted] works might again be acceptable if he changed his writing tactics.

One of the articles published by [redacted] which apparently was not approved by the publisher was entitled [redacted] which dealt with Communist influence in several motion pictures.

[redacted] recently did an article on Cecil B. DeMille, well known motion picture producer, which was published in [redacted] His most recent article submitted to [redacted] dealt with a review of Charlie Chaplin's current picture "Monsieur Verdoux", but it was rejected. [redacted] was critical of Chaplin and his Communistic leanings in this review and he believes the submission of this material to [redacted] hastened termination of his contract with them, as he was fired shortly afterwards and approximately a week before he testified in Washington, D. C. before the House Committee.

[redacted] said that he had done considerable research on the Communist influence [redacted] the New York theatrical set-up and had touched upon this subject in [redacted] in Washington, D. C. [redacted] made available in the Los Angeles office certain material dealing with these reviews which will be made available to the Bureau and New York Office in report form.

[redacted] said that he had on one occasion received some definite information that the publishers of [redacted] were favorable to the Communist Party cause. This evidence was in the form of a letter sent to him by the editor of [redacted] in which it was suggested that [redacted] write an article criticizing the release of the old picture "The Birth of a Nation," produced by D. W. Griffith, which dealt with the rise of the Klu Klux Klan in the South following the American Civil War. It was mentioned in this letter that the request for criticism of this picture had come direct from the editor of the Daily Worker in New York City.

Concerning Communist influence in the financing and producing of motion pictures, [redacted] felt that there had been no direct approach by the Communists themselves on their fronts into the field of financing pictures. He did feel, however, that the approach, although indirect, had been very effective in the following manner: During the past fifteen years the Communists laid the groundwork in the theatrical and literary fields [illegible] certain themes of Communism very popular; that is, the discrediting and breaking down of our American system and principles which were asserted frequently in a humorous and very entertaining manner. These novels and plays were then produced on Broadway, in most instances by individuals, some of whom were no doubt favorable to the Communist cause. After these plays became successful, and in many instances they did, the motion picture companies purchased them and subsequently produced them. Frequently the motion picture productions of these plays were financed by the large financial institutes of New York City and Los Angeles. Thus, these capitalistic institutes actually indirectly financed productions which were designed, in part at least, to further the Communist cause.

[redacted] said that aside from the outright Communistic producers like Adrian Scott, et al, there were a number of motion picture producers who, though circumspect in their advocation of Communism, would give them aid and comfort, and produced pictures which, in his opinion, contained an indirect Communist message or attempted to belittle the present form of government in this country. He mentioned specifically as examples of this type of producer Jerry Wald and Vincent Sherman on the Warner Bros. lot, although he knew of no New York connections which the motion picture industry had in this latter respect.

Talent

[redacted] identified in the previous section, said that the real tie-in between New York and Hollywood was very evident in the field of talent. For the purposes of discussion, [redacted] said talent included actors, actresses, script writers, directors, readers, and agencies dealing with same. The New York City field in all of the above, according to Informant, was completely sewed up and controlled by Communistic groups and had been for a number of years. The set-up starts with the Communistic writer who publishes either a novel or writes a script for a play. The readers, who have been infiltrated by Communists, make recommendations of plays or scripts, which are always favorable to their cause, which in turn are produced.

The Communists have controlled the young actors, actresses and directors in New York for a number of years by controlling the talent schools which sprung up during the WPA days and, ironically, were financed by taxpayers money. These plays, as mentioned before, become successful and are reproduced in Hollywood as pictures.

The actors, actresses, and directors, after they have been groomed in the local theatrical field where they are possibly subjected to and bombarded with Communism, are then moved through the various talent agencies, also Communist infiltrated, to the Hollywood scene where they further carry on for the cause of Communism at every opportunity, particularly furnishing financial aid through the various front organizations.

It was pointed out by [redacted] that a very large percentage of the young players, writers, and directors have graduated from this New York "set-up" and are either Communists for all practical purposes or actually are card-carrying members. Proof of the latter, [redacted] said, was lacking so far as personal knowledge was concerned.

Specific examples of graduates of the New York school were Larry Parks, actor, and Sam Wanamaker, Director and actor.

Approximately a year ago the Communist group in New York decided that Hollywood should be a closed shop for Communism and sent two individuals to Los Angeles for the purpose of making it a closed shop. Persons selected to carry out this phase were Moss Hart and Robert Sherwood. These individuals were believed to have both went out of the Communist Party but were probably selected for this purpose because of that very reason, therefore, lending an air of respectability to their endeavor. About the time Hart and Sherwood arrived, certain Congressional and local inquiries were being made regarding

Communist infiltration in motion pictures which resulted in their sudden withdrawal [redacted] and postponement of this proposed phase of their activity. [redacted] was unable to supply details of their plan but said in general it [redacted] to be patterned after the system used in New York by the Communists and to a more or less minor degree in Hollywood.

It should be noted that the Daily Variety issue of November 12, 1947, under a New York dateline of November 11, 1947, disclosed that Moss Hart had recently been elected as President of the Dramatist Guild.

The talent agencies were definitely being used as a link in this Communist conspiracy. [redacted] said that William Morris, Jr., Head of the William Morris Agency in New York, was a "cocktail pink" and hired individuals who were either Communists or furthered their cause. A person specifically mentioned was John Weber, assigned to the Beverly Hills Office of the William Morris Agency, who was sent out to Hollywood for the specific purpose of channeling talent into the motion picture fields who were either Communists or favorable to their cause. Weber's true name was believed to be Isador Weinstein.

[redacted] believes that all of the large agencies dealing in talent in New York City and Hollywood have been so infiltrated that it appears much easier for a person with Communistic leanings to obtain contracts within the theatrical or motion picture industry than a person of non-Communistic leaning. [redacted] was unable to furnish the names of specific individuals but felt that a little inquiry would establish his belief as fact.

The reviewing and critic field has not been overlooked by the Communists. It is very important that plays and pictures showing the Communist cause receive favorable comments. Critics of Communism have not lasted very long. [redacted] gave as a concrete example, himself.

[redacted] mentioned specifically one Irving Hoffman, columnist-type of critic who has given various plays and pictures which [redacted] felt had been influenced by Communists, a good "send off." Hoffman was described as a member of the Progressive Citizens of America and was undoubtedly well known in the New York area. Hoffman writes a column which is published in the Hollywood reporter entitled "The Tales of Hoffman." In this column, Communists, Communist-influenced plays, pictures and artists, both actors and musicians, are frequently plugged. Hoffman allegedly showed his true colors recently when he upheld the Communist attack on the House Un-American Activities Committee hearing in Washington, D. C.

Regarding screen magazines or so-called fan magazines, [redacted] said there was not too much evidence of Communist influence; that these magazines deal largely with the various personalities and biographies of various artists in the motion pictures industry, and among writers these magazines are classified "pulp" magazines. According to Informant, Photoplay Magazine occasionally runs an editorial which sometimes touches on, and is favorable to Communism. Communists have, however, made a more definite attempt to influence the readers of the so-called "Slicks" Magazines such as Saturday Evening Post, Collier's, Ladies' Home Journal, Esquire, etc.

In discussing the recruiting of new talent in the motion picture industry, [redacted] pointed out that "a talented person can come to Hollywood more easily from New York than from Los Angeles. Talent in Hollywood is held cheaply and lightly." He went on to say that the Group Theatre in New York is a recruiting ground for talent and said that Harold Clurman and John Garfield both originated from this source.

In discussing the purchase of plays and stories for possible production, [redacted] said that large agencies such as his cover the field as far as is humanly possible of all new magazine stories, books, and plays which might lend themselves to motion picture production. He said that in his opinion some of the things Clifford Odets has done "would fall flat on its face" if anyone attempted to make it into a picture because it has no commercial value. The box office regulates what is purchased for production and any material which is tainted too strongly with propaganda would not be made into a picture in spite of any success it might have had on the New York stage.

[redacted] the IATSE, is of the opinion that "thousands of very talented people never rose to stardom or prominence in motion pictures because they didn't have the proper view point," --speaking of Communist sympathies. In his opinion the process by which young actors and actresses are indoctrinated in New York with Communism would be extremely interesting. He went on to say that young talented persons in the New York area are influenced by such persons as Frederic March, who prefers to spend his time on the stage in New York rather than in Hollywood in motion pictures. A person like March carries a great deal of influence and weight, as the programs and philosophies persons such as he expound cannot help but influence young minds, according to [redacted] that [redacted] characterized as "those theatre movements in New York which have big names" are able to influence young talent and many of them are indoctrinated there. As an example of this type of person he pointed out Gene Kelly, Gregory Peck, John Garfield, and Howard DaSilva. [redacted] went on to say that in his opinion DaSilva is an

organiser for the Communist Party. In his opinion the atmosphere of a picture or play is set by the star and thus young people who desire to get ahead and who are easily influenced, become sympathetic to the thinking of the person they admire and respect.

Along these lines it is observed in the recent hearing held in Washington, D. C. that "none of the younger actors or actresses are fighting Communism. Those who were, with the exception of Ronald Reagan, are people who ten years from now will not be in pictures." He said that while this does not mean that all or even a majority of the younger talent in Hollywood is in sympathy with Communism, nevertheless the control exerted by Communists and fellow travelers is so intense that these people do not dare to take a stand for fear it will hurt their career, whereas others like Robert Montgomery and Robert Taylor are so well established that their careers cannot be injured or hampered by others.

[redacted] expressed himself as extremely concerned and worried over this fact and went on to say that from sources of his own, which he deems reliable, he has ascertained that Gene Kelly is a member of the Party and has a card. Kelly is an example of a young actor who is on his way up. MGM is raising him to stardom and has at least one unreleased major picture featuring Kelly in its inventory.

Continuing, [redacted] said that those people in New York who are active in the theater movement and are Communists "have the ability to make stars. They start an organized movement to get behind their own people." Another contributing factor [redacted] called the "racial angle". He said that a considerable amount of influential persons are of Jewish extraction and they will occasionally promote a person of the same race, thus facilitating that individuals rights in the theater and subsequently in Hollywood.

As an example of a young actor who has been through the New York-to-Hollywood process, [redacted] pointed to the career of Hume Cronyn who came from New York and is now active in the Actors Laboratory. This organization, which [redacted] considers to be Communist dominated, trains young persons for the motion picture industry in Hollywood.

[redacted] summarized his view point by saying, "You will have to stop the indoctrination of young actors and writers--they are show business."

[redacted] who presently resides in Hollywood, was a member of the Young Communist League in New York and a young stage actress there. She said that her experience in New York began in the year 1936 through 1942. As a young

actress she aligned herself with the Neighborhood Playhouse and the New Theatre League. Each dramatic school in New York had a cell of the Young Communist League which operated through the American League Against War and Fascism. She recalled that Yasel Liebmann was a paid party organizer and he has since adopted the name Paul Mann.

[redacted] traced her own experiences saying that in the summer of 1935 she got a job in Dream Mansions, which was a theater group operating what is spoken of in the New York area as the "Borscht Circuit". The group operated out of a sort of summer camp and a person named Martin Sloan led a movement among the actors and actresses to go on strike so that the waiters employed at the camp could be unionized. The camp management took the position that if the waiters could be unionized they would hire regular union waiters, thus throwing these college boys, who were employed only for the summer, out of a job. All the young actors and actresses in the group became intensely emotional over this proposed discharge of these boys. Secret meetings were held at a cabin in the woods with a sentry posted outside thus appealing to the dramatic sense of the young actors and actresses and serving in this manner to indoctrinate many of them with Communistic doctrines. Through Sloan she got into the Neighborhood Playhouse on a scholarship which was arranged by Morris Carnovsky. From there she went to the Group Theatre. It was here she met John Garfield alias Jules Garfield. While at the Playhouse she became a member of the Young Communist League. She recalled that on one instance members of the Playhouse decided to march in a May Day Parade in New York and it set off an intense dispute, which finally resulted in a splinter faction seizing the banner of the group and marching in the parade. It subsequently developed that Eddie O'Brien led a group which tore the banner down. All this was pointed out by the Informant as a method in which the dramatic sense of the young people was played upon and how they became in sympathy with the Communist aims.

In speaking of Mrs. John Garfield, Informant said that she has known Roberta Garfield intimately for years and, in her opinion, Mrs. Garfield "is the power behind John," so far as Communism is concerned.

In various meetings held for the young people it was her observation that the views of the actors attended but their wishes seldom did.

Martin Sloan was a close friend of the Garfields who went insane and finally killed himself because of Communist influence. Informant recalled that Sloan was a talented puppeteer and was going to Russia to appear there. He

had his passport and necessary clearances when, on the point of leaving, a ruling came from Russia saying he would not be permitted to leave. This was due to the fact that some of his puppets portrayed Bill Robinson, a negro, and Sloan was accused of chauvinism. Because of this he went insane and later killed himself, presumably because of the fact that he could have committed such an offense.

The young actors held meetings twice a week, one, having to do with dialectics and planning, and one for rehearsals.

All the Young Communist League members were impressed with the fact that they must be perfect in their lines, since a Communist must be looked up to and thus they were rigidly rehearsed and given excellent schooling in the matter of dramatics.

Along these lines, Informant pointed out that Howard DaSilva, referred to above, visited the Pine Brook, Connecticut summer camp of the Group Theatre, and at that time DaSilva was a paid organizer in the New Theatre League in Chicago. In the Informant's opinion, one reason why people in the theater become Communists and fellow travelers is due to the fact that Russia has such people on the state payroll offering them security. This appeals strongly to people in the acting profession and consequently the party organization, as far as the theater is concerned, parallels the Russian set-up. Many of the young people are opportunitsts and they follow the lead as it is set down by people they respect and admire and hope to use in furthering their careers.

Following the Russian pattern the New Theatre League was formed to establish theatre units in every major city in the United States. This is patterned on the National Theatre as it exists in Russia, and Howard DaSilva represented the Chicago effort along these lines.

In the Informant's time, many young people joined the American Peace Mobilization in order to keep out of war. The draft was coming up and many actors were terrified of the prospects of having to serve in the armed forces.

Informant recalled that Art Smith was "political mentor" of the group and when any of them had any questions or any doubts arose in their minds they were told to "talk if over with Art Smith". Smith explained all their questions and indoctrinated them with Communism.

There was a group called the Theatre Collectives which was established for young fellow travellers and they graduated into the Theatre of Action, which was for Communist Party members only. An intensive screening process took place before a person was inducted into the Theatre of Action. They

were told that once they made the grade they would have financial security and the Party would give them support.

The Actors Laboratory in Hollywood has many members on its staff from the Neighborhood Playhouse in New York. Informant considers it vicious that the Actors Laboratory has qualified itself with the Veterans Administration and is securing funds from GIs while they attend this school and become indoctrinated with Communism. Which of the New York theatre groups are so qualified, the Informant did not know.

Informant continually pointed out that the young people are opportunists and many found their way from the Theatre Collectives into the Theatre of Action, thus becoming Communist Party members while endeavoring to further their own careers.

Informant's teacher at the Neighborhood Playhouse was Mary Torscia, who introduced the Informant to Liebmann, mentioned above. Informant recalled that another group, the Theatre Union, was closely associated with the efforts to recruit the Abraham Lincoln Brigade and the union existed mainly to provide dramatic skits for Madison Square Garden rallys. Another school of the same type was the New Theatre League school which existed mainly to send actors out to put on skits before union groups. Two products of this school are Constance Dowling and Elia Kazan aka Gadge Kazan. Another product of this school was Shephard Traube who is now employed at RKO Studios in Hollywood. He is a writer and a producer and did "Angel Street." Informant did not know the identity of the actual persons who, in New York and Hollywood, developed, promoted, and raised to stardom those persons who, as youngsters, were taken through the various steps finally becoming full-fledged Communists. She gave as an example, Joe Pevney who was a director in the New Theatre League School and is now prominent in motion pictures as an actor.

Informant recalled that Richard (Nick) Conte was a waiter in one of their summer camps who later became an actor. His mentor was Sanford Meisner who induced Pevney to cast Conte in a part in a New York production. [redacted] finally becoming prominent through the latters efforts and is now in Hollywood receiving prominent parts in pictures.

Informant said that the recent statement of Frances Farmer's Mother to the Press to the effect that Frances Farmer was morally ruined by Communists is true. Informant stated she knew Frances and her husband Leif Erickson intimately and they were "clean American kids when they came to New York," and Frances' moral decline was directly attributable to the influence of Communists in control of the theatre projects in New York.

In speaking of morals, Informant was emphatic in saying that a Communist must lead a moral life as far as homo-sexuality is concerned and that no trace of homo-sexuality should exist or a person would not be taken into the Party.

Sanford Meisner, mentioned above, was extremely disappointed because he could not get into the Party, and it was for this reason that he was refused.

The example of Hume Cronyn was cited. He is of a very wealthy New England family and in his effort to get to the top in New York and in Hollywood he associated with Communists and while the Informant is not of the opinion that he is a party member, he has had to be active with these persons and is now one of the most prominent persons in the Actors Laboratory in Hollywood.

Persons from New York who are active in bringing these young persons into the Hollywood scene are Robert Rossen, Dore Schary and Mike Blankfort. The first is a writer and director; the second is the head of RKO Studios; and Blankfort is a writer.

Informant listed the following persons as those who have been through the mill in New York and are now active in Hollywood: Francis Cheney (wife of Ring Lardner, Jr.); Janet Deutchman; Devoe Seron; Robert Rossen; Morris Carnovsky (active in the Theatre Arts Committee, which is a Communist front); Mary Tarcai; Roman Bohen; Art Smith; Howard DaSilva; Harold Clerman (Brought out from New York under contract to Columbia Studios as a "producer learning the business"); Mike Gordon; Vincent Sherman; Paul Douglas; Betty Garrett (went through the same summer camps with Informant; wife of Larry Parks.); Sam Levine; David Pressman; Norman Corwin; Gene Kelly; Betsy Blair.

Informant is of the opinion that much valuable information could be gained by analyzing the political maneuvering in New York at the time the Actors Equity passed a resolution effecting Junior Equity as a result of which the latter organization was dissolved. Informant stated the purpose behind the formation of Junior Equity was to indoctrinate young theatrical people with communist ideology so that when these people later entered Senior Equity, upon furthering their careers, the Party organization would have reliable people within the Equity organization and could conceivably gain control of it.

Informant went on to say that many of these persons are sending their children to the Progressive School in Hollywood. She continued "that all of the Communists have their children going to this school."

Informant's former husband, [redacted] is now married to [redacted] who is a successful writer at MGM Studios and a member of the Communist Party. Through her influence, [redacted] has secured a contract at MGM as a writer.

One of the individuals in New York who sponsors and trains young Communists is Helen Tamiris whom Informant described as "one of the foremost choreographers of Broadway and a Communist Party member."

Labor

[redacted] states that "not more than one per cent of the pictures are made in New York" and he went so far as to say that in his opinion the industry "doesn't average one picture a year in New York." Some location shots and background material is obtained there but from a standpoint of possible infiltration of motion picture labor in New York, Informant considers it negligible. He did point out, however, that the motion picture projectionist local does have some Communists in its membership but they are not in control. The reason why the Communists will never dominate the projectionists throughout the country is due to the fact that the balance of power is in the smaller groups made up of individuals living throughout the United States; secondly, the turnover is small and the Communists "Can't get their men in."

The strike presently under way in Hollywood on the part of the conference of studio unions is the culmination of a direct Communist campaign to get control of the industry in Hollywood via the labor route. The Informant said that had the CSU been able to accomplish its aims by taking over the film technicians it would have controlled the industry indirectly through this one union, since no pictures can be made or negatives developed without the work of this local.

He pointed out that the Rickenbacker picture was declared by the CSU to be undesirable because Rickenbacker was "unfriendly to labor" and the CSU passed a resolution that none of its members would work on the production of this picture. However, after Eddie Rickenbacker visited Russia and came back to this county with laudatory remarks concerning the Russian soldier the ban was withdrawn and CSU members completed the work on the picture. This is an example of how labor could control the production of a picture if Communists had the power in the local unions. Their leaders would simply declare a certain picture which they did not like as "unfriendly to labor", thus exercising an indirect but nevertheless thorough censorship on what could be produced in Hollywood.

Publications

[redacted] is of the opinion that certain critics in New York are Communists and through their efforts certain plays are built up to where

their purchase by Hollywood studios becomes possible.

[redacted] states that "before the war the Communists dominated literary, stage and motion picture reputations" through the efforts of certain New York critics who are Communists or fellow travelers. In his opinion, Howard Barnes of the New York Tribune, and James Agee who reviews pictures for the Nation Magazine and formerly for Time Magazine, are Communists. A young actor or writer had to be acceptable to Communist-dominated groups among critic circles in order to get favorable press notices. A writer, on the way up, must have favorable notices and since more money is to be made in Hollywood than in New York in the writing game, the Informant used this as an example to show how a young writer must please certain critics in order to build himself a reputation.

[redacted] was speaking of New York before the war because of his personal experiences there at that time, but he added in summarizing it that "a writer in New York has to be accepted by the Communists. They get control of a literary clique and use sarcasm and the smear method in reviewing certain writers. In order to acquire a literary background in New York a person must have a political philosphy which is acceptable to these Communist-dominated groups of critics."

The possibility that certain screen or fan magazines might be a means of Communist influence on the motion picture industry was given consideration. [redacted] an independent publicist in Hollywood, stated that most of the prominent motion picture fan magazines are published in New York. She listed them as follows:

Modern Screen (published by Dell Publications)

Silver Screen(
Screenland (published by Paul Hunter Publications)

Movies (
Movie Stars Parade(Published by Ideal Publications.)
Movie Life (

Motion Pictures (Published by Fawcett Publications)

Screen Guide (
Movie Land (Published by Annenberg Publications)
Photoplay (Published by McFadden Publications)

The Informant is of the opinion that there is little Communist propaganda in the fan magazine field. Most of the publications contain personality stories having to do with the lives of motion picture people. The publications very seldom knock a picture or say anything derogatory about Hollywood because they want the Studio advertising, which naturally would not be placed in the publications if they made unfavorable comments.

The preceding data outlined above under the caption New York Ramifications of the Motion Picture Industry have been outlined from information available which was obtained from confidential sources in the motion picture industry in Hollywood. These ramifications have been referred to the New York Office with instructions to fully develop information concerning the Communist activities in this field.

Professional Progressive Theatre

On October 30, 1947, a memorandum on a Professional Progressive Theatre was obtained from the trash [redacted] of a building which houses the National Headquarters of the Communist Party and other Communist-controlled organizations. The contents of this memorandum are being set out as follows.

"An essential part of the drive toward fascism in this country is the well organized attack on all progressive ideas in the field of culture. Specifically in the theatre, producers, prominent actors and even prospective backers are being warned against plays with basic democratic themes. Reaction is alert to every means of keeping the middle class confused and divided. The assault is moving swiftly and can no longer be relagated to a minor problem of the theatre workers alone. A counter-offensive must be launched without delay or the entire Broadway theatre will become an anti-democratic, anti-working class weapon in the hands of the Catholic hierarchy, the reactionary Justice Department, the Un-American Activities Committee and all the organized forces of monopoly capitalism.

"The difficulties for such an offensive are obvious but it would be a grave error to underestimate our great potential strength. The Success of the few progressive plays which have been produced on Broadway recently indicates a great potential audience seeking ideological clarification and emotional stimulation against the threats to freedom and peace. There is good, healthy protest in this audience. It needs more plays immediately and it needs organization.

"We propose as a beginning move in this direction the creation of a professional, progressive theatre along the following lines:

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"1. A simple unit operated by a production staff having the usual functions of a Broadway production organization: A producer, an assistant with special aptitude in play reading, a business manager with qualifications in financing, and an audience organizer with union and organizational experience. Additions would be engaged as the need arises with each production. This staff is selected by a theatre committee of the cultural commission after consideration of the best technically and politically developed people available. They will be directly under the jurisdiction of the cultural commission.

"2. The plays selected by the staff will be passed upon by the Theatre committee for their political content. It will be the joint problem of the staff and the Committee to find progressive plays with ideas and treatment which appeal to broad middle class as well as working class audiences, but always to keep the compromises.

"3. The name of the theatre would indicate that it is a theatre of democratic ideas projected toward the broadest, possible audience.

"4. The productions would compete in quality with those of good Broadway producers. The actors and other personnel engaged would be tested professionals who are best fitted to carry the message of the plays.

"5. Each play would be financed separately and with particular emphasis on prospective investors who see the production as a good risk rather than as a direct political contribution. The play and the production plan must be able to stand this test within reasonable limits.

"6. The development of a sustaining audience organization is the key to the political objective and financial strength of this plan. The audience organizer would initiate a drive for this sustaining audience on the basis of ticket sales for the first play together with notice for a second play for a follow up. The objective would be to build up this audience from unions, organizations and individuals. With the production of the first play, the effort should be made to give the sustaining audience and organization within itself. As members they will have certain additional contact with the producer, not had by regular box office patrons. Special services would include bulletins, lectures, discussion groups and other means of

"increasing their conscious support of this type of theatre.

"The sustaining audience will help to meet the inevitable challange to progressive plays. We must assume that prospective investors will now be under fire of reaction and we will need the selling point of assuring them of a guaranteed advance sale. The sustaining audience will also be a protection against attacks after the opening and will be a means of educating these theatre goers in the struggle of freedom of expression.

"Other Broadway producers, who have the courage to do an occasional progressive play will receive the benefit of this organized audience in the development of a new block of theatre goers and as allies in case of attack on one of their productions. In the forums and on mailing material, the subject of other productions can be included in such a way as to do great general service to worthy producers.

"7. The permanent staff of the theatre will receive the producers share of profits, less a pre-arranged percentage from each production which will be invested in the constant enlargement of the sustaining audience and in increasing the educational services which will aid the city middle class and working class audience to understand the reason for the attack upon culture.

"This plan for a Broadway theatre is submitted as an outline upon which our experienced theatre workers can build a detailed structure. The plan obviously has a different function from the usual approach of employing our unemployed professionals. It is an attempt to be simple and practical in the hope that our cultural workers can quickly get out of the talking and 'raising questions' stage. We must move into the action stage even with imperfect plans or the doors to open offensive work will be closed to us. Even is a professional progressive theatre on Broadway is eventually crushed reaction will pay a price for that victory in the revelation which such an act would make on the public mind."

Broadway Production "Call Me Mister"

On November 14, 1947, Mr. Paul P. Rao, Assistant United States Attorney General, Customs Division, Department of Justice, informed Mr. Edward Schiedt, Special Agent in Charge of the New York Office, that [redacted] in the Current Broadway production "Call me Mister",

had informed him that he and [redacted] a dancer in the same show, were being forced to attend Communist meetings. [redacted] was referred to the New York Office by [redacted] Upon being [redacted] related that he was a war veteran who has been with the [redacted] show since its opening twenty months ago, and his close friend [redacted] has been approached on several occasions by various members of the cast and management to sign petitions and attend meetings of liberal groups such as the Progressive Citizens of America and the American Labor Party.

Most of the members of the cast and management were indicated to be liberals with the most vociferous being Allen Manson, (actor), Paula Purnell (singer), George Irving (actor), Maria Karnilova (ballarina), Al Tinnian (singer-negro), Ben Kranz (stage manager) and Dave Mantor (Assistant Stage Manager). This group attempted to get [redacted] and [redacted] to cast their votes against the Frank Fay Anti-Communist slate in the recent Actor's Equity elections and have also circulated petitions in favor of P. R. (Proportional Representation) and denouncing the House Committee on Un-American activities in its probe of Hollywood.

Allan Manson was characterized as the worst of the instigators and continually was making backstage speeches extolling the Negro and Russia's interest in the working class. Paula Purnell in the spring of this year offered the cast free meals if they would march in the May Day Parade and generally talks about current events from the liberal-leftist viewpoint.

None of the aforementioned group are known by [redacted] to be members of the Communist Party nor did he have any knowledge concerning any Communist Party meetings or activities. He pointed out that both he and [redacted] are known to the rest of the cast to be [redacted] and hence are the targets of the aforementioned group who prod them about being reactionary, anti-negro and pro-Frank Fay.

[redacted] stated the aforementioned activities of the cast have been going on since the show opened and has caused the entire cast, no matter what their personal views may be, to be labled as "Reds". He indicated that [redacted] fiancee is [redacted] and while they were discussing the activities of the cast recently she told him to report it to her uncle.

A recent newspaper article indicated that [redacted] who attends New York University in the morning and dances in the show "Call Me Mister" in the evening was assigned to appear in pictures for Twentieth Century Fox commencing in January, 1948. The article stated that he would continue his education at UCLA.

Lin Root, also known as Mrs. Lin Root, Mrs. Jacob Fine and Lillian Segal

On December 22, 1947, [redacted] New York City, telephonically communicated with the New York Office at which time she stated that she was a friend of Nancy Carroll, a well known stage and screen actress. She advised that Miss Carroll's suspicions had been aroused concerning a house guest, namely one Lin Root, and it was Miss Carroll's belief that Lin Root was engaged in Communist activities. Arrangements were made through [redacted] attorney and [redacted] to interview [redacted] an intimate friend and house guest of Nancy Carroll who was in a position to provide complete information concerning Lin Root's activities.

On January 2, 1948, [redacted] was interviewed in the presence of [redacted] at which time she related that in the Spring of 1947, Miss Carroll, while in Boston, renewed a casual acquaintance with the aforementioned Lin Root which had previously existed while Miss Carroll was in Hollywood and while Lin Root was employed in Hollywood as a motion picture writer for Paramount studios. A short time thereafter Lin Root, who, according to [redacted] is also known as Mrs. Lin Root, Mrs. Jacob Fine, and nee Lillian Segal, came to New York and took up residence as a house guest with Nancy Carroll at 161 East 62nd Street, New York City. At this time it should be explained that [redacted] also resides at the aforementioned address in a room adjoining that of Lin Root.

As to background [redacted] related that Mrs. Root is a writer, a contributor to "Science Monthly", "Living Magazine", and the woman's magazine "Mademoiselle". [redacted] also related that Lin Root has in the past resided with the well-known writer, Dorothy Parker, and June Walker, a well-known Broadway actress. [redacted] stated that Lin Root was originally married to one Wells Root, from whom she was divorced, and subsequently married Dr. Jacob Fine of Boston, Massachusetts. She has divorced Dr. Fine and is presently unmarried. [redacted] related that in October 1947 her suspicions and those of Miss Carroll were aroused by Mrs. Root's constant association and receipt of telephone calls from persons believed to be associated with the Communist clique in the motion picture and stage industries. She related that among these were Kay Swan and Hagar Wild, film writers, as well as John Howard Lawson, who was then prominent in the un-American hearings at Washington, D. C., and motion picture actor Larry Parks.

[redacted] related an incident wherein on Friday, October 17, 1947, Mrs. Root stated to the other occupants of the Carroll household that she was leaving for a weekend in the country. On the morning of Saturday, October 18th, [redacted] rose at an early hour and found Mrs. Root seated in the living room with her luggage about her. Mrs. Root stated that she had just returned from the country and offered no explanation for her sudden return, but [redacted]

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related that she distinctly noticed Washington, D. C., baggage checks on Mrs. Root's luggage, which checks were not present at the time of her departure. It will be noted that at this period the Un-American Activities Committee was conducting its Washington hearings. Later that day in the absence of Mrs. Root, [redacted] observed Mrs. Root's diary and, in thumbing through it, noticed numerous comments as to the hearings conducted by the Un-American Activities Committee, which comments indicated that Mrs. Root was in complete sympathy with the nineteen unfriendly witnesses. Subsequently that day [redacted] received several telephone calls for Mrs. Root in the latter's absence, which calls led [redacted] to believe that Mrs. Root was preparing speeches for Larry Parks and other unknown individuals connected with the Un-American Activities hearings and that these speeches were to be recorded by a Dr. Cole (ph.), who is believed to be located in the Hollywood Building in New York City. She also received calls from Bob Rossen, the previously-mentioned John Howard Lawson, a Dr. Gordon, and motion picture director Frank Tuttle. [redacted] indicated that mail was received at the aforementioned residence by Lillian Segal Root from the Manufacturers Trust Company.

[redacted] escribed Mrs. Root as follows:

Race:	White
Age:	45 to 50 yrs.
Height:	5'5"
Weight:	135 lbs.
Build:	Medium
Complexion:	Dark
Hair:	Black (dyed)
Features:	Large
Marital Status:	Divorced
Children:	Jonathan Root, aged 14, a student at Cherry Lawn School, Connecticut

On January 5, 1948, [redacted] telephonically advised the New York Office that he had ascertained other friends and contacts of Lin Root are as follows:

Rach Holt, who is believed to be Rackham Holt, the biographer of George Washington Carver, and who the New York files indicate was a member of the Independent Citizens Committee of Arts, Sciences and Professions and has received favorable publicity in the "Daily Worker".

Mary Hammond, who is believed to be the editor of "Mademoiselle" magazine, and who resides at 157 East 62nd Street, New York City. There are numerous references to a Mary Hammond in the New York Office, none of whom can be identified as being identical with the aforementioned Mary Hammond.

Donald Bevin, whom [redacted] describes as Lin Root's present boyfriend, but concerning whom no further information is available.

Miss Selma Robinson, who is indicated by the New York files to be identical with the Selma Robinson who was a contact of Jessica Smith, and who has been active in the "Committee for a Democratic Far Eastern Policy". These references also indicate that Selma Robinson in 1941 was a member of the League of American Writers.

According to information available in the New York Office a Mrs. Lin Root was a member of the Women's Division of the Midtown Manhattan Committee of the Council for Citizens Action, which committee was believed to be strongly infiltrated by Communist Party members and fellow travelers.

There is also information available indicating that one Wells Root believed possibly to be Mrs. Lin Root's former husband was in 1941 a member of the League of American Writers.

NEW YORK RAMIFICATIONS OF THE MOTION PICTURE INDUSTRY
(February 6, 1948 to September 15, 1948)

Actors Equity Association

This Association is a branch of the Associated Actors and Artistes of America, and is an affiliate of the American Federation of Labor. In connection with the activities of this organization, [redacted] an actor and source of information for the New York Office of this Bureau, on June 3, 1947 furnished the following information. The governing body of actors is the Council of Actors Equity, composed of 50 members, 10 of whom are elected each year for five year terms. [redacted] stated that there are two separate factions within the Equity: the regular or right wing faction; and the independent or left wing faction, with the latter being in the minority.

The left wing faction, which the informant characterized as the "pro-Communist" group, is well organized and has been striving to gain control of the Association. This left wing faction is headed by Sam Jaffe and Margaret Webster, members of the Council of Actors Equity. The other left wing leaders who are also members of the Council are: Philip Bourneuf; Ilka Chase; Lady Christians; Jose Ferrer; Alan Hewitt; Philip Loeb; and Aline MacMahon. The left wing adherents among the general membership are: David Brooks; Lee J. Cobb; John Garfield; Uta Hagen; Gene Kelly; Canada Lee; Paul Robeson; Sylvia Sidney; Orson Welles; Margo; Sono Osato; and Clifford Odets.

The right wing faction, which the informant characterized as the "anti-Communist" group is headed by Council members Frank Fay, Bert Lytell, Sidney Blackmer, and Walter Greaza.

At the annual meeting of the Association on June 2, 1947, the right wing faction endorsed ten candidates for the Council who were nominated by the Association's Nominating Committee, while the left wing faction endorsed an independent slate of eight candidates. When the election results were tabulated, three individuals backed by the independent ticket were elected, while the regular ticket elected seven members of the Council.

The New York "Journal American" of June 4, 1947, in an article by Howard Rushmore, characterized the election as one of the most decisive defeats of the "Left wing" faction of the Association. The article pointed out that Blackmer led the fight against the independent slate, and quoted him as stating that, "Members of our Council must be hard workers; now is the time

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to stop the efforts of a minority group to take over our union."

Informant [redacted] also reported that the "pro-Communist" group was attempting to liberalize the rules governing the voting rights of junior members and also trying to have new junior members admitted, and indicated that this young group is under the control and influence of Sam Jaffe who acts as organizer for the group.

Formation of Group to Combat National and State Loyalty Investigations

The New York "Herald Tribune" of February 25, 1948 carried a news item regarding a new organization of actors, dramatists, writers and others associated with the arts, to combat national and state loyalty investigations and other alleged censorship and suppression of artistic freedom, had been formed the previous day at a meeting of 200 persons at the Savoy-Plaza. The item stated that among those participating in the session had been John Garfield, Edna Ferber, Moss Hart, Christopher LaFarge, and Alan Corelli.

The article stated that the immediate targets of this group would be the House Committee on Un-American Activities, and the Tenney Committee in California. The group also voted to hold a meeting in Madison Square Garden within the next three weeks, and laid plans to bring into membership such organizations as: Actors Equity; Screen Guild; American Guild of Musical Artists; American Federation of Radio Artists; Authors League of America; American Newspaper Guild; and, Screen Writers Guild. It was also decided to support financially and morally the ten "Unfriendly witnesses" who had appeared before the House Committee on Un-American Activities in October, 1947. Among the suggestions made at this meeting were: that after each performance of every play, a leading actor would make a curtain speech explaining the artists' viewpoint of the alleged legislative suppression of liberties; that a meeting be sought with President Truman and legislative leaders; and that in extreme cases artists should "with-hold" their services.

The following declaration was adopted and signed by those present:

"We hold that an atmosphere of freedom is vital to our work. The witch hunters with their terrified band of servants acting as self-appointed censors and critics are directing a campaign of intimidation and terror against American artists and writers. From a rigidly repeated attack on thought and its expression, a pattern emerges uncomfortably reminiscent of the 'Ministry of enlightenment' of the late Dr. Paul Josef Goebbels. We hold that denial of our freedom to create is denial of the people's right to see and hear us. It is denial of their right to think. We accept judgment of our work only

by the people. Our heritage is freedom. We hold in contempt all who would debase this heritage."

The article further listed the following individuals among those who spoke at the meeting: Morris Carnovsky; Aline MacMahon; Donald Ogden Stewart; Arnold Perl; Hudson Walker; Leon Kroll; John Hersey; Howard Tauvman; John Lardner; and, Canada Lee.

The "New York Times" of February 25, 1948 also contained a news article relating to the above-mentioned meeting, and in addition to the information contained in the above-mentioned article, listed the sponsoring committee for the meeting as follows: Moss Hart; Oscar Hammerstein; Walter Huston; Arthur Garfield Hays; James Thurber; Leon Kroll; Cheryl Crawford; Norman Rockwell; and, Christopher LaFarge.

The "Daily Worker" of March 26, 1948, on page 13 reported that a committee known as the "All-Arts Stop Censorship Committee" had met on the previous Tuesday night at the Hotel Astor in New York City, and had announced a meeting to be held at Madison Square Garden. It is believed that the All-Arts Stop Censorship Committee was the organization which grew out of the meeting above referred to.

This article stated that the meeting would attack the House Committee on Un-American Activities, and the Tenney Committee in California, and named certain individuals who had participated in the Hotel Astor meeting. Among those named as having taken part in this meeting were: Henry Morgan, actor; Burgess Meredith, actor; Leon Kroll, painter; Florence Eldridge (Mrs. Frederic March), actor; Frederick G. Melcher, editor of "Publishers Weekly"; Jose Ferrer, actor; and Richard Lauterbach and Christopher LaFarge, writers. The keynote address for the meeting was delivered by Albert Maltz, one of the ten Hollywood writers who was cited for contempt of Congress following the investigation by the House Committee on Un-American Activities in October, 1947. Another individual who spoke at this meeting was Margaret Webster, Broadway producer, who denounced the widespread hysteria that, "Banned the playing of Russian music" over a Midwest radio. However, the article stated that she "Mistakenly likened this American pro-Fascist as being 'not far removed from telling Prokofieff what he must write'. She also referred to recent criticism directed to the Soviet composer by his country's Communist Party's Central Committee."

The article stated that the group had made plans for various state and local groups to combat local censorship and intimidation of all kinds. Among those whose recorded statements were presented to those at the meeting were: Joan Tetzel; Phillip Boeb; Meg Mundy; Phil Silvers; Marsha Hunt; Alan Scott; Judy Holliday; Paul McGrath; Alfred Drake; and, Morris Carnovsky.

Additional publicity was given to the Stop Censorship Committee in the "People's World" of March 30, 1948, which contained practically the same information as appeared in the "Daily Worker" above-mentioned, and in addition set forth the following program adopted by the group: (1) Whenever a trial of a Thomas Committee victim is held, or new smear hearings launched, the Stop Censorship Committee would hold mass public counter-trials and hearings at which all the evidence would be presented and the witnesses allowed to explain their views fully; (2) Setting up of Stop Censorship Committees in all principal cities; (3) Financial and moral support of the ten "Unfriendly witnesses" who appeared before the House Committee on Un-American Activities in October, 1947; and (4) Opposition to all attempts at censorship on national and local levels. The article further reported that more than $2,000 had been contributed by those present at the meeting.

VIII. NEW YORK RAMIFICATIONS OF THE MOTION PICTURE INDUSTRY (September 16, 1948, to July 15, 1949)

The "Daily Worker" of April 26, 1949, in a column by David Platt quoted from a letter by Warren Miller, film critic for "Masses and Mainstream", who commented on the formation of a new group known as Peoples' Film Club, which had been organized and had dedicated itself to fulfilling the peoples' need for good films. Miller's letter stated that the Peoples' Film Club had been organized to meet the need of the large audience for "socially meaningful films" and that the first program would consist of a Polish and Soviet film.

New York Informant [redacted] in February, 1949, furnished a confidential document regarding social democracy in the theater, which dealt with Communist activities in the theater field. The date of the document is unknown, but it is believed that it was prepared some time between 1944 and 1945 inasmuch as several references are made therein to the Communist Political Association.

The document was generally critical of the lack of Communist activity in the cultural and theater fields and made several specific recommendations, including a series of meetings of Marxist cultural leaders to analyze the role of the theater, a program for theater and cultural workers should be prepared, a peoples' theater should be established, consideration should be given to a national subsidized theater, that Marxist study classes should be set up to reach cultural members, that progressive plays should reach production, that theater celebrities should be constantly mobilized upon all issues, that recruiting be accelerated among actors and cultural workers, and that cultural articles should appear in the "Daily Worker".

New York Informant [redacted] advised the New York Office that on June 4, 1948, a party had been held at the apartment of George Ross, a theatrical producer in New York City, for the purpose of raising money to assist in the defense of the "Hollywood Ten". This informant advised that the party was under the sponsorship of the Committee Against Fear (which is believed to be identical with the Freedom From Fear Committee) and that among the speakers at the meeting had been Ring Lardner, Jr., and Adrian Scott, two of the "Hollywood Ten". Among the individuals present at this meeting, according to the informant, were Mark Blitzstein, Allan Veltzer, actress Marcia Hunt, Lester Cooper, and Sam Bowl. At this meeting $1,200 in cash and checks was collected for the "Hollywood Ten".

By letter dated September 23, 1948, [redacted] advised [redacted] as follows: That she had just finished engagements in New York City in "The Glass Menagerie" and "What Every Woman Knows", and that she wanted to call to the attention of the Bureau the fact that all of Elia Kazan's group of actors were Communists. She specifically mentioned Kazan's play, "Sundown Beach", which she

saw and characterized as all propaganda. In her letter, [redacted] stated that Kazan was an important member of the Communist Party and that Robert Lewis, Lee Strassberg, Sanford Meisner, Tennessee Williams, and all of the cast of the play, "A Streetcar Named Desire", were likewise Communists.

IX. INTERNATIONAL RAMIFICATIONS OF COMMUNIST INFILTRATION IN THE MOTION PICTURE INDUSTRY (November 2, 1947 to February 5, 1948)

Hans Eisler, Motion Picture Music Composer

The State Department furnished a copy of a communication dated December 12, 1947, from Jefferson Caffery to the Secretary of State concerning French Communist intellectuals filing a protest against deportation of Hans Eisler from the United States in response to an appeal from Charles Chaplin. In this communication Mr. Caffery related that the Embassy in Paris, France received a letter from one Jean Cassou dated November 25, 1947, which revealed that the French Communist Party desired Hans Eisler to visit France for the purpose of writing music for the film "Alice in Wonderland" concerning the background of Cassou. It should be pointed out that in the letter he was identified as the president of the Communist front organization Union Nationale des Intellectuels and as a secret member of the Communist Party. According to Caffery, in well known circles it is considered that the film "Alice in Wonderland" as planned by Communist influence in the French motion picture industry is intended to bring "social problems" to the attention of the French people. The idea of presenting "Alice in Wonderland" as a satire on present day society originated apparently with Lou Bunin, an American technician who, according to Mr. Caffery, recently arrived in France. Bunin allegedly left the United States to "escape the tyranny of Walt Disney and to breathe the air of liberty." Bunin was accompanied allegedly by twenty-five American technicians and has been joined by foreigners, namely, Henri Aisner, a Frenchman and Dallas Bower, a British producer. The favor with which the Bunin group was treated by the Communist organ "L'Ecran Francais" (French Screen) according to Caffery, indicates the existence of at least strong fellow traveller tendencies amongst its members. According to Mr. Caffery the Cassou letter enclosed a protest against the deportation of Eisler which bore the names of a number of intellectuals, practically all of whom were Communist Party members or consistent fellow travellers. Caffery also stated that simultaneously with this receipt by the Embassy of Cassou's letter a Communist weekly "Les Lettres Francaises" directed by the Soviet agent Claude Morgan, carried in its issue of November 27, 1947, a brief resume of the Cassou letter as well as what purports to be an exact copy of a telegram allegedly addressed by Charles Chaplin to the artist Picasso requesting the latter to head up a committee of French artists in the aim of protesting to the Embassy against the "outrageous" deportation proceedings in the United States involving Hans Eisler.

Mr. Caffery also related that a highly trustworthy source had recently spoken about this matter with an intimate friend and biographer, Dr. Saittya,

(of the artist Picasso). The letter declared that Picasso never received this telegram from Chaplin because the latter addressed it to the French Communist Party which in turn concocted the Chaplin-Picasso arrangements without consulting the artist. Dr. Szittya made it clear, however, that Picasso had not broken formally with the Communist Party in spite of the recent attack against him in Pravda and in spite of the dishonesty in fabricating this telegram.

Communist Activity in the Field of Motion Pictures in France

On December 16, 1947, [redacted] Legal Attache in Paris, France furnished two copies of a dispatch prepared by a [redacted] on Communist activities in the field of motion pictures. This document was dated November 12, 1947. With regard to the above-captioned matter the memorandum of Mr. Chipman reflects the following:

"With reference to the International Motion Picture Committee, an intense development of Communist activity in the field of motion pictures has been observed in France in the past few months. Influence over motion picture production is regarded by the Communist Party of France as an important factor in ideological warfare. Communist publications (Notre Jeunesse of September-October, 1947) discussing the 'Cinema as a weapon of propaganda' describe it as 'the most formidable and the most effective method of exerting pressure on public opinion.' Prominent Party leaders have likewise often stressed the propaganda value of motion pictures. Andre Marty, in his speech at the meeting of the Central Committee on September 13, 1947, listed 'a weapon of great power, the cinema, with films capable of causing emotion, of elevating the masses, and of driving to action,' among suggestions for the successful 'education of the masses.' (Humanite, September 14-15, 1947.)

"The importance attributed by the Party to motion pictures was confirmed recently by Maurice Thorez who described in his speech of October 29, 1947, the 'pernicious' influence exercised by American pictures which 'aim at turning the French people into slaves crushed by an iron heel.' Thorez stressed the necessity for action in this sphere and advocated the formation of an 'Association for the Defense of the French Cinema' uniting actors, musicians, and workers of the film industry.

"It is not surprising therefore, that the campaign launched against the United States and American civilization by the Communist Party in October 1947, was accompanied by a particularly violent attack in the field of motion pictures. This attack which was preceded by many months of less obvious but persistent anti-American propaganda in this domain, follows two main line of approach. On one hand, it aims at undermining the American motion picture industry, diminishing the popularity of American pictures, and obstructing

"their penetration into France. On the other, it is directed toward penetrating the French motion picture industry and toward using the latter as a point of departure for infiltration in the motion picture world of other countries.

1. Communist Struggle Against American Motion Pictures

"Communist activity aimed at opposing the pro-American propaganda often unintentionally conveyed by American motion pictures is by no means a recent development. A veiled battle against American films has been conducted by the Party since the liberation of France. It grew in intensity after the conclusion in January, 1946, of the Blum agreement which gave rise to numerous Communist inspired demonstrations.

"The most common weapon used by the Party in this battle is criticism of American production which is subjected to harsh censure and even ridicule in the Communist influenced press. Favorable reviews in the case of American pictures are restricted to films which may be used for anti-American propaganda purposes (The Lost Weekend, for example, which was used as proof of the prevalence of alcholism in the United States). Every possibility of provoking anti-American feeling is utilized. American motion picture companies and their administrators are presented as narrow-minded tyrants while American actors are portrayed as victims struggling vainly for freedom of expression in an atmosphere of moral turpitude and depravity. In January 1947, for example, the Paris Communist press (Humanite, Ce Soir, La Marseillaise) made much ado of the alleged 'persecution' of Lou Bunin and a group of technicians by Walt Disney, their employer, who was described as a 'shameless fomentor of racial prejudice.' On the other hand, in August 1947, the Lille Communist weekly Notre Nord featured prominently Gary Cooper as having spoken in favor of Communism at the 'inauguration of the Communist Federation of Philadelphia' and against the 'speculators of trusts and cartels for whom the life of a man has less value than their dirty interests.' Notre Nord claimed that actor Cooper invited his audience to 'regard the Communist Party as an instrument of liberation and progress' stating that membership therein is 'the greatest honor in existence.'

"Since the publication in Humanite on October 24, 1947, of a summons addressed to the people of France to fight the 'degrading spirit' of American civilization, the Communist campaign in the sphere of motion pictures has assumed fantastic proportions. An invitation of a general nature to boycott American production, which appeared in the Communist press at the end of October 1947, was soon followed by more definite injunctions, i.e., 'to boycott Robert Taylor,' 'to hiss during the presentation of American films,' etc. Faithfully adhering to Party slogans, the Communist press of the last few weeks has been attributing every instance of attempted murder committed in France to frequent attendance at American picture showings, since American films are 'one of the predominant elements in the work of wholesale brutalization undertaken by the high financiers across the Atlantic.'

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"Simultaneously with the campaign directed against American motion picture production, the French Communist influenced press given extensive and favorable publicity to American actors which it believes to be holding Communist or fellow-traveller views. Similar treatment is afforded French Communist or fellow-traveller producers and actors, as well as the films in which they take part. Four names stand out particularly in the group of American actors favored by Communist publications. They are: Edward G. Robinson, Paulette Goddard, Charlie Chaplin, and Rita Hayworth.

"French favorites of the Communist press are Jacques Becker (Communist), Marc Allegret (brother-in-law of Marie Claude Vaillant Couturier), Pierre Blanchar (Communist), and Michele Morgan.

"Another aspect of the anti-American campaign conducted by the Party is its exaggerated praise of Soviet motion picture enterprises and its effort to intensify interest in Soviet films.

2. Communist Penetration in the Sphere of French Motion Pictures

"A careful study of French Governmental and government subsidized motion picture organizations indicates that the Communist Party has been most successful in penetrating their services. At the same time it exercises considerable influence in French motion picture production through agents in various French companies.

"The Party has a strong hold over the French National Center of Cinematography, a government organization supervising the French motion picture industry. Michel Fourre-Cormeray is the director general of this organization. He is a fellow-traveller described by reliable sources as 'putty in Communist hands.' One of his immediate collaborators is Claude Jaeger, a Communist who occupies the position of Deputy Director for Production and Technical Services. Motion picture censorship is likewise in Communist hands. Georges Huismans, an ardent fellow-traveller, is President of the governmental motion picture control commission. He has several Party members to assist him in his work.

"The Higher Institute for Motion Picture Study (IDHEC or 'Institut des Hautes Etudes Cinematographiques') appears to be a Communist dominated organizatuon. Its Director is Leon Moussinac (Communist). His Assistant is J. Lods (Communist) while Georges Sadoul (prominent Communist militant) is one of the professors. The Government supported 'Cinemateque,' an organization operating a motion picture library and supplying films to schools, clubs, and other cultural enterprises, is likewise under Communist management. The Director is Gremillon (Communist militant) with H. Langlois (Communist) to assist him.

"Another organization subsidized by the Government is the Federation of Motion Picture Clubs ('Federation des Cine-Clubs') which, while uniting certain non-Communist elements, is composed principally of pro-Communist groups and is under direct Party control. This is evident from the composition of its Bureau, the president of which is Jean Painleve (ardent fellow traveller), and the Secretary General Georges Sadoul (Communist militant).

"The CPF has further penetrated the 'French Motion Picture Committee for the United Nations.' The President of this Committee is Georges Huismans (mentioned above) and the Assistant Secretary Ch. Cheseau (Communist).

"Several French motion picture producing companies are under Communist control. It is of interest in this connection that a number of films, Communist in character, have been produced by the CPF for propaganda purposes. Among the most recent are Les Lendemains Qui Chantent and Nour Continuons La France, both of which have been shown repeatedly to the Paris population free of charge. These pictures are distributed by the Party Motion Picture Distributing Center at 8 Rue de Maubeuge, Paris.

"One of the larger companies under Communist influence is Cine France, which, judging from the Party affiliation of most of its associates, is almost entirely Communist (five of seven associates are known to be Party members). A definite Communist trend may likewise be observed in Actualities Francaises, a French news reel producing company.

3. Communist Activity in the International Motion Picture Field

"Apparently with the thought of using motion picture groups formed in France as a point of departure for infiltration in the motion picture industry of other countries, the Party has recently inspired the establishment of several international associations embracing various aspects of motion picture activity. Three such associations were formed in September, 1947. They were the following:

1. International Federation of Cinema Clubs
2. International Association for Scientific Motion Pictures
3. International Filmology Bureau

"In addition, several assemblies were held in France in September, 1947, with the object of forming subsequently associations of an international character. The following assemblies seem to be worthy of attention:

1. International Conference for Youth Motion Pictures
2. International Congress of Scenario Writers"

Also, on December 16, 1947, Horton Telford, Legal Attache in Paris, France, furnished two copies of a dispatch prepared by a Mr. Chipman on Communist activities in the field of motion pictures. This document was dated November 17, 1947, and reflected the following:

"INTERNATIONAL FEDERATION OF CINEMA CLUBS

"With reference to memorandum No. 426 dated November 12, 1947, concerning Communist activity in the field of motion pictures, an International Federation of Cinema Clubs was formed on September 19, 1947, at the inititative of the Communist sponsored French Federation of Cine-Clubs. The International Federation was constituted at a Conference held during the annual motion picture Festival at Cannes, and motion picture representatives of various countries present at the Festival were invited to join the new movement. The French delegation at the Conference consisted mainly of the leading militants of the French Federation of Cine-Clubs.

"According to Jean Painleve (ardent fellow-traveller) elected President of Honor of the International Federation, motion picture representatives of fifteen countries adhered to the new movement. He listed these countries as follows: Argentine, Belgium, Czechoslovakia, Egypt (1 cinema club), France (130 clubs), Great Britain, Holland (17 clubs), Hungary, Italy, Ireland, Poland, Portugal (4 clubs), Scotland, Switzerland, and Yugoslavia. The International Federation claims a membership of 300,000.

"In a declaration to the press (UNI PRESSE, October 24, 1947), Painleve gave the purpose of the international movement of cinema clubs as 'the distribution on an international scale of good quality films which for various reasons cannot be shown in commercially operated theaters.' Other militants of the International Federation state its principal aim to be 'struggle to raise the cultural level of the cinema.'

"The seat of the International Federation has been established in Paris. It is significant that the French Federation, 'a powerful and coordinated association' was selected at the Conference to act as leader in 'developing international action to the maximum.' The role entrusted to the French Federation indicates that the policies prevalent in the Communist influenced French cinema clubs will be introduced into the international movement, i.e., the Communist line will be followed in the 'interpretive talks' accompanying each showing, and interest in Soviet and pro-Communist pictures will be encouraged to the detriment of the American motion picture industry.

"A bureau of the International Federation of Cinema Clubs was elected at the Cannes Conference, as follows:

"President	Oliver Bell (Great Britain)
Vice-Presidents	Korngold (Poland)
	Pietrangeli (Italy)
Secretary General	Georges Sadoul (France), Communist
Treasurer	Peter Baechlin (Switzerland)
Members	Louis Bosman (Belgium)
	Hoekstra (Netherlands)"

The Washington "Star" newspaper for February 4, 1948, carried a news item regarding the banning of certain films in Hungary. This article stated that on January 16, 1948, films of Adolphe Menjou, Allan Jones, George Murphy, Robert Montgomery, Robert Taylor, and Gary Cooper had been banned by the Hungarian Interior Ministry. Also, effective February 12, 1948, the same governmental agency banned films starring Clark Gable, Ginger Rogers, and Barbara Stanwyck. This news item quoted the Communist newspaper "Szabadsag" as follows:

> "'Fascist Hollywood actors headed by Clark Gable established the American Republican Committee, aiming to expel leftist-minded actors and to prevent producing of democratic films.' It said Ginger Rogers and Barbara Stanwyck also are leaders of the Committee."

INTERNATIONAL RAMIFICATIONS OF COMMUNIST INFILTRATION IN THE MOTION PICTURE INDUSTRY
(February 6, 1948, to Sept. 15, 1948)

The December 17, 1947, issue of "New Times," an English language publication published in Moscow, contained an article regarding an international film festival held in Venice at the Doge's Palace in August of 1947. This article was extremely critical of the American film industry and stated in part as follows:

"The film magnates of America and many other capitalist countries are reluctant, or rather, afraid to comprehend and give powerful artistic expression to the important problems stirring modern society. Indeed, they could not grasp the true significance of these problems even if they wished to. This is the conclusion one could not escape after viewing dozens of films dated 1946 and 1947 and made by recognized masters of bourgeois film art. The spiritual poverty of most of these film producers is apparent in the primitive crime thrillers that harp endlessly on the basest—and hence, in their opinion, the most 'exciting'—traits of human nature, which were flashed from day to day on the screen of the Doge's Palace. Successful authors and all kinds of reactionary theories, such as Sigmund Freud's psychoanalysis, which is again in vogue and on which the American film 'Spellbound' is based, are mobilized to this end. The whole arsenal of cheap and hackneyed methods that are the hallmark of the American moving picture industry is brought into play, methods which poison the minds not only of millions of cinema-goers, but of scenario writers, actors and directors as well.....The film festival in Venice demonstrated the utter deterioration of present-day American cinematography. It is not surprising that the American film studios did not win a single prize of any significance at the festival."

Another critical article concerning the American film industry appeared in the March 20, 1948, issue of the "Moscow News," Russian English language newspaper. This article, by Mikhail Chiaureli, Film Director, Deputy to the Supreme Soviet of the USSR, criticized American films on the grounds that they generally illustrate only diverse methods of murder. This article states in part as follows: "It is characteristic that films of this kind should be sponsored by organizations which supervise the American cinema industry. Films like 'The House on 92nd Street,' 'Cloak and Dagger,' and 'The Beginning or the End,' which glorify the American 'paradise' and call for world domination by the United States enjoy solid backing. Progressive films, on the other hand, encounter furious resistance on the part of the reactionary camp. They are boycotted and banned from the screen outside America. This is what happened to John Ford's 'Tobacco Road,' exposing the poverty of the American farmer, 'The Best Years of Our Lives,' by William

Wyler, 'Crossfire,' by Edward Dmytryk, and others.....The American cinema is giving active assistance to those who are advocating the domination by some nations of others, who are sowing enmity and antagonism instead of fighting for unity, and implanting the ideas of slavery, oppression, and exploitation instead of asserting the ideals of reason, progress, freedom, and justice."

This article was also critical of the House Committee on Un-American Activities for its alleged "persecution" of "progressive-minded people" in the United States. The article also criticized the picture, "The Iron Curtain." The article also stated:

"Yet not so long ago progressive American film directors produced pictures which attempted to give a truthful portrayal of life and which posed social problems. We have the greatest admiration for Chaplin's biting satires on modern society (true, I have not yet seen his latest film 'Monsieur Verdoux'). We still remember films like 'Our Daily Bread' by King Vidor, 'The Little Foxes' by William Wyler, 'All Quiet on the Western Front' and 'Of Mice and Men' by L. Milestone, and a number of others. In these films the artist attempted to speak the truth as he saw it. But America has stopped producing such films.

"I should like to ask the American movie men one question: is it not time you realized that we are none of us 'above politics' as some of you, perhaps sincerely, think? There is no such thing in the world today as 'pure art.' There is the art of the dominating classes and the artists who preach art as a source of entertainment only are merely using their talent as an instrument for demoralising and weakening the will of the people, and thereby helping the capitalists to intensify their power over the working people."

The "Worker" of May 23, 1948, reprinted an article by Ilya Ehrenburg which was published in the Soviet journal "Kultura I Zhizn." This article was extremely critical of the American motion picture industry for making the film "The Iron Curtain," and indicated that the charges made by Guzenko were entirely false and that he had been bribed by United States officials, acting through the Canadian Government, to make the espionage charges against the Soviet representatives in Canada.

By communication dated February 20, 1948, Sidney A. Belovsky, American Consul at Toronto, Canada, reported to the United States State Department that Mrs. J. G. Spragge, National Secretary of the Imperial Order of the Daughters of the Empire, described as an influential Dominion-wide patriotic organization, had requested a copy of any report published concerning the investigation conducted by the House Committee on Un-American Activities concerning Communist infiltration into the motion picture industry. This

communication stated that Mrs. Spragge desired such a report in order to inform the members of her organization concerning Communist propaganda which might have crept into United States produced films.

The March 8, 1948, issue of the "Washington Post" carried a news item datelined March 7, at Prague, Czechoslovakia, indicating that the Czechoslovakian Government had banned movies starring certain individuals who gave testimony of an anti-Communist nature before the House Committee on Un-American Activities. The article stated that the films of the following stars had all been barred: Adolph Menjou, Gary Cooper, Robert Montgomery, Robert Taylor, and Ginger Rogers.

A news item appeared in the "Washington Post" of October 5, 1948, indicating that Eric Johnston, President of the Motion Picture Association of America, had conferred with Marshall Tito of Yugoslavia for two hours, and as a result of that conference Yugoslavia, during the ensuing year would buy from 20 to 25 U.S. films to be shown in Yugoslavia. This article also stated that Johnston had conferred in Moscow with Foreign Minister V. M. Molotov and had sold the Russians a large number of U.S. films.

Additional evidence concerning the Communists interest in motion pictures on an international scale was furnished by the United States State Department in a communication from Mr. Caffery of the American Embassy in Paris, France, dated September 14, 1948. This communication stated that motion picture workers who had attended the Warsaw Peace Congress had issued, according to a Paris Communist newspaper, a manifesto inviting "scientists, writers, painters, actors, musicians, and artisans to transform moving pictures into a powerful weapon in the struggle for (1) development of culture of peoples, (2) suppression of racial discrimination which dishonors the human race, and (3) against forces preparing for another war." The manifesto also called for motion picture workers to refuse to collaborate in pictures which were attempting to awaken suspicion and hatred between nations or to encourage racial prejudice and propagandize the idea of war. The manifesto further requested the distributors and public to obstruct circulation of such pictures and declared that "It is the duty of every progressive person, both in large and small countries, to contribute toward the creation and development of independent motion capable of becoming a means of national expression." Among the individuals signing this manifesto were Hans Eisler, representing Austria; Donald Ogden Stewart, and Gropper Walles representing the United States; Louis Daquin, Leon Moussinac, and Roger Vaillant representing France.

IX. INTERNATIONAL RAMIFICATIONS OF COMMUNIST INFILTRATION IN THE MOTION PICTURE INDUSTRY (September 16, 1948, to July 15, 1949)

France

Informant [redacted] on November 9, 1948, furnished a report regarding Communist infiltration of the French motion picture industry, which report indicated that Soviet agents in France and their Communist accomplices were keenly interested in matters connected with the movie industry and that "Soverportfilm" controlled all French moving picture activities. This organization was reportedly a branch of "Interkino", headed by a Mr. Kisselev.

This report also indicated that the Communists had control of the "Comite de Liberation du Cinema Francais" and that the Communists had organized the "Comite Francais du Cinema pour la Jeunesse". Also under Communist or Soviet domination, according to this report, were the Society for Motion Picture Administration and Utilization and the "Office Cinematographique International". This report further indicated that several film organizations were dominated by individuals with Communist sympathies.

Hungary

The "Daily Worker" of November 15, 1948, reported that Hungary had nationalized its movie industry and that the government's plans called for an increase in the number of Hungarian films and the construction of 800 new theaters. The article stated, "At last after long years of ruinous capitalist enterprise during which the Hungarian film industry was all but wrecked, the profits which formerly went into private pockets will now be used to build the new Hungarian motion picture industry".

In October, 1948, the Los Angeles Office advised that Los Angeles Informant [redacted] had furnished information indicating that Paul Jarrico, a member of the Communist Party according to Los Angeles Informant [redacted] had recently returned from a trip to Europe. Jarrico told the informant that he had completed an arrangement with the Hungarian film industry whereby, if he were able to raise sufficient capital in the United States, he intended to return and produce a motion picture in both Hungarian and English entitled, "Temptation". This informant advised that Jarrico contacted individuals in Hollywood in an effort to interest them in furnishing financial backing and that one of the individuals contacted stated that the script might be good for Hungary but not for the United States or England inasmuch as the story went too far in that it made the Communist the hero of the picture.

Australia

The "Daily Worker" of September 21, 1948, contained an article to the effect that two Communist Party branches in Australia had held meetings regarding Hollywood films and indicated that the speakers at the meeting showed how "Wall Street ownership of Hollywood studios and 70% of the first-run theaters left their mark on the movies". These meetings emphasized the individualism in the pictures and ran counter to the tradition of comradeship. The article stated that these meetings had agreed that "Hollywood films worked in the interests of the few, helping to keep the many divided", and that film reviews were dictated by theater companies with big advertising accounts and that attempts to honestly review films had been "stifled by big business".

England

The investigation conducted during the fall of 1947 by the House Committee on Un-American Activities of Communism in the motion picture industry received attention in England with the publication by the Notable Press, Ltd., of London, of a pamphlet entitled, "The Hollywood Trial", purportedly written by Antonius. This pamphlet was extremely critical of the Committee for holding the hearings, and sided completely with the unfriendly witnesses.

Israel

An article appearing in the October 11, 1948, issue of "Variety" indicated that several individuals in the motion picture industry in Hollywood had become interested in setting up a film studio in Israel with a capital of $800,000, to be known as the Israeli Film Studio. The "B'nai Brith Messenger" of December 31, 1948, carried a story to the effect that Michael Blankfort, Hollywood scenarist, was on his way to Israel to find a story to be filmed by this firm, the studio being described as a private enterprise subsidized by the Israel Government with a grant of 18 acres of land.

The two above articles listed approximately thirty Hollywood individuals who were interested in the studio, and while none of them have been positively identified as members of the Communist Party in Hollywood, several of them have been close associates of Communist Party members and have allowed their names to be used as sponsors of Communist front organizations. With reference to Blankfort, his wife was a known member of the Communist Party in 1944 and 1945 and Blankfort himself has closely associated with Communist Party members employed in the motion picture industry.

Criticism of "The Iron Curtain"

The "Washington Times-Herald" of December 27, 1948, under the date line of Moscow, stated that the Soviet Vice Minister of Cinematography had called "The Iron Curtain" "scurrilous and defamatory", and had promised an all-out assault by Soviet film makers against "Hollywood propaganda".

The "Daily Worker" of February 25, 1949, contained a news item indicating that reports had been received of mass demonstrations against "The Iron Curtain" in Rome, Milan, and Venice, and that in Venice an angry mob had marched right into the lobby of the theater to voice their protests.

The "Daily People's World" of March 31, 1949, stated that the Soviet Union had its answer to "The Iron Curtain" in a new film entitled, "Meeting on the Elbe", which had just opened in Moscow. The plot purportedly dealt with the role of a United States spy who attempted to steal secret technical information out of the Soviet zone in Germany. The article stated that the entire film labeled "American imperialists" as the enemy of world peace.

The May 11, 1949, issue of "New Times", an English language periodical published by the newspaper "Trud" in Moscow, contained an article captioned, "Celluloid Diplomacy", being an attack on the United States film industry. Among the comments made in this article were the following:

> "The cinema figures prominently in Wall Street's plans for world expansion. The American monopoly's drive to conquer the screens of Europe and other countries is not only a fight for profits and big ones. It also pursues more far-reaching aims connected with the subjugation and enslavement of other peoples with the mad plans of United States world domination.
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> * * *
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> "Honest men and women in Hollywood — actors, writers, producers — are hounded for every attempt to uphold their creative freedom, to wrest the cinema from the deadly grip of the reactionary businessmen who control it and are exploiting it for their political ends.
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> * * *
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> "That is why the Hollywood films which sow hatred for all things progressive and democratic, which preach the race theory and engage in criminal propaganda of war, arouse resentment and indignation not only in other countries but in America itself."

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X. ANTI-COMMUNIST ACTIVITIES

(From February 6, 1948, to September 15, 1948)

A. Motion Picture Alliance For the Preservation of American Ideals

As previously set forth, the Motion Picture Alliance was an organization set up by a number of motion picture executives, directors and producers in 1944 for the announced purpose of combatting Communism and any other subversive elements within the film industry. Those individuals who originated and controlled the policies of this group were all anti-Communists and the new organization immediately drew the fire and counteraction on the part of the Communist elements in Hollywood.

In February of 1948, Confidential Informant [redacted] stated that the effectiveness of the Motion Picture Alliance was then on the decline due particularly to pressure being brought against it since the hearings in Washington by the House Committee on Un-American Activities in October of 1947. The informant reported that an important meeting of the group was held on February 12, 1948, and at the meeting a number of very significant statements and charges were made. Inasmuch as the organization was originally set up to combat Communist activities in the motion picture industry, that question was the main subject of discussion at the meeting. The members of the Executive Board, who were present, included James K. McGuinness, Ralph Clare, Ken Martinez, Borden Chase, Morrie Ryskind, Fred Niblo, Jr., Adolph Menjou, James Grant and several others.

During the meeting, it was brought out that the heads of the motion picture industry were apparently lined up to protect the Communists working for them because of the fact that the House Committee on Un-American Activities' hearings and the activities of the Motion Picture Alliance had brought the whole industry into disrepute with the American public.

The informant reported that during the meeting, Adolph Menjou stated that since he had appeared before the House Committee on Un-American Activities, he was feeling the pressure of the producers and had already lost three parts in forthcoming pictures and felt that this was still not the end of the penalty which he might incur for his antagonism toward Communism.

Mr. McGuinness, an executive at Metro-Goldwyn-Mayer Studios, stated that as a result of his opposition to Communism, he had already been demoted to a lesser position. The informant reported that McGuinness stated that Louis Mayer, head of MGM, had told him that his attitude on the Communist question had caused too much dissension within the studios, thus indirectly warning him to stop his activity. McGuinness told those present that he would like to stay away from the Alliance for approximately three months because of the strain which was becoming too much for him.

Mr. Ryskind also told the meeting that he could not afford to be active in the organization because he felt that all employment for him would be affected and he intimated that it had been some time since he had been employed.

Mr. Clare, President of the Teamsters Union, Local 399, told the gathering that he has been harrassed unduly by the producer-executives in dealing with the studios wherein the employment of his union members is concerned. Clare was of the opinion that his difficulties were the result of his activities within the Motion Picture Alliance and his well-known opposition to the Communist elements.

One member of the Executive Board, not identified by the informant, reportedly made the statement at this meeting that Dore Schary had stated that he would never employ at RKO Studios a member of the Motion Picture Alliance and that anyone else who took the same attitude as the Alliance would not be employed. It was also alleged that Schary had told the Screen Writers' Guild to disregard any statements he made regarding the discharging of known Communists and that he had to do this at the present time but that his sympathies were still with that organization in its political leanings.

Mr. McGuinness, according to the informant, also quoted Mr. Mayer as stating that anyone who testified against the Communists or took part in any hearing or investigation as witnesses friendly to Government action against Communists was rendering a distinct disservice to the motion picture industry.

According to the informant, other individuals present at the meeting volunteered information to the effect that anti-Communist writers and employees, not members of the Alliance, had also been discriminated against in obtaining employment.

Confidential Informant [redacted] further reported that on March 31, 1948, the Motion Picture Alliance held an open meeting in the form of a lecture program at the American Legion Hall in Hollywood and that Robert Taylor, President of the Alliance, was the chairman of the program. Taylor condemned the Communists and their methods. He also commented on the expulsion of the "unfriendly witnesses" by the studios and commented that the motion picture industry is not the most infiltrated group in the world and that it would be ridiculous to say that the expulsion of the film writers would stop infiltration of the industry by Communist elements.

The next speaker was John Klorer, a screen writer, who announced the newly elected officers of the Alliance as Robert Taylor, President; Roy Brewer and Morrie Ryskind as among those elected to the Board of Directors.

Eric Pridonoff, a former member of the American Embassy in Yugoslavia, was the next speaker. He pointed out that the United States had made a great mistake in recognizing Russia and thus giving them an opportunity to send spies to this country. He also dwelt on the type of propaganda being used by the Communist Party, directing most of his attention to the Party's infiltration of minority groups.

John Knezewich, identified as the former head of the Army-Navy Joint Intelligence Staff for the Balkan countries during World War II, was the next speaker. He explained to the audience the basic policy of the Communist Party, that of infiltrating into every group and organization, including such high offices as the State Department and the military organizations. He claimed to be aware of the fact that there had been infiltration into the OSS.

The next speaker was Raymond Booth, Executive Secretary of the Los Angeles Council for Civic Unity, who denounced Communists and their so-called "softening up process" by which Communism had succeeded in taking over several European countries. Booth stated that this process involved the infiltration into minority groups, the creating of mistrust of establishe institutions and the developing a feeling that the Communists alone could be trusted to save the minorities. Booth also cited as specific examples of Party activity the setting up of parallel organizations with names similar to non-Communist organizations. He mentioned that the Communist Party had organized the Mobilization for Democracy as a Communist parallel to the Council for Civic Unity. He also pointed out that when the Party was unsuccessful in infiltrating the Jewish Labor Committee in Los Angeles that

it had promptly founded the Jewish Labor Council. An excellent example was the setting up by the Party of the Civil Rights Congress as a parallel Communist organization to the American Civil Liberties Union.

The next speaker was Roy M. Brewer, the West Coast representative of the International Alliance of Theatrical and Stage Employees. Brewer charged that all Communist activity in the motion picture industry had been toward making the industry a stooge for the Party. He also stated that the fight to eradicate Communists must be a continuous one and he charged that the principal Communist conspiracy in Hollywood was the infiltration of labor groups dating back to 1934 and the infiltration of the talent guilds.

The next speaker, Mr. McGuinness, indicated that anyone who fought the Hollywood Communists would have to be prepared to make great sacrifices in his personal affairs and that it was a risk which he would have to take and one that he realized from his own personal experience might be costly. He said that too many people are in the frame of mind of "What has America done for me lately?" instead of thinking "What have I done for the country lately?"

Hedda Hopper, movie newspaper columnist, followed McGuinness as a speaker and referred to the Communist "crybabies" of the Screen Writers' Guild who alleged that they were being persecuted. She characterized the Screen Writers' drive to raise a defense fund for the indicted film writers as a drive to make the United States safe for the Communists.

The next speaker was Edward A. Hayes, Past National Commander of the American Legion, who stated that he had fought Communism for the past thirty years and denounced any official in the motion picture industry who failed to expell any employee who believed in the overthrow of the American form of Government.

In May of 1948, Confidential Informant [redacted] reported that the Motion Picture Alliance had entered into a program of increased activity and within the past month had received applications for ninety new members. He also stated that the Alliance then had a representative on every major motion picture studio lot and intended to carry on an aggressive campaign for additional members.

Mr. McGuinness also recently furnished a deposition in connection with a pending suit by Emmet Lavery against various members of the Motion Picture Alliance and McGuinness stated that in taking the deposition, the

attorneys for Lavery were attempting to establish a connection between the Alliance and the House Committee on Un-American Activities. He stated that several questions were asked in an attempt to prove that the House Committee had approached McGuinness and the Alliance some years previously in an effort to obtain information upon which to base hearings concerning the motion picture industry. McGuinness stated that the attorney for Lavery, who did the questioning of McGuinness, was Ben Margolis. Margolis has been identified by Los Angeles Informant [redacted] (a highly confidential source) as a member of the Communist Party.

Margolis also asked McGuinness as to whether or not he had been an emissary of the studios to the House Committee and McGuinness denied that he had been.

McGuinness stated that as a result of the House Committee hearings and his appearance there as a friendly witness, he was acting in the capacity of a producer rather than an executive at his studio and had thus been demoted. It was his opinion that his studio did not want a person in an executive capacity testifying before the House Committee. He was of the opinion that Howard Dietz of the MGM Publicity Department in New York was directly responsible for his shift in duties. The informant stated that he feels that he will eventually be justified in his anti-Communist stand and that he realized that action of this type would probably take place against him when he aggressively began to fight Communism in the motion picture industry some years previously.

B. Tenney Committee Investigations

The Los Angeles "Examiner" of February 17, 1948, reported that the California Committee on Un-American Activities, generally known as the Tenney Committee, would open hearings in Los Angeles on that date. The Committee intended to devote the bulk of its time to an investigation concerning the Actors Laboratory Theater, the American-Russian Institute, Congress of American Women and other groups.

The Los Angeles "Times" of February 20, 1948, reported on the Tenney Committee investigation and mentioned that the following persons connected with the motion picture industry had been examined as witnesses: Ira Gershwin, Rose Hobart, J. Edward Bromberg, Will Lee and Roman Bohnen. The investigation of the Committee was for the purpose of attempting to show the Communist influence in the Actors Laboratory from which group young actors and actresses are chosen for work in the motion picture industry.

C. Anti-Communist Play "Thieves' Paradise"

Los Angeles Informant [redacted] furnished the Los Angeles Office with certain speeches made by Byron C. Fagan, who is the producer of an anti-Communist play entitled "Thieves' Paradise". The play, after running a very short time, was closed on New Year's Eve, 1947, reportedly as a result of threats which Fagan had received from Frederic March, who, according to Fagan, had threatened him because of the anti-Communist nature of the play. Fagan was later unable to substantiate the threats made him by March.

On April 12, 1948, "Thieves' Paradise" reopened at the El Patio Theater in Los Angeles and following the play, Fagan made a curtain speech to the effect that he had reopened the play to prove that the Communists could not control the theater as they had the films. He also charged that the motion picture studio heads were actually protecting the Communists within the movie industry. Fagan reported that he had been unable to obtain the assistance of speakers before women's clubs in the form of the "friendly" witnesses who had appeared before the House Committee on Un-American Activities due to a secret order which had gone through the Hollywood agents' offices that any personality who talked about Communists in Hollywood would be blacklisted forever. He also charged that the "friendly" witnesses who had appeared before the House Committee were being blacklisted by the studios. Fagan also stated during this speech that he was attempting to form an organization to be known as the Committee of 100 of Citizens United for American Principles, which would be a women's organization for the purpose of combatting Communism.

A meeting of the Committee of 100 of Citizens United for American Principles was held on April 14, 1948, during which meeting Fagan stated that the Director of the Bureau had approved of his plan for organizing women and that he would send a wire congratulating the women on their stand. Fagan also indicated that the Director and Fulton Lewis would assist the organization and that the Director, George Sokolsky and Fulton Lewis had agreed to supply the organization with documentary evidence concerning Communists.

On April 23, 1948, Fagan was interviewed by Agents of the Los Angeles Office concerning the statements which he had made regarding the Director. During this interview, Fagan stated that his information had been received from Adolph Menjou, who had been collaborating with Fagan in the production of "Thieves' Paradise", and that Menjou had informed him

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(Fagan) that he had recently dined with the Director in Washington and that it was during this dinner engagement that the Director had made the statements which Fagan attributed to the Director.

With regard to some of the statements, Fagan reported that he had been misquoted and on other statements reported that his information had come from Menjou.

The statements of Fagan were brought to the attention of the Director and he advised that he had not dined with Menjou and had never made the statements attributed to him by Fagan.

No recent information has been received indicating any current activity on the part of Fagan.

D. Miscellaneous

In May of 1948, it was learned that the Pacific Coast Conference of Independent Theater Owners had gone on record as being in favor of limiting or prohibiting the appearance of motion picture stars in films involving political propaganda. The exhibitors stated that their sole purpose in proposing this action was to prevent booing and hissing by audiences.

However, in an article appearing in the Hollywood "Reporter" on April 12, 1948, Eric Johnston took exception to the request by the theater owners, stating that political parties intended to use motion picture stars and that he did not feel that any limits should be placed on an individual's participation in the political field. He was quoted, however, as stating that he did not consider the Communist Party as a political party but did consider it as the agent of a foreign government.

Confidential Informant [redacted] in May, 1948, stated that he was still of the opinion that no further action would be taken by producers in discharging Communists unless the industry was forced to do so by further Congressional hearings. He was of the opinion that due to the lack of any cohesion between the studios as well as threats of suits for blacklisting, that the "unfriendly" witnesses who were cited for contempt by the House Committee would in all probability not be hired by any major studio but that beyond that no steps would be taken toward the limitation of employment concerning known or suspected Communists in the industry.

I. ANTI-COMMUNIST ACTIVITIES

(September 15, 1948, to July 15, 1949)

Motion Picture Alliance For the Preservation of American Ideals

During the fall of 1948, Los Angeles Informant [redacted] who has been close to the leaders of the Motion Picture Alliance advised that due to pressure from the motion picture industry this group had dwindled down to a very small organization and was rapidly becoming more and more ineffective. According to the informant, the organization had been attacked since its formation, even by the motion picture producers themselves on the grounds that by raising the Communist issue it would cause a split in the motion picture industry.

According to this same informant, as an indication of the recession of the Alliance, at a meeting held on September 13, 1948, only nine persons were present. At this meeting several of the members related how they had been discriminated against by the studios due to their activity in the Alliance. One of the members, Borden Chase, stated that he had been told by Harry Cohn of Columbia Studios that he would like to employ Chase but that Chase would be unable to get along with the studio personnel, presumably because of Chase's anti-Communist testimony before the House Committee. Another member, Fred Niblo, Jr., stated that he had been forced to obtain employment with one of the Los Angeles newspapers although previously he had been a high priced writer in the film industry. James K. McGuinness, an executive at MGM Studios, advised an Agent of the Los Angeles Office in the fall of 1948 that he had experienced considerable antagonism within the industry and in his own studio since testifying before the House Committee on Un-American Activities.

In December of 1948, informants advised that the influence of the Motion Picture Alliance was still becoming more and more ineffective. Among the other members of the Alliance who have experienced difficulty due to their anti-Communist stand have been Dick Macauley, who had been able to obtain only two weeks work since appearing before the House Committee in October of 1947, and James McGuinness who terminated his relationship with MGM only three months prior to the time he would have been eligible for a lifetime pension. It was reported that his contract was being dissolved by "mutual consent". Morrie Riskind, a Pulitzer prize winner who had previously been much in demand by the studios, was told in the fall of 1948 by his agent that he was "all through" and that his agent had been unable to place Riskind in the motion picture industry. Riskind advised that this situation was having its effect upon the younger talent in Hollywood inasmuch as they would not "stick their necks out" to fight Communism believing that if they did so, it meant that they would get nowhere in the picture business.

Los Angeles Informant [redacted] recalled that when the Alliance was first organized several years ago he had been present at the original meeting at the Beverly Wilshire Hotel and that David Selznick happened to be in the hotel bar that night and that Selznick had appeared at the organization meeting and told those present in effect that they were a bunch of anti-Semites and that what they were trying to do would split the motion picture industry.

However, in the spring of 1949 Los Angeles Informant [redacted] advised that the general situation in the motion picture industry had resulted in a considerable amount of favorable public opinion toward the Alliance and that it was now being recognized and appreciated and that the Alliance planned to lead an industry-wide move in connection with the British situation in order to protect the American film industry. This plan of attack will point out that the J. Arthur Rank organization is monopolistic, that the technical guilds are controlled by the Communists and that the British film industry would die over night if it were not for the American products being shown on a "double bill" basis with the British products. The informant was of the opinion that the Alliance would, with this program, have a strong appeal to the producers because "our pitch will affect their pocketbook."

American Jewish League Against Communism

Los Angeles source of information, [redacted] advised that the American Jewish League Against Communism held a meeting at the Beverly Hills Hotel on September 15, 1948, with the main speaker being Congressman Nixon. Various local prominent Jews spoke pointing out the need for people to rally against Communism. Los Angeles source of information, [redacted] who is Jewish, reported that approximately 200 individuals were in attendance and expressed the opinion that a considerable amount of good had been done in the motion picture colony and also of the opinion that the organization would continue to gain in strength.

Cinema Educational Guild

The above organization was organized late in 1948 and first came to the attention of the Los Angeles Office on December 9, 1948, when a mass meeting was held at the El Patio Theater in Hollywood. The advance notice of the meeting stated that a mystery witness would divulge startling information at the meeting. Approximately 1100 individuals were in attendance at this meeting and an unidentified individual who was masked appeared and gave an anti-Communist speech.

Following the speaker's talk of approximately an hour, he introduced Gerald L. K. Smith who spoke for approximately another hour attacking the motion picture industry for harboring and encouraging Communists. Smith stated that although he would not be officially connected with the Cinema Educational Guild, his organization would give its support. Another individual introduced at this meeting was Myron Fagan who subsequently furnished information to the Los Angeles Office that the masked speaker was Daryl Hutchins, formerly with the National Broadcasting System.

Fagan subsequently furnished information to the Los Angeles Office indicating that he was the head of the Cinema Educational Guild and that its membership was strictly confidential and was for the purpose of fighting Communism. He stated that the Guild would attempt to reach as many segments of the country's population as possible to educate them in a logical manner as to Communist infiltration into the entertainment industry, particularly motion pictures.

Fagan on several occasions has indicated that his activities are known to and approved by this Bureau. He has been interviewed by Agents of the Los Angeles Office and cautioned against making any such statements and has been advised that the Bureau does not desire that it be mentioned in any of his future talks.

On January 10, 1949, Fagan again made a talk under the auspices of the Cinema Educational Guild indicating that a plan was under way to boycott pictures which contain propaganda or with which in any way were connected individuals suspected of being Communists or fellow travelers.

With reference to Fagan, informants have advised that the Motion Picture Alliance has no use for Fagan, particularly since he had allied himself with the Cinema Educational Guild which the Alliance considered as an organization of Gerald L. K. Smith. Los Angeles Informant [redacted] was of the opinion that the Guild would lack respectability because of its association with Smith.

Anti-Communist Pictures and Plays

"I Married a Communist"

The "Daily Worker" of October 20, 1948, reported that RKO Studios was having trouble with the story for this picture which was originally scheduled for production in September of 1948, and as a result the story was being

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entirely rewritten. This article stated that if the rewrite was not satisfactory the picture might be temporarily or permanently shelved despite the fact that Howard Hughes was greatly in favor of it.

Los Angeles Informant [redacted] on November 24, and December 8, 1948, advised that the picture had been assigned to Nicholas Ray, a director who had recently come to Hollywood from the New York area, and that John Cromwell had been relieved of the assignment. The informant stated that Ray had associated with persons strongly suspected of Communist connections, particularly Joe Losey. The informant was of the opinion that Ray would be no improvement over Cromwell. The Hollywood Reporter, December 3, 1948, reported that Paul Lucas was scheduled to be one of the actors in the picture. Los Angeles Informant [redacted] stated that in December, 1948, the script was still being rewritten.

The same informant had previously advised in November, 1948, that Art Cohen and James Edward Grant had been assigned to rewrite the story. This source described Cohen as a Communistic writer and Grant as a non-Communistic writer. This source also expressed the opinion that Howard Hughes of RKO had considered this picture as his pet but apparently had not been watching it too closely or he would not have let anyone like Cohen write the screen story. This informant further was of the opinion that Cohen was attempting to "jazz up" the script in order to delay it to the point where Hughes would get disgusted and not make the picture and that both Cohen and John Cromwell had been under terrific Communist pressure from their friends in order to get them to give up their assignments with the picture.

The "Daily Worker" of April 12, 1949, stated that Hughes had announced that the picture, "I Married a Communist", would begin production in May, 1949, and that according to the latest reports Laraine Day would play one of the leading roles. This article stated that the hero of the picture was to be a San Francisco shipping executive who "unknown to his wife is an FBI informer within the ranks of the Communist Party" and stated that individuals seeking further details of the plot "should consult J. Edgar Hoover's lurid file labeled 'Bolshevik Beware' and Hitler's 'Mein Kampf'".

Los Angeles Informant [redacted] advised on April 25, 1949, that the picture, "I Married a Communist", had actually gone into production as of that date. The informant advised that Jack Gross is the producer and Bob Stevenson is the director and that the cast included Robert Ryan, Laraine Day, Janice Carter and John Agar. The informant advised that the script had been entirely rewritten by Robert Andrews and was of the opinion that it was an excellent script and was definitely anti-Communist in nature. Howard Hughes has been reported, according to the informant, to be taking a personal interest in the production of the film.

"Vespers In Vienna"

On November 8, 1948, Los Angeles Informant [redacted] disclosed that Dore Schary of MGM had discussed the production of a script entitled "Vespers In Vienna" with Edward G. Robinson and that the story was described as anti-Communistic in nature. Robinson was wanted in the picture to portray the part in the picture of a Communist officer. This source advised that Robinson had agreed to read the script of the picture which was reportedly taken from a Danubian novel by Bruce Marshall and had a strictly anti-Communist theme.

"Jet Pilot"

On January 11, 1949, Los Angeles Informant [redacted] advised that RKO was considering producing a film under the title of "Jet Pilot" which would be anti-Communist in nature and concern a woman Soviet agent. This agent would purportedly land in Alaska claiming that she had escaped from the Russians and later turn out to be an espionage agent. No further information has been received concerning the picture.

"The Red Menace"

This picture, which is extremely anti-Communist in nature, is presently being shown throughout the United States and has been the subject of definite attacks in both the "Daily Worker" and the "Daily People's World" because of its anti-Communist nature.

The picture was of sufficient importance to the Communist Party that action was taken by the "Daily Worker" itself on June 9, 1949. New York Informant [redacted] furnished a one-page incomplete letter on the stationery of the "Daily Worker" which proposed that every Communist Party club in New York City should be advised of the opening of the picture at the Mayfair Theater, 47th and Broadway, New York City, on July 2, and that the members of every Communist Party club should send a post card or letter to the theater protesting the picture and that each club should adopt a resolution against the picture for publication in the "Daily Worker". It was also suggested that a demonstration on the opening night, such as had previously been carried on against "The Iron Curtain", might give the film "a crippling send-off".

"Crossroads For America"

An article appeared in the April 24, 1949, edition of "The Worker" regarding films being shown by Cinema Sixteen and stating that one of the

films shown was "Crossroads For America" which presents Communists as the villains "at the root of industrial and political strife in America". This article also indicated that the picture was "the kind of bogey with which monopolistic capitalism today is trying to sell imperialist war to the American people."

"The Conspirator"

The "Daily Worker", January 5, 1949, stated that MGM, during 1949, would film abroad the picture known as "The Conspirator" which the article described as "anti-Soviet film ".

The "Daily Worker" of March 22, 1949, in referring to this picture stated that it falsely linked the Communist Party with espionage and treason and that the picture was scheduled to open at the end of April during the trial of the twelve Communist leaders.

"Walk A Crooked Mile"

The "Daily Worker" of October 13, 1948, attacked this picture on the grounds that it repeated the lies of Nazi propaganda and that "it is part of the lie machinery used by reaction to take the American people down the road to Fascism....." The lie referred to "is the one that screams Communists are murderers and traitors to their country."

"Red Gloves"

"Red Gloves" is a play, not a picture, but is anti-Communist in nature and is therefore being included herein.

"The Worker" of December 7, 1948, attacked this play on the grounds that the action was "based on the hackneyed slander that the Communist Party believes in and uses assassination as a political weapon."

The play was again attacked in "The Worker" of December 26, 1948, when it was described as a cheap red baiting play and then stated that "the Communist Party is not only on record against assassination but is an active foe of assassination as a political weapon and that Marxism unequivocally and unqualifiedly rejects assassination."

Miscellaneous

The "Daily Worker" of October 20, 1948, reported that plans to produce the picture "Confessions of an American Communist" had been abandoned and that Columbia Pictures had also called off production on the picture "Portrait of an American Communist".

The "Daily Worker" for January 5, 1949, in referring to "red baiting films" stated that the anti-Soviet film "Russia As We Saw It" had been re-titled to "Guilty of Treason", and that Barsdale Producers intended to do a picture entitled "Operations Vittles" which was described as a red baiting film which would be a sequel to "Walk A Crooked Mile".

The article further stated that MGM's film "Storm Over Vienna", which had formerly been entitled "The Red Danube", would be announced for exhibition during 1949.

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FREEDOM OF INFORMATION AND PRIVACY ACTS

SUBJECT: COMMUNIST INFILTRATION-MOTION PICTURE INDUSTRY(COMPIC) (EXCERPTS)

FILE NUMBER: 100-138754

SERIAL:1003 (part 2)

PART: 9 OF 15



FEDERAL BUREAU OF INVESTIGATION

IV. COMMUNIST INFLUENCE IN MOTION PICTURES

As a preface to this section, it should be pointed out that it has not been a function of this Bureau to review motion picture productions for political content for it was not believed that the Bureau's representatives are experts in this field nor was it believed that censorship of motion pictures was within the purview of the activities of the Bureau. Our investigation of Communism in Hollywood has for the most part been directed toward the investigation of the individual Communists, Communist front organizations, Communist infiltration of the labor groups and the general activities of the Communist Party in the Los Angeles area. However, in conjunction with our investigations, reports have been received from Confidential Informants and other sources concerning the tactics used by the Communists in their attempt to influenced motion pictures and actual examples of Communist propaganda in motion picture films. This data will be set out in this section.

Background and Tactics Used by the Communists to Inject Communist Propaganda in the Motion Pictures

As has been pointed out in Section I of this memorandum, an article in the Daily Worker for August 15, 1925, was written by Willy Muenzenberg, the German Communist propagandist, in which he quotes Vladimir Ilitch Lenin as stating with regard to the motion picture:

> "You must powerfully develop film production, taking especially the proletarian kino (motion picture theatres) to the city masses, in still a much greater extent to the village. You must always consider that of all the arts the motion picture is for us the most important."

Likewise Muenzenberg quoted Gregory E. Zinoviev, the Chairman of the Executive Committee of the Communist International in 1925, as stating:

> "The motion picture in the possession of the bourgeoise is the strongest means for the portrayal and befuddling of the masses. In our hands, it can and must become a mighty weapon of Communist propaganda and further enlightenment of the widest working masses."

With the preceding quotations set out to show the importance placed upon the motion picture by leaders of the Communist International, it is readily understandable how in 1935 the top structure of the Communist Party, USA, according to Confidential Informant [redacted] of the Los Angeles Office, set down instructions to the Communist Party in the Los Angeles area to concentrate their activities on the motion picture industry, specifically requesting that they concentrate on the so-called intellectual groups which are composed of directors, writers, actors and high-paid technicians.

According to [redacted] the Communist Party has continued its program of concentrating on the writers and directors in the motion picture industry for the purpose of injecting propaganda into the motion pictures. These writers and directors are in a position in the creative field to determine the content of the picture. The writer who creates a dialogue and the director who interprets the same are in a position to influence political feeling contained in any given picture. For this reason, [redacted] has stated, the political views and background of the writer and director in the motion picture industry are utilized to the fullest extent by the Communist Party. This has resulted in the infiltration of known Communists and fellow travelers into the writers' and directors' groups.

[redacted] has related that World War II permitted those writers and directors who acted under Communist guidance to insert sequences and episodes into a picture in a most clever manner. For this reason, he related, the Communist apparatus in the motion picture industry has been most successful, having placed in the majority of war pictures those writers and directors who were in sympathy with the cause of Communism. [redacted] stated that the crowning achievement in this respect was the picture "Mission to Moscow".

[redacted] has related that this picture raised such a controversy throughout the United States it was necessary that the Communist technique be changed. He related that the Communists then decided that the Communist writers and directors must become more subtle. He stated they are now content to insert a line, a sentence or a situation carrying the Communist Party line into an otherwise non-political picture, having found that this method is more effective by reason of the fact that it does not appear to be purposeful but just incidental. He related that this subtle method of getting propaganda into the pictures was not restricted to war-type pictures or serious drama. He stated that the Communist message was also conveyed in the so-called "musicals".

He also related the Communists, in influencing the production of these pictures, do not only direct their efforts at injecting propaganda into the pictures, but also prevent all material that the Party might consider objectionable to its current program from appearing in pictures. It has been reported that on several instances the Communist element has actually prevented the making of certain pictures.

Among the pictures of this type, according to [redacted] was "Uncle Tom's Cabin", written from the book by Harriet Beecher Stowe. Production of this picture was particularly attacked by elements of the Communist Party due to the fact that it was felt that the picture did not reflect a proper attitude on the part of the negroes. As a result of this pressure, this

picture was withdrawn. Another picture, "The Life of Eddie Rickenbacker" met similar pressure. The Communist Party objected to him because of his expressed political opinions regarding labor. He was labeled as a Fascist, a Nazi sympathizer, a reactionary and an isolationist. Pressure was said to have been put on a number of film stars to refuse leading roles in the picture. It was also said that a number of writers were threatened causing some of them to refuse to do the script. This again resulted in the picture being withdrawn from production.

[redacted] who is a screen writer at Metro-Goldwyn-Mayer Studios, has related that a group of motion picture writers, producers and directors who are aware of the Communist activity within the motion picture industry, had assembled considerable information setting forth the purposes and aims of the Communists in connection with the production of motion pictures. Among those who had done this were: James McGuinness, and Ayn Rand, screen writers; Robert Arthur, producer; Mrs. Robert Arthur and Morris Ryskind, free-lance screen writers as well as Lela Rogers, screen writer and producer. There is set out hereinafter the purpose of the Communists in Hollywood according to the information assembled by this group:

> "The purpose of the Communists in Hollywood is not the production of political movies openly advocating Communism. Their purpose is to corrupt non-political movies by introducing small casual bits of propaganda into innocent stories and to make people absorb the basic premises of Collectivism by indirection and implication. Few people would take Communism straight, but a constant stream of hints, lines, touches, and suggestions battering the public from the screen will act like drops of water that split a rock if continued long enough. The rock that they are trying to split is Americanism".

This group has also prepared a list of some of the more common devices used by the Communists to disseminate their propaganda. They include the smearing of the free enterprise system, the smearing of industrialists, presenting of wealth as evil, presenting of success as evil, glorification of failure, glorifying depravity, glorifying collectivism, smearing the independent man and belittling of American political institutions.

In addition to the above, this group has pointed out that it is the Communist aim never to show the Soviet form of government or Soviet policies in an unfavorable light. According to [redacted] and [redacted] only 25% of a screen story has to be written by a particular screen writer to obtain the screen credits for writing the screen play. Consequently other writers, according to these sources, particularly Communists, can work on a motion picture script and their identity would not become publicly known.

As an additional indication of the influence to which members of the Screen Writers Guild were subjected, the following quotation is being set out. This quotation was taken from the Hollywood Reporter dated August 20, 1946, and is a statement made by John Howard Lawson at a "Party Line Indoctrination Center" to a young group of student actors.

> "Unless you portray any role given you in a manner to further the Revolution and the Class War, you have no right to call yourself an artist or an actor...You must do this regardless of what the script says or of what the director tells you. Even if you are nothing more than an extra, you can portray a society woman in a manner to make her appear a villainess and a snob. And you can portray a working girl in such a way so as to make her seem a sympathetic victim of the capitalist system. It is your duty to do this at whatever studio you may find yourself employed."

In addition to the foregoing data, it must also be pointed out that the Communists' strategy and tactics included the use of the Aesopian language to disseminate and propagate their Communist ideologies. In other words, the Communists will use such words as Fascism or Democracy not in the same fashion as a true American. We understand as the meaning of Fascism, the type of government under Hitler and Mussolini, whereas the Communists in using the term Fascism mean any political action or word which is contrary to the Soviet Union. When we refer to a democratic government, we mean a true democracy as we have in the United States today, whereas the Communists in using the term democracy as applied to a form of government mean a government under the control of the State, free from capitalism and free enterprise which can only be possible in the Union of Soviet Socialist Republics. The use of this type of veiled propaganda utilized by the Communists may also be injected into motion picture films by the Communists and Communist sympathizers active in the writing and production of motion picture films.

Analysis of Motion Pictures Disclosing Communist Propaganda Therein

"KEEPER OF THE FLAME"

Released by Metro-Goldwyn-Mayer on February 5, 1943
Producer — Victor Saville
Associate Producer -- Leon Gordon
Director — George Cukor
Screen Play — Donald Ogden Stewart
(Based upon a novel by I.A.R. Wylie)
Cast -- Starring Spencer Tracy and Katherine Hepburn

The author of the screen play, Donald Ogden Stewart, has been identified by Confidential Informant [redacted] former editor of the Daily Worker and associate of National functionaries of the Communist Party, as a Communist. In addition, Howard DeSilva, the actor, is a member of the supporting case of this film and he has been identified as a Communist in Section I.

Katherine Hepburn, according to [redacted] and [redacted] has been associated with Communist inspired or directed activities in the Hollywood area. [redacted] made available a portion of the script of this picture which is taken from the opening scene. Christine is played by Katherine Hepburn and Steve by Spencer Tracy. Immediately preceding the scenes depicted in this script, Christine was married to a successful doctor but let him go to his death by driving into a washed-out bridge when she could have prevented his death. Christine is attempting to explain to Steve why she let her husband go to his death:

"Steve: I can believe in you so much that you can't help yourself. You'll have to be what I believe you are.

"Christine: (softly) I have been wanting to talk to you since that first night you came. I can fight you no longer. (after a moment) I married a legend--a legend about a hero. I didn't know that at first. I worshipped Robert. Perhaps to worship anyone is to destroy them. Everybody worshipped him--no, the image of him, the image that had been carefully built up in people's minds, deliberately built up I now believe, built up with a terrible purpose. When I found out what that purpose was I had to destroy the image. No, I had to destroy the man to save the image. Yes, that was it.

"Steve: What terrible purpose?

"Christine: I didn't know it was terrible once. You heard his mother this afternoon.

"Steve: His mother is insane.

"Christine: But Robert wasn't. He really believed in Hitler's new order.

"Steve: Robert Forrest!

"Christine: He had come to despise the people who worshipped him--all of us. (as Steve looks at her) Yes, me too. We were all beneath him. I didn't know what had happened. I suppose I was a bit like

that myself. I believed in a few. Leaders. Rulers. And then, as Robert began to change, I saw the face of Fascism in my own home. Hatred. Arrogance. Cruelty. I saw what German women were facing. I saw the enemy.

"Steve: Robert Forrest.

"Christine: On the morning of the accident, I stole his keys, came here and opened this. (she moves to an enormous, specially-built filing cabinet) This what I found. (as she speaks, she throws open the doors of the cabinet and we see a well-ordered array of drawers, cubby-holes, etc., containing papers, long lists of alphabetically indicated documents) Here is the key to Robert Forrest's Fascist organization. (she presses a button and a secret drawer jumps out) Of course, they didn't call it Fascism—they painted it red, white and blue and called it Americanism. (she takes out an ominous bunch of stocks and bonds) These are the funds to see it through, (she hands a stack of unnegotiable bonds to Steve) a fantastic amount subscribed by a few men to whom money meant nothing any more, but who wanted political power and knew they could never get it by democratic means. (she takes a card from an index) Here are their names. (Steve takes the card, glances at it, puts it in his pocket. Christine turns back to the cabinet) But what really sickened me was the essence of their plan. Here are some articles -- (from a drawer she pulls out a stack of typed manuscripts) all ready for release, to stir up the little hatreds of the hole nation against each other. (she hands Steve the first article) This is the copy of an article to be used in an anti-Semitic paper attacking the Jews. (she hands Steve the second article) This was to be used in the Farmers Gazette to stir them up against the city dwellers. (handing him another article) Here is an article to stir up hatred against the Catholics..(she gives him still another article) This is anti-negro...(handing him another article) This is against trade unions..(she gives him still another page) This is a subtle appeal to the Klu Klux Klan.

Steve examines each of the papers as she gives them to him. She goes back to the cabinet and produces more evidence.

"Christine: This is an interesting list of newspaper editors who had either sought public office in vain or had sought to dictate who <u>would</u> occupy office, and because they didn't succeed believed that the people were a great, stupid beast.

(while Steve is glancing at this paper, she turns back and runs her finger over the card index in a long drawer as she speaks) These were men who served their country in the last war but who were failures in business, who again longed for the power of rank and the prestige of a uniform (she presses a button, which opens a spring door in the cabinet. She lifts out a small book) This contains the names and addresses of the men who were designated to be America's first storm troopers. (Steve's face hardens as he takes the book and shoves it into his pocket grimly) But what shocked me the most was the complete cynicism of the plan! Each of these groups was merely to be used until its usefulness was exhausted. Hates were to be played against hates. When one group seemed to be getting too powerful, it would be killed off with another group. And in the end all these poor little dupes who never realized to what purpose they were lending themselves would be in the same chains, cowed and enslaved, with Robert Forrest and his handful of power-thirsty henchmen cracking the whip."

Accordint to [redacted] who is [redacted] at Metro-Goldwyn-Mayer Studios, this is a good example of the negative approach and the indrect tactics used by the Communist writers in getting across the Communist Party line. He stated that in this script the writer has, in a veiled manner, attempted to make the audience believe that Fascism and Americanism are synonymous.

"THE MASTER RACE"

Producer -- Robert Golden
Writer and Director -- Herbert Biberman
Collaborators with Biberman -- Anne Froelich
Rowland Leigh
Cast included -- Morris Carnovsky
Lloyd Bridges

The Director and script writer, Herbert Biberman, is identified in Section I, of this memorandum, as a Communist. Anne Froelich, who collaborated with Biberman, is also identified in Section I of this memorandum as a Communist. Actors Lloyd Bridges and Morris Carnovsky have also been identified by most reliable and very delicate sources as Communists and their Communist connections are set out in Section I.

This picture was reviewed on February 14, 1945, by three Agents of the Los Angeles Office who were well schooled in Communist investigations and Communist Party propaganda. After reviewing this picture, they independently wrote reviews setting forth their opinions as to the Communist propaganda set out in the picture. A summary of their opinions is set out below.

In the first instance, the character, Colonel Von Beck, the German underground leader, was created and depicted as possessing all of the detested qualities attributed to the German race. The Major Phillip Carson, the American Army officer in charge of the liberated town of Kolar was depicted as a man and officer of very mediocre abilities. The British officer, Captain Forsythe, was depicted as being far below Major Carson in abilities and radiated weakness in all of his activities, whereas Lt. Adrei Krestov of the Russian Army was depicted as a superman in physical appearance and ability. He was shown as possessing ability to perform any type of task assigned to him and as being a real leader. A second example which appeared to contain propaganda was a series of scenes intended to give the impression that religious freedom exists in Russia. One of the scenes reflected that the young German officer was surprised to learn that religion was permitted in Russia. He appeared to be haunted by the vision of having thrown a hand grenade upon the alter of a church in the Ukraine. The main theme of the story was to establish unity of the United Nations in war and peace, which, of course, was the Communist Political Association line at the time this picture was produced. This is a praiseworthy theme, but it has particular significance when it is realized that the writer, Biberman, is a former active leader of the American Peace Mobilization in Hollywood and later, with the change in Soviet policy, called for all out unity.

"NORTH STAR"

Released by RKO Pictures, Inc. on October 14, 1943
Producer -- Samuel Goldwyn
Associate Producer -- William Cameron Menzies
Director -- Lewis Milestone
Author -- Lillian Hellman
Screen play -- Lillian Hellman
Cast: Starring -- Anne Baxter, Dana Andrews, Walter Houston, Walter Brennan, Ann Harding, Jane Withers

The author and writer of the screen play for this production, Lillian Hellman, has been identified by [redacted] Confidential Informant of the New York Office, as a Communist. In addition, Confidential Informant [redacted] of the Los Angeles Office has reported that Hellman is a high ranking Communist who has associated exclusively with known Communists and Communist sympathizers for the past 20 years.

Lewis Milestone, the Director, according to [redacted] has associated with known Communists and Communist sympathizers.

Also, in the supporting cast is Ruth Nelson, actress, who is identified in Section I as a Communist.

In conjunction with this picture, it should be pointed out that [redacted] the ex-secretary of Samuel Goldwyn, well-known motion picture producer, and presently the wife of [redacted] producer, indicated that she was closely associated with the detail involved in the production of this picture. She related that Samuel Goldwyn had attempted to delete much of the obvious propaganda which was originally injected into this film. However, he was unable to take all of it out. This source reported that in addition to the giving of a fictitious picture of the situation in Russia, the film portrayed the idea that collective farming was the only successful way to farm.

"PRIDE OF THE MARINES"

Released by Warner Brothers on August 7, 1945
Producer -- Jerry Wald
Director -- Delmar Daves
Author -- Roger Butterfield
Screen play -- Albert Maltz
Adaptation -- Marvin Borowsky
Cast: Starring -- John Garfield
Eleanor Parker

Albert Maltz, writer of the screen play has been identified in Section I as a Communist. In addition, John Garfield, leading actor in the motion picture, has been identified as a Communist.

According to [redacted] Jack Moffitt, who wrote a review of this film in the Hollywood Review of September 10, 1945, is alert to the Communist tactics in the motion pictures and admitted this picture which was entertaining and well done, had Communist propaganda injected into it by the author. The following quotation is taken from Moffitt's article:

"Unfortunately, the soap box hasn't been completely eliminated. In one sequence Mr. Daves and Mr. Maltz have dragged the old Party Line into their love story about as gracefully as if they were

lugging a dead bear up a flight of stairs into a boudoir. They say everything they can think of to provoke doubts concerning representative government and the free enterprise system. Employers are accused of everything from racial prejudice to a conspiracy to scuttle the G.I. Bill of Rights. The screen should be used as a forum for public discussion. But there is a great deal of difference between honest argument and biased propaganda. There should be, as Justice Oliver Wendell Holmes once put it, 'A free trade in ideas' so that the public can choose what is best in 'the competition of the open market'. That is the theory behind the American constitution. In the scene I refer to, many accusations are hurled which the other side gets no chance to answer. It represents, not a discussion, but a monopoly of ideas."

"SONG TO REMEMBER"

Released by Columbia Pictures, Inc., January 8, 1945
Producer -- Louis F. Edelman
Director -- Charles Vidor
Author -- Ernst Marischka
Screen Play -- Sidney Buchman
Cast: Starring -- Paul Muni
Merle Oberon
Cornel Wilde

The author of the screen play, Sidney Buchman, a well-known screen writer, has been identified in Section I of this memorandum as a Communist.

[redacted] made the following remarks with regard to Communist propaganda injected into this picture, "Song to Remember":

"This motion picture represents a subtle complete distortion of historical facts. It deals with the life of Chopin. Chopin escapes from Poland and works in the underground against Russia during the revolutionary period in 1917. He further flees to Paris where he becomes acquainted with a rich woman who feels sorry for him because he is poor and ill. She takes him in and encourages him to study and compose music so that he may make something of himself and gain material wealth. Chopin's friends from Poland contact him and ask him to stop his work of composing and go on a tour and collect money which is to be donated to the people for the people's causes. They accuse him of being selfish.

"The rich woman who befriended Chopin is pictured as very evil. The picture deals much with the individual rights as against the rights of the masses. Chopin is convinced he must go to work for the people so he gives up his desire to carry on his work from Paris and goes on a tour where he becomes more ill and finally dies.

"The chief propaganda in addition to the above is that the man has no rights for himself but should live for the people and particularly persons of prominence like Chopin should even give his life for the masses so as to lead inspiration for them instead of gaining fame or glory for himself."

According to Mrs. [redacted] formerly associated with RKO Studios who is an independent writer and producer, Artur Rubinstein, the well-known pianist was known to have protested to Harry Cohen, head of Columbia Pictures due to the fact that the production distorted the fact. Cohen informed Rubinstein that very few of the American people would know the difference and he thought the picture would make money.

"THE BEST YEARS OF OUR LIVES"

Released by Samuel Goldwyn through RKO Pictures, Inc. On December 25, 1946

Producer -- Samuel Goldwyn
Director -- William Wyler
Screen play -- Robert Sherwood
(From the novel Glory for Me by Mackinlay Kentor)
Cast: Starring -- Myrna Loy
Frederic March
Dana Andrews

According to [redacted] the writer of this screen play, although not known to be definitely a Communist, was one who associated with them and frequently gave them aid and comfort. It was pointed out by these individuals that this was a good example of a picture in which the screen credits did not reflect any outstanding or well-known Communists as associated with the production of the picture but it was believed by these individuals that the script was "dressed" by Communist writers who did not receive screen credits. According to [redacted] Howard Koch had done some of the work as a writer on this script. Koch is believed by [redacted] to be a Communist.

[redacted]

[redacted]

Frederic March, one of the starring actors in this play, has been identified by Confidential Informant [redacted] as a Communist.

Roman Bohnen and Howland Chamberlain, both of whom are identified in Section I of this memorandum as Communists, were included in the supporting cast.

The publication "Plain Talk," in the April, 1947, issue, carried an article written by William Markham in which Markham pointed out that this picture contained Communist propaganda which was subtly injected into the film. It was referred to as a masterpiece of "subversive half-truth."

[redacted] Paramount Studios, in discussing the picture "The Best Years of Our Lives," stated the picture portrayed the upper class in a bad light. He recalled that the banker was portrayed as a mean, avaricious individual. One scene which [redacted] discussed as illustrating his point occurred when Frederic March went to see his boss, the banker, to tell the latter that he, March, had made a loan to a GI. Once March turned away, the banker's face changed and he registered disapproval of the former's action. This tended to show the banker as a mean individual. In the picture, according to [redacted] March attacked the banker at a public meeting, which tends to give the audience the impression that bankers as a class are evil. [redacted] related that other unnecessary "stuff" was also put in.

William Z. Foster, national leader of the Communist Party, USA, held a meeting on September 10, 1947, in a Los Angeles Hotel with California State Secretary William Schneiderman and Los Angeles County Communist Party Chairman Ned Sparks. Agents of the Los Angeles Office [redacted] heard Foster, in speaking of current motion picture productions, state with regard to the motion picture "The Best Years of Our Lives," "That was real stuff." He referred to this picture as well as "The Farmer's Daughter" and "Crossfire," which are also discussed in this Section, by stating, "They are standing them on their ears." Foster indicated that all three of these pictures were very fine productions.

"IT'S A WONDERFUL LIFE"

Released by RKO Pictures, Inc. on December 19, 1946.
Producer — Frank Capra
Director — Frank Capra
Screen play — Frances Goodrick, Albert Hackett, Frank Capra
Cast: Starring — James Stewart
Donna Reed
Lionel Barrymore

According to Informants [redacted] and [redacted] in this picture the screen credits again fail to reflect the Communist support given to the screen writers. According to [redacted] the writers Frances Goodrick and Albert Hackett were very close to known Communists and on one occasion in the recent past while these two writers were doing a picture for Metro-Goldwyn-Mayer, Goodrick and Hackett practically lived with known Communists and were observed eating luncheon daily with such Communists as Lester Cole, screen writer, and Earl Robinson, screen writer. Both of these individuals are identified in Section I of this memorandum as Communists.

With regard to the picture "It's A Wonderful Life", [redacted] stated in substance that the film represented a rather obvious attempt to discredit bankers by casting Lionel Barrymore as a "scrooge-type" so that he would be the most hated man in the picture. This, according to these sources, is a common trick used by Communists.

In addition, [redacted] stated that, in his opinion, this picture deliberately maligned the upper class, attempting to show the people who had money were mean and despicable characters. [redacted] related that if he had made this picture portraying the banker, he would have shown this individual to have been following the rules as laid down by the State Bank Examiners in connection with making loans. Further, [redacted] stated that the scene wouldn't have "suffered at all" in portraying the banker as a man who was protecting funds put in his care by private individuals and adhering to the rules governing the loan of that money rather than portraying the part as it was shown. In summary, [redacted] stated that it was not necessary to make the banker such a mean character and "I would never have done it that way".

[redacted] recalled that approximately 15 years ago, the picture entitled "The Letter" was made in Russia and was later shown in this country. He recalled that in this Russian picture, an individual who had lost his self-respect as well as that of his friends and neighbors because of drunkeness, was given one last chance to redeem himself by going to the bank to get some money to pay off a debt. The old man was a sympathetic character and was so pleased at his opportunity that he was extremely nervous, inferring he might lose the letter of credit or the money itself. In summary, the old man made the journey of several days duration to the bank and back with no mishap until he fell asleep on the homeward journey because of his determination to succeed. On this occasion the package of money dropped out of his pocket. Upon arriving home, the old man was so chagrined he hung himself. The next day someone returned the package of money to his wife saying it had been found [redacted] draws a parallel of this scene and that of the picture previously discussed, showing that Thomas Mitchell who played the part of the man losing the money in the Capra picture suffered the same consequences as the man in the Russian picture in that Mitchell was too old a man to go out and make money to pay off his debt to the banker.

"THE FARMER'S DAUGHTER"

Released by RKO Pictures, Inc., on May 6, 1947
Starring: Loretta Young
Joseph Cotten
Ethel Barrymore

[redacted] an independent writer and producer, previously referred to in this section of the memorandum, related that the Communist propaganda in this picture was undoubtedly condoned by Dore Schary, producer, whom [redacted] knows personally and with whom she has had numerous arguments concerning the Communist form of government. Schary, according to [redacted] instructed at the People's Educational Center, a Communist influenced school previously discussed in this memorandum. According to Informant [redacted] Schary has been a close follower of the Communist Party line for a considerable number of years. In referring to the picture, [redacted] stated in substance that it was an obvious attempt to belittle present Congressional form of government in this country.

William Mooring, in an article entitled "From the Hollywood Sets" appearing in the National Catholic Monthly magazine issue of August, 1947, stated with regard to the picture, "The Farmer's Daughter", the underlying effect of the film, viewed as one of the steady diets of such things, is to throw mud at the political factions known to oppose Communism, and furthermore, at the same time without naming the "Progressive" Party whose politics it upholds. It leaves with us the thought that only those who, like the farmer's daughter, believe in the naturalization of the banking system and other familiar tenets of Communism, are honest or humanitarian.

[redacted] in referring to this picture, advised that he did not believe it contained any direct Communist ideology. He stated it exposed the crooked dealings of the upper class in politics and that it showed the complete control by political methods of a wealthy family in a community. [redacted] stated that it was tempered, however, and that this family was not shown as a vicious one.

"CROSSFIRE"

Released by RKO Pictures, Inc., June, 1947
Producer -- Adrian Scott
Director -- Edward Dmytryk
Screen play -- John Paxton
(Adopted from novel "The Brick Foxhole")
Starring: Robert Young

The producer of this picture is Adrian Scott and the Director Edward Dmytryk, both of whom are identified in Section I of this memorandum as Communists.

According to Informants [redacted] and [redacted] this picture is a good example in which the racial angle has been unduly emphasized. In a report prepared by the Southern California Motion Picture Council, Inc., which is a known non-commercial, non-political, and non-sectarian group of organizations which furnish representatives to review motion pictures as they are released and make certain recommendations, the following information is disclosed concerning "Crossfire":

> "This picture is near treasonable in its implications and seeming efforts to arouse race and religious hatred, through mis-leading accusations; the use of a drunken, mal-adjusted soldier to typify our courageous service men and the use of minority groups to arouse suspicion and sympathy. This country was founded for religious freedom and has ever been the haven of security for the oppressed and persecuted of all nations. Here they have found peace, security and prosperity under just and equitable laws. Any effort to arouse class consciousness or antagonism is un-American; morally unsound; a perversion of facts and a seeming effort to create pernicious propaganda against unity and peace. It could have been a great picture, had the message of love instead of hate been consummated but it missed the mark, because one group was presented as intollerant, cruel and murderous, when all classes involved were to blame. The technical qualities are excellent. The photography is unusual. The opening scenes and music, which was impressive throughout, create an atmosphere of impending doom. The story, a complex murder mystery, involves four service men, Keeley, Montgomery, Mitchell, Floyd and Samuels, a Jew. The picture is socially and morally unsound and cannot be commended for any audience."

[redacted] President of this organization, stated that in this picture one race is placed against another. [redacted] has advised with regard to this picture that certain of the speeches made by the actors were changed on the set and did not show up in the script. Specifically, he stated that a speech made by Robert Young in which he stated, "Jews have been killed, Catholics have been killed, that is the history of America", was altered on the set by the addition of the last phrase "that is the history of America".

It is of interest to point out that the Communist newspaper, the Daily Worker for August 31, 1947, in the column entitled "The Movies" by Harold J. Salemson, indicates that the Daily Worker has taken the stand that the picture "Crossfire" is "a fine document against intolerance....It seems to us that the unconscious and semi-conscious anti-semitics are reacting very violently. The film MUST be hitting its mark..."

"BRUTE FORCE"

Released by United Artists, July, 1947
Producer -- Mark Hellinger
Director - Jules Dassin
Screen play -- Richard Brooks
Starring: Burt Lancaster
Hume Cronyn
Charles Bickford

The director of this production, Jules Dassin, has been identified as a Communist in Section I of this memorandum.

Life Magazine dated August 11, 1947, in reviewing this picture pointed out that it was a picture with some good acting in it but "less praiseworthy is a turn about moral code which portrays each representative of law and order almost as a case history of depravity, while all the law breakers seem like real nice fellows". A review made by the California Congress of Parents and Teachers of Los Angeles, California, in the publication "Unbiased Opinions" reflected the following information concerning the film.

> "The characters portraying the officers are as follows: the Captain of the guard is a Hitler type; the warden is a weakling holding on for retirement; the prison doctor is a humanitarian who can endure the suffering he sees only by using drink as a narcotic."

The review in this periodical by the California Federation of Business and Professional Clubs, states in part as follows:

> "Socially, it is insidious for sympathy, (it) is directed toward criminals while officers pledged to uphold the law are presented as cruel, vicious, and sadistic."

[redacted] a confidential source of the Los Angeles Office who is an independent motion picture producer releasing through Universal-International Studios, reported that during the making of "Brute Force", Jules Dassin, the director, attempted to insert a scene which in [redacted] opinion was Communist propaganda. Dassin intended showing negroes and whites occupying the same cells and intended depicting some sort of strife between the races. According to [redacted] this plan of Dassin was contrary to established prison regulations and practices as explained by his technical director. [redacted] related he had a conference with Dassin, instructing him to throw out this scene and to follow his instructions specifically as to the relationship between the white and negro races.

"MISSION TO MOSCOW"

Released by Warner Brothers, May, 1943
Producer — Robert H. Buckner
Technical Director: Jay Leyda
Screen Play — Erskine Caldwell
Author — Joseph E. Davies

"Mission to Moscow", a Warner Brothers release of May, 1943, was produced by Robert H. Buckner. Buckner was a former correspondent in Moscow of the "London Daily Mail". According to [redacted] he selected J. Leyda to act as technical director for the picture. Leyda had been in Moscow at the same time as Buckner where he had been connected with the Bureau of Revolutionary Writers of the Soviet Motion Picture Industry. Leyda is identified in Section I of this memorandum as a Communist. He was also active in the League of American Writers, a Communist front group.

[redacted] has related that the actual writer of the screen play "Mission to Moscow" was Erskine Caldwell. Caldwell has been a member of the League of American Writers for many years. He also made several trips to the Soviet Union. At one time, he was associate editor of "Soviet Russia Today", a Soviet propaganda publication. Prior to August, 1939, he was in favor of a collective security. During the life of the Hitler-Stalin Non-Aggression Pact, he supported the program of the American Peace Mobilization and openly opposed Lend-Lease and Selective Service. After June 22, 1941, which was the date that the Soviet Union was invaded by the Nazis, he called for all-out aid to Britain, Soviet Russia and China.

The picture, "Mission to Moscow" is based upon the book, "Mission to Moscow" written by former United States Ambassador to Russia, Joseph E. Davies. The pro-Soviet propaganda disseminated through this picture was so obvious that it was criticized by numerous newspapers on these grounds. Informant [redacted] related the picture caused a controversy which resulted in the Communist Party's changing its technique of inserting Communist propaganda into motion pictures.

"CASS TIMBERLANE" -
Written by — Donald Ogden Stewart

Donald Ogden Stewart has been identified by Confidential Informant [redacted] of the New York Office as a Communist. According to Informant [redacted] Stewart has been affiliated with the Communist element in the

motion picture industry for many years. [redacted] related that the captioned film is an example of distortion of facts. He related that the script deals with the "country club set" attempting to get government war contracts. Considerable effort on the behalf of this group was expended to maneuver Judge Timberlane out of town as he is represented as being an honest Judge, the inference being that there are dishonest judges and this one was an exception. [redacted] related that furthermore this judge was pictured as a State judge when in reality a judge dealing with war contract cases should have been a Federal judge. Also this judge would have disqualified himself in connection with the trial in question.

According to [redacted] this picture, which has not as yet been released, is to be made available to the public in the immediate future.

"BUCK PRIVATES COME HOME"

Screen play -- Frederick Rinaldo
Starring -- Bud Abbott
Lou Costello

The screen writer, Frederick Rinaldo, has been identified in Section I of this memorandum as a current member of the Communist Party in the Los Angeles area.

According to [redacted] in the picture "Buck Privates Come Home", one scene portrays a party given for a General in the Army whereas intermingling scenes disclose an enlisted man on KP duty making the audience unnecessarily class conscious. In other scenes he depicts an enlisted soldier who remarks he is unable to go to the nurses quarters and makes the statement that enlisted men cannot go out with officers, the nurse in this case being an officer.

"TIME OF YOUR LIFE"
Screenplay -- William Saroyan
Producer -- James Cagney

This picture is cited as an example of the rejection of anti-Communist propaganda, which was displayed at a session of the Arts, Sciences and Professions Conference of the Progressive Citizens of America held on thought control at the Beverley Hills Hotel on July 12, 1947. This meeting was attended by an Agent of the Los Angeles Office who related that the session was dominated by known Communists with the key-note address given by John Howard Lawson, Communist screen writer identified in Section I.

The last speaker at this meeting was Paul Draper, a well-known dancer, who discussed the captioned production. Draper stated that while reading the script he noted that it was to depict a play during the life of the Hitler regime and that his script required him to say a line which ridiculed Hitler and had the effect of calling Hitler the most serious menace of the day. Draper stated he realized that the comment concerning Hitler could have been written in Hitler's time and realized that the script should be revised. He related he asked the director, whose name he did not give, as to what line should be substituted for this line concerning Hitler. The director told Draper to substitute the name of Stalin for Hitler. Draper indicated that he realized the significance of such a statement and said he could not say such a line in the movie. He then commented to the audience that he had a great ambition to dance in the Soviet Union and the Balkans at some future date.

"BODY AND SOUL"

Released by Enterprise Productions

Producer -- R. B. Roberts
Director -- Robert Rossen
Screen Play -- Abraham Polonsky
Cast: Starring -- John Garfield
Lili Palmer
Anne Revere

The director, Robert Rossen, has been identified as a member of the Communist Party in Los Angeles. His Communist connections are set out in Section I of this memorandum. The screen writer, Abraham Polonsky, has also been identified as a Communist and his Communist connections are set out in Section I.

The cast includes John Garfield, who has been identified by Confidential Informant [redacted] as a Communist, and Anne Revere, who also has been identified as a Communist and her Communist connections are set out in Section I of this memorandum.

[redacted] who reviewed the picture "Body and Soul," stated that it deals with the prize fight racket and as far as Communist propaganda is concerned, he did not believe it was "as hot as others" he had seen. He related, "It portrays the rich and successful man in a bad light and the finest character of them all is a colored fighter." The colored fighter is managed by a dishonest promoter and is maneuvered into a position where he fights a bout with a clot on his brain and is killed. The manager, according to [redacted] "knows it will kill him and in the picture uses the line 'so what, it's business.'"

In bribing various fighters, [redacted] related, the white man takes the bribe and the negro refuses $60,000 to throw a fight, portraying the negro in a fine light, which, according to [redacted] is the principal form of propaganda in this picture. The negro fighting [redacted] injured knowing that he is injured and his manager knowing that it may be his death as well as the negro refusing a bribe while the white man accepts it shows the negro as a noble character and sympathetic character while the successful promoter is shown as an unscrupulous, dishonest, heartless individual.

"ANOTHER PART OF THE FOREST"

Presently in production at Universal-International Studios

Producer — Jerry Bresler
Director — William Gordon
Screen Play — Lillian Hellman
Screen Adaptation — Vladimir Pozner
Cast: Starring — Frederic March
Florence Eldridge

The screen play of the above picture was written by Lillian Hellman, whom [redacted] has described as a Communist. In addition, the cast stars Frederic March and Florence Eldridge, March's wife. [redacted] has also identified March and his wife as Communists.

With regard to Lillian Hellman, Confidential Informant [redacted] of the Los Angeles Office in 1944 stated that she was a high-ranking Communist who had associated exclusively with known Communists and Communist front organizations for at least twenty years. In this connection, it should be pointed out that Informant [redacted] is a former member of the Communist Party in Los Angeles.

According to [redacted] this story deals with "the most degenerate characters I know." He related that the story has to do with a Southern family living in a period immediately following the Civil War. The father has made considerable money by profiteering during the war which has resulted in continuous squabbles over money between him and his family. [redacted] related that the story deals with the reconstruction period and portrays the Southern aristocracy as a degenerate and ignorant class.

[redacted] reviewed the script for this picture and has made the following remarks:

"This script as a whole, in story, theme, intention, and implication, is most certainly propaganda for Communism - or, more specifically, it is vicious propaganda against the capitalist system.

"The story presents a family of monsters in a small Southern town in the year 1880. All the members of the family are unspeakably depraved (except the mother, who is insane) and indulge in every possible kind of villainy, including incest. They are shown in a manner which implies that they represent a rising new social class - the businessmen.

"The sole motive of the family is greed for money. The father got his start by alleged 'profiteering' during the Civil War and by betraying Confederate soldiers to the Union Army for a financial reward. (He led Union soldiers to a Confederate camp, with the result that 27 young Confederates were slaughtered in their sleep - not a very flattering incident for the Union Army, incidentally.)

"The father, the two sons and the daughter now spend all their time lying, cheating, double-crossing, blackmailing one another and everybody - in order to get money. The pursuit of money is made to appear evil and sickening - and the audience is left with the impression that money can be obtained only by such methods, that these are the only kind of people who can become rich. This is not said explicitly, but it is implied very forcefully - because there is not one line of dialogue, not a single reference to any honest method of acquiring wealth. The Hubbards are not presented as a freak family of scoundrels. They are presented, by implication, as the rich.

"All the other characters of the story, everybody in the town where the action takes place, are poor, ruined by the Civil War. The Hubbards are the only rich in the midst of general devastation. If there are any other kind of rich people in the town, the story never mentions them.

"There is not a single 'good' or actually sympathetic character in the whole story. As sole contrast to the Hubbards, there are only some ruined Southern aristocrats, who are futile, helpless and stupid - such as the stuffy John Bagtry and the half-witted Birdie. These are presented as the only honest people and are placed in the position of 'sympathetic' characters - yet here is what they stand for:

"Pages 101-102:

BIRDIE

'John wants to go to Brazil right now.
The radical people down there are trying to
abolish slavery, Mr. Hubbard, and ruin the

"'country. The planters have been looking for Confederate officers so John will be able to fight again for his ideals.'

MARCUS
'Why don't you choose the other side? Every man needs to win once in his life.'

JOHN
'I don't like that way of saying it. I fight for a way of life.'

"Here it is clearly driven home that John is not just a character in a story, but the representative of a 'way of life.' The only representative of the other, new 'way of life' which has defeated him, the representative of the capitalistic North as against the feudal South, the accomplice of the Union Army - is Marcus Hubbard (and his vicious children). No, Marcus is not just a villain - he is the symbol of the new economic order. This is stressed explicitly on page 102, where Marcus says to John:

MARCUS
'Well, I disapprove of you. Your people deserved to lose their war and their world. It was a backward world, getting in the way of history. Appalling that you still don't realize it.'

"The political message of the picture is certainly appalling. It tells people in effect, that the course of American history consisted of a slave system which was replaced by something still worse, by the rise of capitalism - as exemplified by Marcus Hubbard. America had nothing to offer - except a choice between the 'ideals' of John Bagtry and the modern world of the Hubbards.

"This is not left merely to implication. It is stressed in a conversation between the two subhuman Hubbard sons, when Ben, the oldest, takes over his father's fortune through blackmail and looks forward to a brilliant financial future for himself.

"Pages 155-156:

BEN

'Big things doing all over the country. Railroads going across, oil, coal.'

"OSCAR

(Eagerly)
'Think we got a chance to be big rich, Ben?'
Ben smiles.

"Here you have the filthy, contemptible implication that the magnificent progress of American industry in the last 19th century, the great spurt of productive energy unequalled in history, the 'railroads, oil and coal' were created by or for the profit of men such as Ben and Oscar!

"If the audience took this picture seriously, they would go out of the theater and murder the first person wearing a mink coat. The only thing to prevent this, will not be the authors' intention, but the lurid preposterousness of the story. The nondiscriminating, however, will leave the theater with a good charge of hatred and indignation against the rich, the businessmen and the American system as a whole.

"On page 119, Marcus Hubbard describes his past as follows:

MARCUS
'At nine years old I was carrying water for two bits a week. I took the first dollar I ever had and went to the paying library to buy a card. At fourteen I was driving mules all day and most of the night. But that was the year I learned my Greek, read my classics, taught myself —'

"This is a fairly subtle point, and the audience might safely miss it, but this passage is a parody on the life story of a self-made man. If Marcus Hubbard were intended to be taken as a plain criminal, he would have been shown spending his youth in reform schools or indulging in petty larcenies. But no, he is given the standard biography of a hard-working, ambitious self-made man. Only Communists would sneer at and discredit the kind of effort Hubbard claims to have made in order to rise and educate himself.

"On page 44, Hubbard's wife explains how he made his money during the Civil War:

LAVINIA
'People were dying for salt, and I thought it would be a kindness to run the blockade and bring it to them....Only I didn't think he would be asking eight dollars a bag for it - a tiny little one pound bag. Making money out of other people's misery!'

"Most people are quite confused on what constitutes war profiteering - so it is a standard Communist practice to denounce legitimate capitalist

"methods in the guise of denouncing 'war profiteering.' By the proper definitions of a free economy, only dishonesty in obtaining or executing government contracts can be classified as 'war profiteering.' The activity denounced in the above dialogue - a man running a blockade and making a profit on a product which he alone is able to supply - is not profiteering, and is not reprehensible. People were not forced to buy his product, they needed it desperately, and there is no definable limit to how much profit a man may or may not make. The mere conception of limiting profit is a collectivist idea. In a free economy, profit is established by supply and demand - and nothing else whatever.

"Such a line as the suggestion that somebody should run a blockade out of 'kindness' is economic demagoguery of the worst kind. Neither 'Kindness,' nor 'noble intentions,' nor altruistic motives can produce goods or pay for them. Somebody has to produce them and somebody has to pay. It is this mixture of 'kindness' with economics that is the sure sign of someone preaching a Communist economy.

"The line 'Making money out of other people's misery!" is practically a bromide of the Communist propaganda machine. If such a slogan is repeated often enough and people actually accept it, it would justify any hungry bum in looting any grocer, because the grocer, too, could be defined as making money out of the bum's misery. The implication here is that it is evil to make money on something which others need. Since nobody buys anything unless he needs it, the further implication is that all profitmaking business is evil.

"Page 111, More of the same disgusting tripe:

LAURETTE
'— you got rich, bringing in salt and making poor, dying people give up everything for it. Right in the middle of the war, men dying for you, and you making their kinfolk give you all their goods and money!'

"Page 110, Marcus-Hubbard says about his son:

MARCUS
'And he steals a little. Nothing much, not enough to be respectable.'

"This may be just a wisecrack - or it may imply that you have to steal a lot in order to become respectable in our society."

[redacted] also read the script and stated as follows:

"'The Children's Hour,' 'The Little Foxes' and now this. Three in a row dealing with the most degenerate characters I know. 'The Children's Hour' was a great picture, but made you sick at your stomach. 'The Little Foxes' - you wanted to go out and brush your teeth after you saw it. It was diseased; every character in it was diseased, and yet it was beautifully written. This script is beautifully written, and every character in it is diseased. There is no character here that has any virtue unless it be the mother who was sick-minded, with the exception of three negroes, the three servants in the house. When they appear they are bright and good.

"This picture deals with the South in 1880. It starts with a celebration of a kind of Memorial Day for 20 young Confederates who were murdered, massacred by the Union Army because someone led them to the place where the men were camping and it had never been known who led them. Well, the story develops that it was the rich man of the town today who led the Army to the hiding place. His name is Marcus; he is a money lender and owns the store and lends money at tremendous rates; he is either a Greek or he likes Greeks; he is always reading Aristotle. The mother is a weak, frightened woman, Lavinia, as we first see her, and she is nervous and jumpy and comes down to pray at this field and her husband has forbidden her to go to it. This fine young colored girl gets her in time to bring her back to the house because her husband is a martinet. There is a character of a fine decent Northern money lender who comes down to loan money at 7 per cent and not the 10 and 15 per cent that Marcus has been charging, and the Ku Klux Klan, of which the younger son of Marcus is a member, rides him down and beats him up. The suggestion here was that his father had ordered him to do it because he tried to get money from his father for the act.

"Regina, the younger sister, and daughter of Marcus, has been sleeping with one of the young Confederate men with whom she is in love who does not love her, and the elder brother plots against that situation in order to mix it up because he wants the sister to marry another young rich man. The Southern boy does not have any money. The brother wants his sister to marry a rich man instead of a poor one.

"It is a completely diseased group mentally and morally. The family attitudes and life are beyond belief when you read it, however, every character is believable because it is so finely done; that is to say, it is the same in all three plays. The characters are as believable in this play as they were in 'The Little Foxes' and 'The Children's Hour' because they are so magnificently drawn; because the woman is a magnificent writer."

The author, in portraying the characters, as has been stated above, showed them to be a completely degenerate lot. [redacted] said:

> "They are the same people we met in 'The Little Foxes,' decayed gentry. Oscar, the second son of Marcus, is going to marry a little chippy that he calls one of the lower class, a little dance hall girl. The father answers: 'Some people are democrats by choice and some by necessity.' Ben, one of the brothers, tells his sister, in speaking of his father - 'Go up to him Regina, put your arms around him. Lie to him like you always do;' and in talking about his daughter's lover, Marcus epitomizes him as follows: 'A dead man, a foolish man from an idiot world, a man who wants nothing but war, any war, just a war; a man who believes in nothing and never will.'"

This line, according to [redacted] portrayed antiwar propaganda. [redacted] considered it significant that "all the children hate each other; the line occurred 'John wants to go to Brazil right now. The radical people down there are tying to abolish slavery and ruin the country. The planters have been looking for Confederate officers, so John will be able to fight again for his ideals.'" [redacted] stated that this gave him the opinion that this character wanted war anywhere at any time.

The speech on page 102 saying "Your people deserved to lose their war and their world. It was a backward world, getting in the way of history" was, according to [redacted] Communist propaganda. Other Communist propaganda lines, according to [redacted] was a speech on page 111 when a character named Lorette said: "How you got rich, bringing in salt and making poor, dying people give up everything for it; right in the middle of the war, men dying for you and making their kinfolk give you all their goods and money."

[redacted] considered the following line Communistic propaganda when Marcus, speaking of his son, said: "He steals a little. Nothing much, not enough to be respectable."

[redacted] further said, "The only characters there that are decent are the negroes and the insane mother." One incident was portrayed wherein none of the members of the family remembered the mother's birthday but the three negroes appeared in the scene in the midst of a family quarrel, carrying a cake which they had baked, showing that they were the only persons in the house who remembered the mother's birthday.

[redacted] considered significant the following incident in the script when the elder son returned home: He tells the negro to carry his suitcase upstairs, whereupon Marcus says: "Take your valise to your room. It is not seemly for a man to load his goods on other men, black or white."

[redacted] saw Communistic propaganda in the following line of the father: "Though ignorance becomes a Southern gentleman, cowardice does not." And in speaking of his sons, Marcus says: "My eldest, a penny-grubbing trickster; my second, a proud illiterate." The scene wherein Colonel Isham, who represents the best people in the town, accepts bribe from Marcus because the Ku Klux Klan rode down and injured a waiter, is propaganda because it portrays the entire community as rotten and penurious. [redacted] summarized this picture by saying: "It is as straight a piece of propaganda as you could have for poisoning the mind against successful people."

With reference to the reviews and comments of [redacted] and [redacted] it should be pointed out that they have vehemently requested that the Bureau keep confidential their identities as well as other individuals who review scripts for the Bureau. It is significant to point out that the scripts were obtained by the Los Angeles Office from reliable contacts at Universal-International and Paramount Studios who would be greatly embarrassed if it became known that the scripts were read by anyone connected with another studio. These scripts are considered as sacred property to the individual studio, and it is very difficult to get them for review.

(October 2, 1947 to February 5, 1948)

Analysis of Motion Pictures Disclosing Communist Propaganda Therein

One of the pictures which was being "shot" at Universal International Studios during October, 1947, was "All My Sons" written by Arthur Miller and screen collaboration by Chester Erskine. A reliable confidential source who is now deceased, [redacted] stated that in his opinion this script contained Communist propaganda. The final script which was obtained by [redacted] of Universal Studios, who has requested that his identity be kept most confidential, was then reviewed by [redacted] although previously identified in this memorandum has also requested that her identity be maintained confidential. [redacted] remarks concerning this production are set out below:

"All My Sons"
(Final Shooting Script, Sept. 11, 1947)
Universal-International Pictures

"This story is the product of a thorough-going Collectivism. It presents two basic tenets of the real Collectivist philosophy: that man has no right to exist for his own sake, and that all industrialists are criminal monsters.

"This is pernicious political propaganda, the more pernicious because it deals with fundamentals and never refers to politics as such nor to any political issue of the moment. There is no mention of Communism by name nor of Soviet Russia. But what the play accomplishes is to tell the audience that capitalism is a horrible evil and that a man's concern for himself or his family is a form of depravity.

"The story is about a small town industrialist who sells defective airplane parts to the Army during the war and causes the deaths of twenty-one pilots in plane crashes. He manages to frame his partner for the crime and gets himself exonerated, while his partner goes to jail. He tries to hide his guilt from his son, but when his son discovers it, the father commits suicide.

"The technique employed here is one used very frequently in stories written by Reds: the plot, ostensibly, deals with the evil of making money through fraud; but the whole piece is slanted and twisted into an indictment of money-making as such; under guise of denouncing 'dishonest greed', the story denounces honest profit and all profit.

"Joe Keller, the villainous industrialist, is not presented as a freak, an exception or a plain criminal—but as the typical representative of all industrialists.

"Not a word is said in the entire screenplay about the existence of any other kind of industrialist. There is not a single reference to the magnificent performance of American industrialists during the war, to the miracles of production which they achieved, which supplied the whole world and which won the war. No, the impression left by this play is that all American industrialists were greedy monsters who sold defective munitions for the sake of making profits, that profits cannot be made in any other way, and that American boys lost their lives because of the capitalists' greed. How we won the war and where did our munitions come from, if such was the case, is not explained.

"It is important to note that in all the actual cases of war frauds involving defective munitions (such as the cases that made newspaper headlines recently), the men involved were not professional, established industrialists, but fly-by-nighters and shiftless speculators; they were men with political pull who got government loans and went into war production temporarily, as a racket. If the intention of this play were merely to expose a war profiteer—and not to damn the capitalist system—the wicked industrialist would have been presented as some such racketeer.

"But that is not the way Joe Keller is presented. He is not a shady character—he is a solid, respectable member of the community. He is not a drifter or speculator—he is a self-made industrialist who built his factory and established his business through his own effort, hard work and competence. This point is stressed throughout the play deliberately and repeatedly. There are innumerable references to Joe's technical ability. A great emphasis is laid on the fact that the workers in his factory have coined a slogan of their own—'If you want to know, ask Joe,' because Joe always knows what to do about any technological problem, when everyone else is stuck.

"This sort of characterization is a smear on the best type of American industrialist—the self-made man. To my knowledge, there is no case of this sort of industrialist putting out defective materials, in war, in peace or at any time; the creative industrialist is as proud of the integrity of his product as an artist.

"The propaganda effect achieved by Joe Keller's characterization tells the audience that his crime is not the result of his personal viciousness, but of his position as an industrialist, that it is an unavoidable consequence of the capitalist system.

"This is not left merely to implication, but is made explicit in the climax, where the whole thesis of the play comes through clearly. When his son corners him, Joe Keller confesses his guilt—and gives the following explanation (Page 107):

Joe

> "'I'm in business—a man is in business—a batch of bad cylinders, and you're out of business. Out of business! You don't know how to operate, they tell you—your stuff is no good. They close you up—tear up your contracts. What's it to them? You lay forty years into a business, and they knock you out in five minutes. What could I do? Let them take forty years? Let them take my life away?'

"THIS is the whole and only explanation for Joe's crime given in the entire play. On the face of it, it is merely plain nonsense, written by some sophomore who knows nothing about business and has never been inside a factory. Why would one batch of bad cylinders put an established manufacturer out of business? How? Who are the 'they' referred to? How would 'they' close him up, and why? How can a business built in forty years be destroyed in five minutes?

"None of this is explained. But it is precisely the loose nonsense that serves the purpose of propaganda: to an uneducated, unthinking audience, this speech conveys the impression that such is the normal course of all American business. It is not the speech of a crook or a criminal talking about a racket. It is the speech of a man talking about business. The only thing that comes across clearly in the speech is a man's concern for his business. That is what the audience is urged to consider as vicious.

"To make sure that nobody misses the point, it is stressed and cinched on Page 108. Joe Keller's son cries to him accusingly: 'Kids hanging in the air by those cylinders, and you knew it! I was so proud you were helping us to win, and you were worrying about your business!'

"If the play's intention were to expose a criminal, and not all business men, such a line as the above could not and would not be written. One does not accuse a criminal of 'worrying about business.'

"On Page 114, Joe Keller, speaking about his son who condemns his crime, says: 'I should've put him out when he was ten, like I was put out. And made him earn his keep. Then he'd know how a buck is made in this world!'

"This is saying quite plainly that all money is made the way Joe Keller made it, and that there is no other way to make it.

"To stress the fact that Joe's morals are typical of the whole business community, it is shown that he is held in high esteem by all the best people in town. Ann, the daughter of his framed partner, thinks that this is a proof of Joe's innocence. Then she is horrified to learn from Sue, one of the town's respectable women, that Sue and all the others believe Joe to be guilty: (Page 60A)

Ann

"'But that can't be!—they're on the best terms with everyone in the block. They play cards all the time, and—'

Sue

"'So what? They give Joe credit for being clever. I guess I do, too.'

"It is never explained how Joe managed to be exonerated by a court. Again, in a kind of sophomore's conception of law, it is merely stated that Joe denied a telephone conversation (in which he told his partner to ship the bad cylinders) and this was all he had to do: he went free and the partner went to jail. Apparently the court needed and made no investigation, called no witnesses. What impression does this leave with the audience about our law, our justice and our courts? Well, the play makes a point of cinching that impression, too. On Page 64, a young lawyer, the son of the framed partner, is asked: 'How's the law?' And answers: 'I don't know. When I was studying it seemed sensible. But outside there doesn't seem to be much of a law.'

"The manner in which Joe Keller passes the defective plane cylinders to the Army is worse than preposterous: he sneaks into his factory on a Sunday, when no one is around, removes the rejection tags which are attached to the bad cylinders, and replaces them with tags marked 'Ship' (pp. 90-91). It's as simple as that. Nothing is said about any government inspections after the cylinders left the factory. A fraud committed through such a procedure is

"blatantly impossible. But what is accomplished here? The audience gets the impression that the sole, personal action of one greedy manufacturer could be and was responsible for the wholesale slaughter of American flyers. What sort of an impression does this give the audience about our entire system, both economic and political, both in regard to our business and to our government?

"The above points cover one major part of the play's theme. The other major part is the constant emphasis, hammered throughout the play, that the real evil in Joe Keller's heart, the motive for his crime, was his love for his own family. It is implied that such a love is vicious, anti-social selfishness. The play's thesis, in effect, is as follows: love of family is individual and, therefore, vicious--as opposed to love of society, which is collective and, therefore, virtuous.

"Pages 114-115. Here is how Joe Keller justifies himself to his wife:

Joe

"'You wanted money, so I made money. A man has to take care of his family. That's the first thing--he has to take care of his family. What must I be forgiven? You needed money, didn't you? To buy clothes and food and send them to school. You had to have money, didn't you?'

Kate

"'Not that way, Joe.'

Joe

"'I didn't want it that way, either. What difference is it as long as you've got it...I could live on a quarter a day myself. But I got a family, so I--'

Kate

"'Joe!--it doesn't excuse it that you did it for the family.'

Joe

"'It's got to excuse it!'

Kate

"'There's something bigger than the family to him.'

"'...I'm his father and he's my son. Nothing is bigger than that. And you're going to tell him, understand? I'm his father and he's my son. And if there's something bigger than that, I'll put a bullet in my head!'

"This scene is a plain, open attack on the family as an institution. It uses the terms of a man's proper, decent concern for the support of his family ('You needed money...to buy clothes and food and send them to school,') and presents this concern as a murderous evil. It stresses that there is 'something bigger than the family.' What? Why, the collective, of course.

"Page 124. Chris, the son, makes his final speech when his mother asks him what she and his father can do now about their guilt. Chris answers: 'You can be better! Once and for all, you can know now that the whole earth comes in through those fences—there's a universe outside, and you're responsible to it.'

"What 'fences'? The only meaning that can be attached to this piece of wooziness is that concern for the family (or for the individual) is a vicious form of building a fence around oneself—and that 'the whole earth' of 'the universe' (that is, the collective) will 'come in through.'

"Page 123. In his last speech, before he walks out to commit suicide, Joe Keller speaks of Larry (his older son who killed himself on learning about his crime) and says: 'I think to him they (the dead flyers) were all my sons. And I guess they were—all my sons.'

"That is the title of the play. The tenet that a man must love everybody's children, all children, just exactly as much as his own (not in the sense of respecting their rights or feeling benevolence, but literally love them as much as his own, making no distinction whatever) is an old one among collectivist writers. It is found quite often in the books and plays written by Reds. This is not a 'Communist Party Line' in the narrow, political sense of the word. It's a little deeper than that: it's the Collectivist 'party line.'

"Page 125. The play ends on a speech by Kate, the mother, when Chris leaves his home forever with the girl he loves.

"'Make a clean world for yourselves, you two—forget us—and what we were. And never look back. Never! Larry is dead—and Joe is dead—so live—live!'

"If the play were merely denouncing one criminal—why should the mother tell Chris to 'make a clean world'? If Joe Keller were intended to be taken as an exception, his crime would not make the world dirty. The implication here is obvious: Joe Keller represents the world of American business—so his son must make a new world, which would be 'clean'. What kind of new world?

"Translated from the double-talk, here is what this speech conveys to the audience: 'Make a collectivist world for yourselves—forget the past—and what America was. And never turn reactionary. Never! Business men are dead—so live—live!'

"This theme and all the implications listed above come across quite clearly in the screenplay. (There are many other passages preaching or hinting at Collectivism, too numerous to mention). That is the effect the movie will have on an audience, and those are the ideas it will convey.

"Now it is extremely interesting to note that in the Story Test Report of Audience Research, Inc. (which accompanied this script), there is a syncpsis of the original stage play from which this screenplay was adapted—and the stage play states its theme openly, in undisguised language. On Page 15 of the synopsis, there is the following scene, which has been omitted from the screenplay:

"'What should I do?' Joe begs. 'Jail? You want me to go to jail?' Chris is silent. Tears brim in his eyes.

"'Near tears himself, Joe moves toward him. 'What's the matter, why don't you tell me? I'll tell you why you can't say it. Because you know I don't belong there. Because you know! If my money's dirty, there ain't a clean nickel in the United States. Who worked for nothin' in that war? When they work for nothin', I'll work for nothin'. Did they ship a gun or a truck outa Detroit before they got their price? Is that clean? Nothin's clean. It's dollars and cents,

"nickels and dimes, war and peace, it's nickels and dimes. The whole goddam country is gotta go if I do! That why you can't tell me?'

"'That's exactly why,' Chris says.

"'Then am I bad?'

"'I didn't call you bad. I know you're no worse than most, but I thought you were better.'

"On Page 12 of the synopsis, Chris's angry speech to his father is given at greater length than it is in the screenplay, and in greater detail. Observe the nature of the detail:

"'...I was dying every day and you were killing my boys and you did it for me? I was so proud you were helping us win and you did it for me? What the hell do you think I was thinking of, the goddam business? Is that as far as your mind can see, the business? What is that, the world—the business? What are you made of, dollar bills?...'

"To suggest that a factory can and should produce 'guns and trucks' without payment is an idea that could be preached seriously only by a moron or a scoundrel. How long would such a factory remain in business? What would it use to pay the salaries of its workers and the bills for its raw materials? There is only one economic system under which a factory could produce without profit (in theory and on paper only), the system which is apparently advocated by this play—the system of Communism. In practice, of course, factories under Communism simply do not produce. As witness—the lend-lease from our capitalistic factories to Soviet Russia.

"There is only one economic system under which men 'work for nothin'.' And they literally work for nothing—not getting even enough food. As witness—the slave labor camps of Soviet Russia.

"Note also Chris's line to his father: 'I know you're no worse than most.' This is saying plainly that most business men—and most Americans, for that matter—earn money through fraud, treason and murder.

"This is sickening.

"The fact that the above passages have been omitted from the screenplay does not change the nature of the story nor of its message nor of its propaganda effect. The omission merely makes the propaganda a little less crudely blatant. But all the implications are still there, in the whole plot, action, characterizations and dialogue of the screenplay. The audience will make its own conclusions—and these conclusions will, in substance, be precisely what the omitted passages had said openly. It's all there.

"Here are some quotations from audience reactions, as given in the same Story Test Report:

"'A clever, interesting story manifesting the weaknesses of man. Particularly strong in denunciation of American capitalists.'

"'...although it probably was fictional, it seems as if it might be about any American family.'

"'The story is a fine expose of the many defective weapons that were made during the war and which caused many deaths.'

"The following quotations are answers given to the Story Test Report's question: 'What did you like most about the story itself?'—

"'The conflict of today's idealistic veteran (Chris) and the whole world as consisting of the Joe's and Kate's. A story of our times.'

"'The illusion to American industry implying it is all corrupt and instrumental in killing many American boys.' (I believe the work intended here was: 'allusion.')

"'Perhaps it would show some of these business men to do less finagling around, especially if it's tampering with lives.'

"Now is there any excuse for the producers of this movie to claim that they do not know what sort of thing they are producing?"

The cast of the picture "All My Sons" as furnished by Confidential Informant [redacted] is as follows:

Edward G. Robinson	Arlene Francis
Burt Lancaster	Henry Morgan
Mady Christians	Elizabeth Fraser
Louisa Horton	Howard Duff
Lloyd Gough	Frank Conroy

Writer-Producer - Chester Erskine
Director - Irving Reis

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Of the above, Lloyd Gough has been reported to be a member of the Communist Party in Hollywood by [redacted] a former paid confidential informant who was a functionary of one of the clubs in Los Angeles. It should be noted that there is no information available in the Los Angeles Field Office indicating that Arthur Miller, the playwright, is or has been a member of the Communist Party. However, the script was included because, according to [redacted] it "is the product of a thorough-going Collectivism."

The script entitled "In Place of Splendor" by Constancia de la Mora was also reviewed by [redacted] This script was furnished by [redacted] screen writer [redacted] stated that this script had been sent to a prominent screen actress by Ring Lardner, Jr. The letter transmitting the script to the actress is set out below:

"Twentieth Century-Fox Film Corporation
Studios
Beverly Hills, California

"December 11, 1946

"We once talked at Irving Reis's house about the writers' motion picture company of which I am one of the founders, and you expressed an especial interest in the script of Constancia de la Mora's In Place of Splendor, which we were preparing. I'm sending it to you now so that in case you think it's a possible vehicle for you, we can arrange a meeting to discuss it.

"In Place of Splendor is planned as the first production of Xanadu Films, whose members, besides myself, are Dalton Trumbo, Allan Scott, Richard Collins, Hugo Butler, and, for variety, a producer (R. B. Roberts) and an actor (John Garfield). As you know, Miss de la Mora's book was a factual autobiography but because several of the characters involved are still living, we decided with her to make the screenplay a fictional work based on the book.

"Though it is a cardinal precept of our company not to proceed with production plans until we are sure the script is right, we have relaxed the rule somewhat in this instance because Miss de la Mora, who is much more interested in having the picture made than in money, is extremely anxious that preliminary arrangements at least get under way as soon as possible. However, though we don't feel this script is quite the final draft, it is certainly close enough to it for you to form an opinion of the whole project.

"I'd appreciate it if you would call or write me about the script at 20th Century-Fox or at the address below.

"Sincerely,

/s/ Ring Lardner, Jr.

Ring Lardner, Jr.
9481 Readcrest Dr.
Beverly Hills. CR. 1-9377"

"RL:FH
encl"

It was noted in the above letter that of the individuals making up the firm, according to Lardner, the following are members of the Communist Party who have been identified as such through a most highly confidential and delicate source: Dalton Trumbo, Richard Collins, Hugo Butler, and Ring Lardner, Jr.

According to [redacted] when the actress to whom this script was sent had read a portion of it, she threw it on the floor in disgust, calling it outright Communist propaganda, and refused to have any further contact with Lardner concerning this production.

The script was read by Mervyn LeRoy, a producer at MGM, who said that in his opinion the script was "obvious propaganda and would make a lousy picture."

The address of the Xanadu Films is given on the frontispiece of the script as 1052 Carol Drive, Los Angeles. This is the address of the R. B. Roberts Agency, whose secretary-manager is Kathryn Etta Jane O'Neill, alias Kathryn Etta Jane Roberts, alias Katie Roberts, who was a member of the Communist Party in 1943, according to a most highly confidential and delicate source.

The remarks of informant [redacted] concerning the script of "In Place of Splendor" are set out below:

"IN PLACE OF SPLENDOR"

Screenplay

by

Richard Collins

From the Book by Constancia de la Mora

"This screenplay is crude propaganda, and quite sickening. It has no plot, story or drama. Its characters serve only as puppets who move through and talk about political events. The theme is ostensibly the Spanish Revolution. But since very little is said or shown about the concrete event or conditions pertaining specifically to the political history of Spain, the impression one receives is the theme is revolution as such, revolution entering class war.

"The only idea that emerges constantly from the very messy action is the idea that the lower classes must seize the power from the upper classes, that the poor are noble victims and the rich vicious monsters. The revolution is treated, not as an issue of political freedom for everybody, but as an issue of the poor against the rich. This, of course, is a Marxist standard.

"All the characters who come from the upper classes are vicious, with the exception of the heroine and a few of those sympathetic to her. But these few are all 'for the Republic' or, 'for the people,' even though they are born in aristocracy. Everyone who is not 'for the Republic' is presented as a monster. All the poor--servants, peasants, or workers are presented as golden-hearted creatures full of nothing but kindness and maternal love. This is all as crude as that.

"The story opens with a sequence which casts an ugly reflection on the Catholic Church. It shows the children of the rich in the Convent School, being drilled and ordered about like soldiers. The first words of the screenplay come from Maria, (the heroine as a child) reading to the class the story of a Catholic saint as follows:

Maria's voice
(distinctly)
"...There can be little room for doubt that Margaret shortened her life by her austerities. At the end of every Lent she was in a pitiable state from fasting, deprivation of sleep, and neglect of her person.

"The rest of what she reads is on the same order. It is a description of religion definitely slanted in such a way that it makes it sound revoltingly cruel and senseless about a saint who died of privation.

"The cruelty and hypocrisy of the rich is emphasized in the next scene when the rich little girls are marched in a straight line to a row of poor little girls and each rich girl hands a bun with a piece of chocolate to each poor girl, undoubtedly in dead silence. This is apparently a caricature on the futile charity of the rich. The 'social significance' is stressed as follows:

"CLOSE SHOT - MARIA AND HER POOR GIRL

"Maria puts out her hand with the bun and piece of chocolate in it. The little girl automatically raises hers, but her eyes are fixed on Maria's coat—it's warm—and then, almost unconsciously, without taking her eyes away, the little girl reaches out and touches Maria's black coat very gently for a second, just long enough so that her hand, blue with cold, can sense the warmth and softness of the wool. On her face is the most complete and wonderful absorption. And Maria, watching her, is suddenly and inexplicably ashamed—...

"In the next scene, Maria, a small child, talks to her grandfather and is given the following incredible dialogue:

Don Antonio

"'We have had a great and proud history.'

Maria

"'Will we always be great?'

Don Antonio

"'Only if we deserve it.'

Maria

"'Paco says "only if we can solve our social problems."'

"Maria grows up and marries Perrin, a rich young man of noble family, then discovers that he is arrogant, superficial and cruelly indifferent to her

"feelings. Her life with him in his ancestral mansion is shown as stiff and unhappy. 'His mother is a large woman with a strikingly arrogant face, but it is a face from which all dignity has gone.' (Page 38) The maid of the family is a 'young peasant girl wearing an ugly maid's uniform...' Perrin and his brothers are ardent monarchists. An old uncle, who is a Republican, says of the family, 'Except for Maria, there is not a decent person among you.'

"In the next scene, Perrin is shown firing the maid and her husband, because the husband voted in an election and Perrin had forbidden the husband or peasants to vote (how he could forbid it is not explained). Then Perrin is shown punishing his and Maria's little daughter with pointless cruelty.

"In the next scene 'social significance' comes up with a bang when we see two members of the Civil Guard dragging 'a ragged, half-starved, rain-soaked peasant boy' into Perrin's house. They demand that the boy tell them who stole an automobile tire. The boy begs for mercy, protests he doesn't know. With the approval of Perrin and his brothers, the guards proceed to beat and torture the boy. Perrin's brother explains: 'The peasants must learn that if a tire is stolen, someone will be punished.'

"Suddenly a crowd of peasants breaks into the house. The Republic has won the election, therefore, the peasants now have a right to break into a private house. It is here implanted that the Republic is not a political victory, but a class victory—the triumph of the lower classes. One of Perrin's brothers yells: 'Get out or we'll call the police!' The peasant answers: 'They are our police now—not yours.' This is politics, not in terms of ideas (which would be the American conception of politics), but in terms of class warfare (which is Marxism).

"Maria leaves her husband, unable to stand him any longer and goes back to the city, taking their little daughter Elvira. At the railway station in Madrid she sees the hero of the story, Jose d' Alberti, and hears him make a speech about the new Republic. Jose is an officer of the Air Force and a nobleman, but he has been in exile for revolutionary activities against the monarchy and he has now returned as a national hero.

Jose

"It (Spain) must become dear and sweet to all of us. It must become precious to our peasants in our land—to the people in our villages, and to the workers in our cities. All must work for it.

"Note here that the only two official classes named specifically are: 'Peasants and workers.' The 'Republic of Workers and Peasants' was an (and still is) official slogan of Soviet Russia.

"In the next scene a taxi driver talks to Rosita, Maria's maid. He explains to her: 'Perhaps it is all right for your mistress to be sad. But you! You should be all smiles!...You do not seem to understand that you and I are now running the country.' On Page 68, the taxi driver says further: 'I have a cousin who is a servant for such a great lady as your own—she is treated like a dog.' On Page 70 they see a new flag of the Republic being raised. The taxi driver exclaims: 'There it goes—over the Bank of Spain! Over the War Ministry! This is for you, my little bird, as well as for me...' Why should it be stressed that a Republican flag is raised over a bank? A free and proper republic is based on property rights—therefore a change from a monarchy to a republic would not effect property or banks. What seems to be implied here is an economic issue—a republic that would affect banks, is some unstated way, for the benefit of taxi drivers and servants. There is only one kind of economic system that takes over property—Communism (or Socialism, which is the same thing).

"On Page 74, a group of railway workers stand watching the departure of the King of Spain. 'They do not regret the king's departure. They are rather pleased by the sense of their new legally arrived-at power.' It would be interesting to know how one conveys 'legally arrived-at power' by a facial expression.

"Maria and Jose d' Alberti fall in love. There is no divorce in old Spain. But the Republic passes a law permitting divorce. Jose brings Maria to listen to the Cortes (parliament) discussion of the new law (Pages 96-98). Even though this sequence is worded merely as a defense of a person's right to divorce, the general impression it leaves is that of an attack on the institution of marriage. There was no plot or story reason for including this scene in the Cortes. For story purposes, we merely had to know that a new law had been passed, and that the heroine was permitted to divorce her husband. Why was it necessary to show a scene with long speeches advocating divorce? The impression that this was intended as an indirect attack on marriage is heightened by the fact that the Rightist Deputy, who is here presented in the position of a villain standing in the way of the heroine's happiness, has the following lines in his speech: 'The Spanish home is the foundation of our Spanish life. It is the bulwark of our nation.' (Page 98). One may gather

"that those who speak of the home as the bulwark of a nation are made to appear most unsympathetic.

"The scene on Pages 99-103 in which Maria's husband, Perrin, comes to confer with her with two lawyers and announces he has the power to deprive her of all rights--leaves the ugliest kind of impression about marriage as a legal institution. Of course, it deals specifically with the marriage laws of Spain. But the impression it leaves may and can apply to all marriage in general, marriage as such.

"Next, there is a sequence showing Maria and Jose attending a performance of a play given for the peasants in the village. This sequence deals specifically with the fact that the theater is brought 'to the peasants' for the first time and suggests the impression of a class approach to art, art brought to the masses. The author of the play which is being presented to the peasants says: 'The Republic has brought them our imagination and our poetry, and has given us our real audience.' (Page 108). Why? Why is art a matter of politics?

"On Page 113 there is an extremely silly line that carries some pretty awful implications. Maria comes to tell her father, who disapproves, that she is going to take advantage of the new divorce law and is then going to marry Jose. She says: '...I am going to be happy with him. I have this chance...it has been given me legally by my government.' It is only from a collectivist or statist perspective that anybody could permit himself to speak, either carelessly or accidentally, about receiving one's chance of happiness as a gift from the government.

"The rest of the story, after Maria's divorce, is taken up with politics almost entirely. It now presents in newsreel fashion the rise of Franco and the Spanish Civil War. All the rebels are presented as Fascists and monsters. All the Loyalists as pure angels fighting for freedom and for the people.

"Maria and Jose are fighting on the Loyalist side in beseiged Madrid. In this part of the story the political trend is quite clear. The Loyalists are shown fighting desperately, alone, abandoned by the whole world. On Page 132 there is the following dialogue:

Maria

"'But why can't we stop them? Almost all of Spain is on our side.'

Jose

"'We have the Spaniards. But they have the steel...We cannot buy arms from France, England, or the United States even though we are the duly elected government.'

"On Page 134 Maria and Jose are on their way to their wedding and are caught in the bombardment of the city by Fascist planes. Buildings collapse around them, and all seems lost when Jose cries:

Jose

"'If you will turn and look, you will see a miracle.'

"The miracle is a squadron of new planes 'flying with impossible speed' that descends on the Fascist planes, beats them, and saves the day. Jose explains to Maria: 'Four days ago these planes which Russia sold us arrived in Cartagena...'

"This speaks for itself!

"As things get worse in beseiged Madrid, Jose and Maria are worried about their little daughter, Elvira, and the following scene takes place between them:

Jose

"'I've been thinking. We're really not able to take care of Elvira.'

Maria

"'You think we should send her with the other children to Russia?'

Jose

"'I think it would be better for her—school, and food, and no bombings. And it would be better for us—we'd know she was safe.'

"The next scene shows Maria and Jose taking Elvira aboard the Russian ship. The dialogue is:

Elvira
(in a sudden moment of panic)

"'I don't want to go! I'll be eating all kinds of good things and living in warm rooms--and you'll still be eating lentils--'

Jose
(to Elvira--reassuring her)

"'You will like it! It is a big country and very interesting--only remember that you are their guest.'

"The cabin of the Russian ship is described as follows: 'It has two bunks in it and it is gaily decorated. A Russian stewardess shows Elvira and Maria in. There are some little hand made toys on the bunk. Elvira goes up to the desk and looks at two pictures of two smiling little girls. The pictures are decorated with flowers.'

"The dialogue is as follows:

Stewardess

"'They are my children...and I put their pictures in this cabin so that Elvira and the other little Spanish girl will not be lonely for their playmates.

"The stewardess goes out. Maria sits down with Elvira.

Maria

"'It's exciting. You are going to find it a gay adventure.'

Elvira

"'I'll have a good time. You need not worry about me...I will not even cry.'

"The Civil War continues and Jose is badly hurt in a plane crash. The doctor advises Maria that Jose needs rest and safety.

Doctor

"'...Let him have good food--music, perhaps. Get him out of Barcelona. Get him to sleep.'

Maria

"'But where can we go?'

Doctor

"'France...Maybe Russia. They have taken many Spanish children.--Perhaps the Crimea would be very good for him.'

"However, Jose does not go the the Crimea. Maria smuggles him across the border into France, but he recovers and flies back to fight with the losing Loyalist forces in Spain. Maria is interned by the French authorities in a horrible kind of concentration camp. It is not explained why the refugees from Spain are put into this camp and kept in such miserable conditions. It is merely shown that this is the way the French treat them. One wonders whether the contrast with the smiling stewardess on the Soviet Russian ship is intentional or accidental.

"The last scene shows this concentration camp with 'miles of beach without shelter, surrounded down to the sea by barbed-wire, and protected at various points by machine guns aimed at the beach...A group of people, ragged, torn, weary, are entering the camp. Among them is Maria.' She is described as follows: 'She is desperately weary. Her clothes are poor, she has no belongings, she is dirty and hungry.' But Maria still holds hope for the future of her political fight in Spain. As an appeal to the whole world, and, one must assume, specifically to America, she gives the following message to an American newspaperman who asks her for a statement:

Maria

(quietly)

"'Tell them--they will have to pay and dearly for the loss of our freedom. Tell them that all that one people can do we have done. Now it is up to them.'

"The last shot of the picture is a symbolic expression of true collectivism:

"'She (Maria) starts to move off, CAMERA PANS WITH HER, she moves to rejoin her countrymen and women--she merges with--becomes one of them--as we

FADE OUT.'

"The individual merging in the mass?

"The political thesis of this screenplay is too clear to need further comment."

"SO WELL REMEMBERED"

The picture "So Well Remembered" was produced by RKO and Arthur Rank, was directed by Edward Dmytryk, and produced by Adrian Scott. The musical score was written by Hanns Eisler and the screen play by John Paxton. Hedda Hopper in her column in the Los Angeles Times appearing October 30, 1947, stated: "If there were a command performance in Moscow I don't believe the boys would find a picture made under the banner of democractic freedom more to their liking than 'So Well Remembered'. While there is not a single mention of Communism in the film, not one suggestion of the hammer and sickle, capitalism is represented as decaying, corrupt, perverted, unfeeling, first by a father who served twenty years in prison for gambling with his employees' money...

"Politics under the system of free election are represented as crooked. When one of the bigwigs whitewashes the slum situation to get the young social reformer to run for Parliament, fortunately the candidate discovers the capitalistic plot in time to withdraw from the race and stick to his fight for reform. He, who is described as a 'radical' in the picture, is the one Simon Pure, completely sympathetic character depicted.

"There are two schools of thought on such a picture as 'So Well Remembered'. The Lefties argue that by inspiring social reform through such mediums we may prevent Communists from taking over. Others claim that such pictures are paving the way for the Reds to take over our country...I urge you to see it, then decide for yourself whether or not Hollywood is capable of inserting Leftie propaganda in its films."

It should be noted that both Scott and Dmytryk have been identified as Communists. In connection with the above, it is of interest to point out that on December 19, 1946, Leon Goldberg, executive in charge of RKO Studios, contacted the Los Angeles FBI Office, at which time he desired to know whether Hanns Eisler was a member of the Communist Party or was in any way involved with his brother, Gerhardt Eisler. Goldberg gave as the reason for endeavoring to secure this information that the RKO Studios had approximately one and one-half million dollars

tied up in a picture which had been recently shot in England by the Arthur Rank Alliance Productions. This picture was to be released under the title "So Well Remembered," and was being completed in this country. It was contemplated that Hanns Eisler would be employed to write the musical score for this picture.

Certain individuals under contract to RKO, according to Goldberg, were putting pressure on him to hire Eisler to write the musical score. These persons were identified as Adrian Scott and Edward Dmytryk. Goldberg, during his conversation stated that he did not care what a man's political beliefs were as long as they did not affect the company's business operations from a financial standpoint. Goldberg did not evidence any apprehension over the security of this country, but dwelt primarily on the protection of the company's financial investment.

On November 7, 1947, [redacted] Federation of Women's Clubs, who conducts motion picture reviews and reports under the name of the Southern California Motion Picture Council, Inc., furnished the following information:

[redacted] advised that a review as published of this picture in "Unbiased Opinions of Current Motion Pictures," a weekly periodical published by the Fox West Coast Theaters in Los Angeles, did not entirely agree with her personal beliefs. [redacted] said she was outvoted, and that her opinion of the picture was that it contained subtle Communist propaganda. She said the proof would be difficult, but it was a definite attempt to portray the idea that socialistic action was the only solution to the poverty and housing questions. The picture was a direct slap at the U. S. A.'s way of doing things. It should be noted that the Southern California Motion Picture Council review heretofore mentioned was not derogatory, and no mention was made in it of Communistic or Socialistic propaganda.

"HAZARD"

Confidential Information [redacted] of the Los Angeles Office stated that Paramount Studios are currently readying for production a picture based on the book, "Hazard," written by Raymond Chanselor. The story deals with a girl of wealth and background who becomes infected with the gambling fever and runs through her inheritance in short order, eventually winding up in a cheap hotel in California, having fled from the attentions of a mobster in some Eastern city who wants her to return to him. The girl's part is played by

Paulette Goddard who, when she arrives at the cheap hotel mentioned above and is shown to her room, asks the negro porter where she can place a bet on the horses. The porter replies that he does not know; that he is a Sunday school teacher and is not interested in such matters as this.

According to [redacted] up to this point no character appearing in the picture has any good qualities, all are hoodlums, gamblers, and underworld persons.

It develops that the hotel in which Goddard is staying has a "crap" table in the basement which is operated for small stakes, and she is down there shooting crap when the place is raided. At this point in the plot it happens that the negro porter, recognizing latent good qualities in the heroine, is in the room attempting to dissuade her from gambling. Since he is in the room the porter is arrested with the others and taken before the judge. When they appear in court all of them are low underworld characters except the negro. Goddard makes a plea for his release, saying he had no part whatever in the gambling. The negro appears as a fine, upstanding individual in comparison to everyone else in the cast.

[redacted] questioned why the negro would be working in such a hotel and pointed out to studio executives that in the South this sequence would be cut out of the picture entirely, since negroes are not portrayed on the screen. [redacted] stated that the studio was having difficulty with Goddard because she is firmly refusing to go ahead with the picture since [redacted] had the negro removed and a white porter substituted in his place.

Confidential Informant [redacted] Paramount Studios, volunteered information that the studio's defense in its trouble with Goddard is that, in accordance with the rules of the Screen Actors Guild, the studios have agreed not to portray negroes as redcaps, bootblacks, porters and other alleged menial types. Goddard has taken the stand that she wants to see the negro character portrayed exactly as he was in the original script. [redacted] is of the personal opinion that this entire matter represents what he considers to be Communist propaganda in motion pictures.

As an example of how negro scenes are placed in pictures so that they can be cut out by Southern exhibitors, he referred to the Paramount production "Variety Girl" currently being shown. A negro does a song and dance act and it is so placed in the picture that the entire sequence can be cut out without affecting the continuity of the production. This is done deliberately so that Southern exhibitors can remove the part.

"CROSSFIRE"

"Crossfire" has been previously discussed in this memorandum on Page 14 of Section IV. This picture was seen and reviewed by reliable paid confidential informant of the Los Angeles Office [redacted] who has submitted the following report concerning the picture:

"A motion picture produced by RKO Studios in Hollywood. This picture was produced by Adrian Scott, exposed as a member of the Communist Party by the House Committee on Un-American Activities now in session in Washington, D. C.

"The director of the picture is Edward Dmytryk, a member of the Communist Party exposed by the same Committee now in session.

"The picture has very little entertainment value and is one of propaganda solely. The theme is the subject of anti-Semitism, designed to increase better feeling between Gentiles and Jews, basically an admirable gesture.

"However, it is highly debatable whether the picture serves the purpose, or whether it stimulates the opposite effect, namely, increases the tension in a very subtle manner. There is a great division of opinion in this respect among the Jewish people themselves. Some uphold the picture, particularly those who follow along with or sympathize with the aims of the Communist Party or the Soviet Union, and some think the picture should not have been made. The latter constitute the more conservative section of the Jewish people.

"The scene is laid among the most sordid surroundings, and involves a group of soldiers in the army of the United States. The principal characters are:

"An army captain, a large powerful man, who is pictured as a rabid Jewhater and, practically, a psychopathic case.

"A young Jew invalided out of the army.

"A captain of police who solves the crime of murder on which the picture is based.

"A young woman, in effect a prostitute, who works as a dancing girl in a night club of ill repute.

"The rest of the characters are inconsequential.

"The scene opens at a bar where a group of soldiers, including the young Jew, are drinking. The captain is the positive character who dominates the scene and who seems to have complete influence over all present. The young Jew says nothing, just sits and drinks.

"During the action here, the captain constantly makes remarks about the 'Jew Boy,' ridiculing him and otherwise calling attention to his racial characteristics, but patronizing him at the same time.

"The scene then shifts to the apartment of the young Jew, who has an appointment with one of the girls of the joint. Four of the soldiers, including the captain also go to the apartment where the party is turned into a drinking orgy. During this party the captain kills the Jewish boy, but not before the other soldiers, except one, have left.

"From here on to the finish, when the crime is proved on the captain, there is the usual melodramatic detective work by the Captain of Police and assistants who eventually solve the crime. During this action there are the usual sequences on the sordid level, of one of the soldiers going to the apartment of the bar girl and coming into contact with her pimp; the killing by the captain of the one soldier who was present when he committed the murder to keep him from telling; the portrayal of the soldiers as drunks and misfits, or morons.

"In all the picture, there is only one character, the wife of one of the soldiers, the one who gets trapped into the apartment of the young prostitute, who seems to possess a measure of admirable qualities. Her part is very limited.

"As this picture is most simple in plot, a psychopathic anti-Semite whose whole nature is distorted by hatred of the Jews and who kills one in a drunken orgy, the dialogue and lines of the picture determine its nature. In this respect, this reviewer draws the following inferences:

"1. The portrayal of the average American soldier drawn from civilian ranks as a drunkard or a semi-moron, a dissolute individual sexually and as one who is naturally attracted to the lower levels of social life. Only of the soldier characters, the young man from Tennessee, who showed any tendency at all of possessing ethical or moral qualities, was entrapped by the prostitute. He was described by the Captain, the villain of the picture, as being a moron that had never worn a pair of shoes before he entered the army. This is in

"line with Hollywood's conception of anyone who comes from the Southern States.

"2. Deprecation of the armed forces of the United States. In this, the lines are put in the mouth of the captain who evinces hatred of the soldier drawn from civilian ranks, he being a professional soldier.

"3. Anti-Semitism: As the picture is based on this theme, it is here that this reviewer concludes that the picture will contribute, very subtly, to an intensification of Anti-Semitism. In those scenes wherein the Captain evinces his hatred of the Jews he reiterates all the cliches and criticisms of Jews such as are heard over and over again, such as 'they live off the fat of the land,' that they are 'parasites,' that during the war they always succeeded in getting 'non-fighting' positions behind the lines, that they 'held all office jobs,' etc. etc. It is the opinion of this reviewer that the recitation of such slogans or cliches really contributes to Anti-Semitism by implanting in the minds of people ideas on the subject that they might never have held before and when they do come across a situation in which a Jew might commit some breach of ethics they would damn the entire race therefor. In other words, it would contribute to the feeling expressed frequently by people who say: 'After all, Hitler did one good job when he went after the Jews'. This, in the opinion of this reviewer, is wherein this picture might contribute seriously to Anti-Semitism and intensification of racial antagonisms in the United States. If this should be the result in any degree, it plays right into the hands of the Communist movement which thrives in large part on racial antagonisms.

"4. This reviewer interviewed seven persons who had seen the picture. All seven labelled it as pure progaganda. Five said it was a flop as a picture from the standpoint of entertainment. Two actually sympathized with the captain's views on the Jews. The five who did not care for the picture because of lack of entertainment value, when questioned as to the propriety of the picture, stated they thought such a picture should not be made because of the 'touchy' nature of the subject. The two who sympathized with the captain's views said they thought the Communists were behind it."

Adrian Scott, in an article appearing in the "Hollywood Reporter" on October 10, 1947, urged the motion picture industry to issue a series of films blasting national prejudices. Scott commented: "One 'Crossfire' is not enough to smother anti-Semitism." He proposed a continuous rolling barrage of specialized shorts, each riddling a national prejudice, which would be furnished free to exhibitors, clubs, churches, etc. He would like to see twenty to start; with most services donated he thinks they can be made for $10,000 each.

Scott further commented: "One week every year is not enough to devote to the discussion of prejudices. It is a full-time job. The motion picture program is a start and a big start. Only one aspect of anti-minority practice would be dealt with in a film, and the shorts would be designed for the consumption of all age groups. For the very young, obviously a cartoon. For college groups a more mature analysis".

Eddie Cantor, radio and screen personality, placed the following advertisement in the Hollywood trade papers on October 9, 1947:

"EDDIE CANTOR

October 9, 1947

"Mr. Dore Schary,
RKO Radio Pictures, Inc.,
780 Gower Street,
Los Angeles 38, Calif.

"Dear Dore:

"So 'Crossfire' opens in the local theatres today. I saw it four times at the Rivoli Theatre in New York. The first time I had to go—(RKO, y'know)—the last three times I wanted to. What a picture! Adrian Scott did himself proud. Great screen play by John Paxton. Eddie Dmytryk's job of direction is something all producers dream about. You'll not find better performances by any three men this season than those of Robert Young, Robert Mitchum and Robert Ryan.

"As for yourself, here's a great big kiss for having the guts to go through with 'Crossfire.' It has the rare combination of great entertainment and a message which should be heard and seen by every man, woman and child in America. Judging from the boxoffice returns, it looks like that's exactly what will happen.

"'Crossfire' is sure-fire.

"Congratulations!

"Cordially,

"EDDIE"

Concerning Cantor and his present viewpoint, the following is significant:

Through [redacted] it was ascertained that Lawson held a conversation with George Willner on November 10, 1947. On this occasion Willner advised that he had been in contact with various persons in the motion picture industry regarding their reaction to the film hearings. Willner advised Lawson that: "they all say that Jack Lawson is going to work here anytime he wants to". George further stated that he had spoken to Eddie Cantor, at which time Cantor stated he was "going to hire whomever he wished to but, of course, when he talks to other people..."

"GENTLEMAN'S AGREEMENT"

This picture is currently being shown and it is a production of 20th Century-Fox Studios. A reliable confidential source at MGM, [redacted] furnished the screen credits which are as follows:

Screenplay by Moss Hart, based on the book by Laura Z. Hobson.

Director	Elia Kazan
Producer	Darryl Zanuck
Music	Alfred Newman
Camera	Arthur Miller
Editor	Harmon Jones
Starring	Gregory Peck, Dorothy McGuire, and John Garfield
Featuring	Anne Revere, Albert Dekker and June Havoc

Of the above, Roberta Garfield, wife of John Garfield, and Anne Revere are both members of the Communist Party who have been identified as such by a highly confidential and most delicate source.

Screen writer [redacted] has pointed out that in this picture a Police Lieutenant in uniform is a party to anti-Semitism and as such is subjected to much criticism. He went on that in his opinion this was a deliberate slap at law enforcement on the part of someone responsible for the production of the picture.

"MONSIEUR VERDOUX"

This picture was produced by Charles Chaplin and released through the United Artists Studios. Chaplin was also the writer, director and leading character. Among the supporting cast the most well known are Martha Raye and William Frawley.

On October 28, 1947, it was learned through [redacted] that Miriam Brooks Sherman (full-time paid Communist Party functionary; Chairman of the CD Section of the Los Angeles County Communist Party) discussed "Monsieur Verdoux" with Evelyn Averbuck (identified by reliable paid Confidential Informant [redacted] of the Los Angeles Office as a member of the Communist Party,) wife of Alvin Abram Averbuck, full-time paid Communist Party functionary in Los Angeles. During the conversation Sherman raved about the new Chaplin picture, saying, "The guy is a genius. The message at the end was marvelous. It is a real indictment of our system. The anti-religious theme was wonderful, although some people booed at the end of the picture because of it." Sherman was very enthusiastic about this picture and said, "This and 'Crossfire' really prove the worth of Hollywood. If no other pictures were turned out during the year I would still be satisfied. Both were so good I must see them again."

[redacted] who reviewed this picture said that in his opinion it was "anti-capitalistic propaganda. It contains a clear implication that nations make war for property; it carries the message that wars such as England and France have engaged in are imperialistic. 'Monsier Verdoux' does as an individual what nations do in waging war." A review of the picture as published in the Fox West Coast Theaters publication "Unbiased Opinions," and made by the Southern California Motion Picture Council says in part:

"Dangerous and destructive are the theories advanced that socity owes one comfort, security, even luxury, and that crime committed for love of family or because of need makes the perpetrator an object of sympathy and forgivable. Exonerating the individual and blaming society for all evils, is a very wrong kind of philosophy.

"The picture tells the story of a bank clerk who, having lost his position during depression, decides that big business is organized thievery, and that henceforth he will live by his wits. Having a crippled wife and son to support, he gets his money by attracting and marrying women of wealth, murdering

"them when necessary. After a number of such murder episodes the law catches up with him and, according to French law, he is guillotined, but to the bitter end he remains smirking, cynical, and without remorse, ridiculing the proffered services of the priest."

"IRON CURTAIN"

The anti-Communist picture "Iron Curtain" received a "blast" in the newspaper "PM" on January 20, 1948, captioned, "'Iron Curtain' Movie Called Slander of Russian People." The National Council of Soviet-American Friendship asked 20th Century-Fox Films to withdraw "The Iron Curtain" from distribution because the picture is "inimical to the aims and welfare of the United States and the United Nations." Terming the film "anti-Soviet" and a "flagrant violation of the United Nations' resolution against war propaganda, the Rev. William Howard Melish, national chairman of the organization, said in a letter to 20th Century-Fox:

"This film will do irreparable harm to the peace for which so many of our young people so valiantly gave their years and lives. The picture comes at a time when the nations of the world are walking the tightrope toward the peaceful future we so fervently desire over the chasm of a third world war. 'The Iron Curtain' might easily upset this balance."

Dana Andrews, according to an article by Sheila Graham in the "Washington Post" on January 30, 1948, stated that the protests of the National Council of American-Soviet Friendship against the picture "Iron Curtain" will not affect the release of the picture because the picture is based on fact.

COMMUNIST INFLUENCE IN MOTION PICTURES
(February 6, 1948, to Sept. 15, 1948)

All My Sons

[redacted] and a source of information for the Los Angeles Office, early in 1948 made reference to the fact that the Universal-International Motion Picture Company was doubtful as to whether the Studio would make money from the picture "All My Sons," which the informant characterized as "grim," stating that it was not entertaining as such, but dealt with social problems. In discussing this picture the informant stated the "The message is toned down; the industrialist is made to appear as just one person."

This picture was reviewed in the "Daily Worker" of March 29, 1948, which article reflected that it was adapted from a play by Arthur Miller. This review described the picture as a "Significant Film," and stated "The reader is probably most curious about the content of 'All My Sons' as Hollywood, pressured by fear and red-baiting, watered down the play's significance." The review then stated that already a few of the lines from the original play had been deleted, but that these lines were important to the play's meaning inasmuch as they "broadened the purpose of the play." The article then stated "The play exposed and attacked the general morality of profit making through the particular development and conflict inherent in its character. The movie tends to be narrow. It attacks the particular morality of a particular businessman. If an audience is to see the relationship of this particular expression to the general nature of this system that creates it, they must bring to the film an understanding of the general nature of social relationships that the film itself lacks."

A review of the film, "All My Sons," also appeared in the March 18, 1948, issue of "The People's World." This review stated that even though the father in the play had committed a crime against his fellowman, "guided by the standard of the profit system, he does not see the monstrosity of his act, and can find readily at hand all the rationalizations used to justify every baseness, every criminality, in our modern world up to and including the projected atomic war." The article also stated "....The result is a truly great film, a heartening and refreshening film in these days when the ministers of hysteria seek to suppress every elementary expression of social truth as subversive."

In connection with Arthur Miller, the author of this play, a highly confidential and reliable source of the New York Field Division, reported that as of December, 1943, Arthur Miller was a member of the Stuyvesant Branch of

the Communist Party in New York City, and had been issued 1943 membership number 23345. Information was further received that Miller has been a contributor to the magazine "New Masses."

Another Part of the Forest

[redacted] previously identified, advised that Universal-International Film Corporation had had no major star under contract to the company and in an effort to attract top talent had purchased from Lillian Hellman her play "Another Part of the Forest." This purchase was made because Hellman is a big "broadway name" and the studio hoped to attract a major star to act in the picture. The efforts were successful, and Frederic March accepted the lead in the picture and the Studios paid Hellman $200,000.00 for her story. The informant was of the opinion the Studio would not make any money on this picture, characterizing it as "grim" and dealing with a social problem. This production was reviewed in the "Daily Worker" of May 20, 1948, which stated that the play had been adapted to the screen by Vladimir Pozner and that he had made very few changes from the original play. The article was very favorable toward the film and concluded by stating that it was "a film well worth seeing."

A Streetcar Named Desire

[redacted] screen writer and source of information for the Los Angeles Office, mentioned the play currently appearing on the Broadway stage by the name of "A Streetcar Named Desire," which is directed by Elia Kazan. In connection with Kazan, the informant stated, "If he isn't a Communist he should be." According to this informant the above-named play is being praised by the Communists and portrays the decline of the American upper class. He stated that the Communists in this case are adopting a new tactic in their praise of this production, and instead of praising the "true message" of the play are praising the acting ability of the cast. He stated that their reason for so doing is in order not to attract attention to the propaganda in the play. The informant stated that the story deals with two sisters, both of whom belong to a wealthy family, and that when the family loses its money one of the sisters becomes a prostitute in order to retain her financial position and enjoy the luxuries to which she had been accustomed, and the second sister marries a worker from the "gutter." In one scene the worker, a Pole, rapes the sister who later became a prostitute and during this scene she wears a gold dress, which is symbolic of the capitalist regime. He wears red pajamas in this scene and waves them to the audience saying "I will wave this as my banner the day my child is born." The informant stated that this is an indica-

tion of the true Communist doctrine portraying the downfall of the bourgeoise class. This informant further stated that the fact that this play is being produced by L.B. Mayer's daughter "is the joke of the season among the Communists." He also stated that several of the Hollywood studios are considering the play with the idea of making it into a motion picture.

Body and Soul

[redacted] screen writer and source of information for the Los Angeles Office, reported that although the picture "Body and Soul," starring John Garfield and Lilli Palmer, has Communist Party members as actors in the picture and also had a hand in the picture's production, that it was his opinion that the picture contained no propaganda as such. He advised that the reason for this was the fact that the studio made the picture with the idea of making money, and apparently succeeded. He stated that the production of the picture was a production of the Enterprise Studios, which was practically bankrupt until the picture became a hit and as a result the studio is in a favorable financial position.

Christ in Concrete

In connection with this proposed production [redacted] for Warner Brothers, stated that Dalton Trumbo has been connected with the proposed screen treatment of this picture. Two of the persons who are currently attempting to promote this picture are Adrian Scott and Edward Dmytryk, both of whom are known to have been members of the Communist Party, according to a highly confidential source available to the Los Angeles Office. [redacted] of the Stenographic Department of RKO Studios reported that the persons connected with this picture constitute a regular "Communist nest." The individual actively promoting the production of this picture is Joe Justman, head of the Motion Picture Central Studio, according to [redacted] of the Naussaur Studio and [redacted] Justman reportedly told [redacted] that Dmytryk was not a Communist and would be cleared of the charges of contempt of Congress presently pending against him. According to [redacted] he had participated in a conference with Dmytryk and Adrian Scott, and that Dmytryk had agreed to furnish a handwritten letter to the effect that he was not a member of the Communist Party, which letter would be released at the same time that the picture was released. Scott also advised this informant that some of his best friends were in a position to back this picture financially and that the cast would be comprised of individuals, some of whom agreed to accept their salaries in part in deferred payments depending upon whether or not the picture made good. The

financial set up was to be as follows: Sam Wanamaker, $60,000.00 with $50,000.00 deferred; Luise Rainier, $50,000.00 with $25,000.00 deferred; Albert Dekker, $10,000.00; Joseph Bromberg, $75,000.00; Rod Geiger, Producer, $25,000.00 with all deferred; Edward Dmytryk, Director, $100,000.00 with all deferred. The picture is scheduled to be produced on a $500,000.00 budget, exclusive of Dmytryk's salary which he is willing to defer "since he is so anxious to make the picture." Of the above individuals mentioned in connection with the financing of the picture, both Bromberg and Dmytryk have been identified as members of the Communist Party by [redacted] a highly confidential source.

Prelude to Night

[redacted] previously identified, reported that the Motion Picture Central Studios had recently completed a picture entitled "Prelude to Night." This informant stated that he had seen several of the rushes of the picture and in his opinion the Communist element was so strong and the propaganda so pronounced that the Studio would lose money on it. As a result of his feelings he refused to attend any of the previews and concluded that the Studio "would lose its shirt on this production." He stated that the screen version was adapted by Dayton Stoddard, and was written for the screen by Robert Rossen and Alvah Bessie. After they had completed the screen version it was again rewritten by Gordon Kahn. Rossen, Bessie, and Kahn, according to Confidential Informant [redacted] are members of the Communist Party.

This informant stated that "The whole theme is anti-capitalist and in spite of the rewritings it could not have been changed much." He stated the Studio had one and a half million dollars invested in the picture and among the stars appearing in it are Zachary Scott, Sydney Greenstreet, Louis Hayward, Diana Lynn, and Martha Vickers.

So Well Remembered

A review of this picture appearing in the "Washington Post" on June 6, 1948, written by Richard L. Coe stated that one Hollywood columnist (easily identified as Hedda Hopper) had criticized this film as "exhibit A of Leftism," and stated that in her opinion there was no instance in which the film had violated the so called Party line. Coe's column stated that the picture had been produced by Adrian Scott and directed by Edward Dmytryk, and that the music had been composed by Hans Eisler.

Coe did not agree with Hedda Hopper's criticism of the picture and stated that in his opinion it was not Communist propaganda.

State of the Union

A review of the picture "State of the Union" written by Lee Mortimer appeared in the New York "Daily Mirror" on April 25, 1948. Among the statements made by Mortimer were the following: "If you think Frank Capra isn't using his movie version of the hit broadway political satire 'State of the Union' now at the Music Hall to peddle some peculiar advanced political thinking you had better take a look. This artful cinematic trickster hawks his propaganda to audiences through two wonderful and irrestible sales persons, Katherine Hepburn and Spencer Tracy, abetted by the masculine charms of that invoker of the screeming meemies in juves, Van Johnson."

"This stuff slipped through the customers by one of the oldest dodges in the game, 'Sure I am against Communism, but—.' The big but here seems to be a deep seated dislike for most of the things America is and stands for. The indictment against this country, its customs, manners, morals, economic and political systems, as put into the mouths of Tracy and Miss Hepburn, would not seem out of place in Izvestia.....

"The do-gooders, boondogglers, long hairs, and others of the lunatic fringe smile happily when Tracy calls for America to distribute the wealth which keep it free to all the peoples of the world....'from Patagonia to the North Pole' so none will have more or less. Is that in our Constitution?....

"They just tell us in passing that he (referring to Tracy) has attacked 'dishonest labor bosses' but his vicious vitriolic tirades against the employers are declaimed in full."

The Judge's Wife

[redacted] Universal-International Studios, in February of 1948 reported that the only production then being prepared at Universal-International Studios concerning which the informant had any doubt was one entitled "The Judge's Wife," which starred Frederic March and his wife, Florence Eldridge. The informant reported that this story deals with a stern judge who indulges in two types of justice.

Treasure of Sierra Madre

Los Angeles informant [redacted] active paid member of the Communist Party [redacted] in referring to the Warner Brothers picture "Treasure of Sierra Madre," stated that Walter Houston makes a speech in the picture which is practically a direct quote from Karl Marx's "Das Kapital."

This informant stated that the speech by Houston deals with the value of gold and is made during a scene in a flophouse in Nogales. The section of Marx's book from which the quote is taken, according to the informant, is that dealing with value, price, and property.

Tucker's People

According to [redacted] Producer at Enterprise Studios, a picture entitled "Tucker's People," starring John Garfield had its premier in New York City. This production was produced by R. B. Roberts and was directed by Abe Polonsky, both of whom have been identified as members of the Communist Party by Los Angeles Confidential Informant [redacted] previously identified. The informant reported that changes had recently been made in the script and that while it is a story which is depressing, in his opinion "there is nothing in it to cause excitement." The informant stated that there had been a police brutality angle in the story and that while he did not know what would happen to this matter when the picture was finally in production, that the script as it had been rewritten had eliminated that phase of the picture.

Miscellaneous

On March 1, 1948, [redacted] New York City, which firm specializes in the production of short features, animated drawings, statistical designs, etc., called at the New York Office of this Bureau to report that he had been contacted by Carl Marzani, former State Department official convicted of concealing his membership in the Communist Party while working for the Government.

Marzani visited [redacted] on February 26, 27, and 28, 1948, in an effort to get him to produce twelve motion pictures in connection with the election campaign of Henry Wallace. Marzani stated that he had in his possession between twenty and thirty thousand dollars worth of 16 mm. sound and photograph equipment, and desired [redacted] firm to produce pictures for him inasmuch as they could produce such pictures on short notice. According to [redacted] his company had recently completed a short entitled [redacted] money for which had been furnished by the United Electrical, Radio, and Machine Workers of America - CIO, and had been put out for the purpose of having price control reinstated. In this connection [redacted] stated that his contacts had been made with a man by the name of Max, but that on March 26, 1947, Max had visited [redacted] with his "boss," who turned out to be Marzani, whom [redacted] had known for several years. During the interview at the New York Office [redacted] stated that Marzani is known to him to be a close friend of Laura Hayes and Roslyn Pearlman, co-editors of the United Nations Film Branch. According to [redacted] both Hayes and Pearlman are admitted Communists who determine policy and shape

impressions in connection with films issued by the United Nations. The New York Office advised that the indices of that Office reflect that in May of 1945 both Hayes and Pearlman were identified as contributors to the American Committee for Spanish Freedom, but that no other information was available in the files of that Office concerning these two persons.

The March 29, 1948, issue of "Variety" reported that the film industry had been expressing considerable interest in anti-Communist films and that Warner Brothers, in addition to the picture "The Iron Curtain," was planning to do a picture entitled "To The Victor," and also that Edward Sutherland would produce a picture for United Artists entitled "I Was a Communist." It was also reported that Louis DeRochemont would do a picture on Communism for Metro Goldwyn-Mayer Studios, and that Columbia Studios was preparing to do a picture "Portrait of an American Communist," based on a story by John McPartland, which appeared in "Life" magazine. In addition, MGM was also considering producing "The Red Danube," and the article also made the following statement in connection with anti-Communist films, "Theme most avoided now has become hottest to hit screen this year." MGM has revived its picture "Ninotchka" and this is presently being released in Italy. According to [redacted] screen writer for MGM, the production "Portrait of an American Communist" being considered by Columbia Studios has been assigned to Collyer Young to produce. The informant stated that Young was one of the organizers of the Committee for the First Amendment, and that Young had made the statement that two people whom he would guarantee would have no part in the picture were Adolph Menjou and Jack Moffitt (both Menjou and Moffitt appeared as friendly witnesses before the House Committee on un-American Activities investigation in October, 1947). The informant stated that in his personal opinion, Young would probably neutralize the positive effect of this film.

IV. COMMUNIST INFLUENCE IN MOTION PICTURES
(September 16, 1948, to July 15, 1949)

"Boy With The Green Hair"

With reference to this picture, which was released by RKO Studios, Los Angeles Informant [redacted] in the fall of 1948 advised that this picture had originally been purchased by Dore Schary, former Production Chief at RKO, for Adrian Scott (one of the "Hollywood Ten") but that Scott had been fired by RKO. The story was written by Ben Barzman and Alfred Lewis Levitt, Jr. It was produced by Stephen Ames and directed by Joseph Losey. Of the above, Barzman has been identified as a member of the Communist Party while Losey is suspected of Communist Party membership. According to this informant, Ames was the only one of the above group connected with the production of the picture who was not pro-Communist. The informant stated that the original script of the picture was loaded with Communist propaganda but that Ames and other RKO executives had deleted most of it.

The "Hollywood Reporter" of November 15, 1948, in referring to the preview of this picture at the Pantages Theater, stated that the preview "was the signal for a full local Commy attendance".

The picture also received favorable reviews in the "Daily Worker" of January 13 and January 16, 1949. Among the comments made in these reviews were the fact that Howard Hughes, head of RKO, had been unable "to strip the movie of its message", and that the movie made its point about the fear and ignorance "that operate with intolerance obliquely and by the use of symbols, but it speaks for peace forthrightly." In the review of January 16, 1949, it stated that the boy in the picture who was "reviled and feared by an average American community for the color of his hair, is like an American inhumanly categoriz and segregated because of the color of his skin. There is a traceable line between national politics and the esthetics of the movies within reach of the screen; and the politics of a cold war and Negro discrimination dictate to the writers of a social film like 'The Boy With Green Hair' what they shall say and how they shall say it."

"Christ in Concrete"

Information concerning this picture has previously been set out in this memorandum.

The "Daily Peoples' World" of January 27, 1949, stated that a report from London indicated that this picture was again on the production calendar and that a contract had been signed between Rod Geiger and J. Arthur Rank with the

understanding that Sam Wanamaker was to be the star of the picture and it was to be directed by Edward Dmytryk, one of the "Hollywood Ten". The article indicated that a number of individuals from the Actors' Laboratory had been promised parts in the picture by Geiger but it was felt that these promises would not be kept because of the British Government's unwillingness to pay actors in American dollars.

The "Daily People's World" of May 5, 1949, stated that the title of "Christ in Concrete" had been changed and that the new tentative title for the picture would be "In God We Trust".

"We Were Strangers"

With reference to this picture, which was directed by John Huston, produced by S. P. Eagle, and released by Horizon-Columbia Productions, the "Hollywood Reporter" in its issue of April 22, 1949, stated in part: "It is the heaviest dish of red theory ever served to an audience outside of the Soviet -- and the repercussions will not end with this comment. . . . It is Party-line all the way through -- the Americans are shown as nothing but money-grubbers and the downtrodden are urged to revolution to achieve their freedom." The article stated that John Garfield starred in the production and summarized by stating, "When previewed in the Columbia projection room two nights ago, the film ended on a note of embarrassment -- not the usual regret when a picture is a turkey, but because those present felt ashamed that they lacked the guts to stand up before it was over and identify 'We Were Strangers' for what it is -- a shameful handful of Marxian dialectics."

The picture received praise in the "Daily People's World" of April 3, 1949, which described it as one of the pictures which should be entered at the Czechoslovak Film Festival and described it as a "brilliantly conceived picture". This review indicated that the picture was based on an episode in Robert Sylvester's "Rough Sketch" telling of the revolt against dictatorship and the overthrow thereof.

"The Big Knife"

Although not a motion picture "The Big Knife" is a recent play by Clifford Odets which appeared in New York, and due to the relationship with the movie industry and the fact that John Garfield and J. Edward Bromberg, both prominent in the movie colony, were starred therein, it is being included in this section of the memorandum.

The "Daily People's World" of January 20, 1949, stated that "The Big Knife" was the first play in ten years of Clifford Odets and had been directed by Lee Strassberg, described as one of the founders of the Group Theater. This article stated that the play "tells the story of the corruption of a young actor by the forces in play in Hollywood" and that it was expected to be one of the most controversial plays of the year.

The "Daily Worker" of February 28, 1949, set forth a detailed review of the play, which review was written by Barnard Rubin. Among the comments on this play made by Rubin were the following:

> ". . . . It is a conscious, if somewhat clumsy blow aimed with deadly intent against the giant film industry — one of the most powerful instruments the money class has for corrupting the American artist and public...The predominant theme of 'The Big Knife' is that artistic integrity — the will to help produce a culture of genuine merit for the American people — cannot survive in a Hollywood dominated by Big Money as a profit-making Big Business Institution."

The review closed by recommending the play as one which was eminently worthwhile seeing.

Miscellaneous

With reference to Communist influence in motion pictures themselves, Los Angeles Confidential Informant [redacted] stated that Dore Schary was one of the most important men in Hollywood because of the "subsidy he can give to the Party" and that he felt that Schary would hire many Communists and fellow travellers at MGM because he had followed that practice while at RKO.

Following Schary's affiliation with MGM, local trade papers in the Los Angeles area carried stories to the effect that he planned to release a certain number of "message pictures" at MGM.

Los Angeles Informant [redacted] advised that Schary would work under the direct guidance of L. B. Mayer and Los Angeles confidential source [redacted] former producer at MGM, had stated that it had consistently been Mayer's position that he was not worried about Communist propaganda in motion pictures because he would personally see to it that no such material finally reached the screen. The informant reported, however, that all individuals who knew and recognized Communism in motion pictures and who had previously brought it to Mayer's attention had either been fired or given notice by the studio.

In the fall of 1948 it was learned that Roman Bohnen, who has been identified as a member of the Communist Party, was attempting to market a play entitled, "This Little Pig Went to Market". Los Angeles Confidential Informant [redacted] after seeing the play, characterized it as "loaded with propaganda." During the fall of 1948 Bohnen was attempting to obtain financial backing for his play either in Hollywood or New York.

Los Angeles Informant [redacted] in the fall of 1948 furnished publicity for use by "Contemporary Stage", indicating that this organization intended to present legitimate theater in Los Angeles at less than motion picture prices. The first play announced was "Private Hicks", which was written by Albert Maltz and directed by Karen Morley. The Stage Manager was Burt Holland, the sets were designed by Tom Holland, and one of the members of the cast was Peter Virgo. All of these individuals have been identified as past or present members of the Communist Party. The second play contemplated by "Contemporary Stage" was to be "Waiting For Lefty" by Clifford Odets. The stage settings were to be by Dave Sarvis. Tom Holland was listed as a member of the cast and technical credits were accorded to Martin Perlman. Of the above, Sarvis, Holland, and Perlman have all been identified as past or present members of the Communist Party.

In January, 1949, it was learned that Roberts Productions had certain story properties which it was intending to complete within the next 12 or 18 months and that John Garfield was scheduled to star in one of the pictures. One of the pictures contemplated by Roberts Productions was an original entitled, "Deborah" by Richard Collins, who has been identified as a Communist Party member, and "The Great Indoors" by Ring Lardner, Jr., who is a known member of the Communist Party and one of the "Hollywood Ten". Another contemplated picture by Roberts Productions is an untitled comedy being written by Abraham Polonsky, who has also been identified as a Communist Party member.

[redacted]

Lawson, Maltz, Trumbo, Bessie, Daytryk, Wexley, Rosson and Cole are Communists and their Communist affiliations are set out in Section I of this memorandum. Edward G. Robinson has been identified as a Communist by Informant [redacted] Charles Chaplin, according to [redacted] may or may not be a member of the Communist Party. However, [redacted] has stated that Chaplin has always gone along with the Communist Party and has helped them financially. He stated that Chaplin has financed the West Coast Communist newspaper "Peoples World." John Garfield, according to Informant [redacted] has been affiliated with the Actors Laboratory, the Young Communist League, Hollywood Anti-Nazi League, Hollywood Democratic Committee and the Hollywood Independent Citizens Committee for the Arts, Sciences and Professions. All of the above organizations, with the exception of the Young Communist League, the former youth group of the Communist Party, USA, are discussed in Section III of this memorandum. Garfield has also been identified as a Communist by [redacted]

Mikhail Kalatozov, Soviet motion picture representative came to Hollywood in August of 1943, where he endeavored to purchase American films. Among the films he sought to purchase were "Little Foxes" and the "Earl of Chicago." The first of these films depicts a degenerate Southern family, the latter is a story of a Chicago gangster in England. It may well be a part of Kalatozov's plan or propaganda technique to obtain such pictures in order to exhibit American life at its worst to the Soviet people, much in the manner that Adolf Hitler, through his propaganda ministry, tried to convince the German people for several years before the war that the United States was nothing more than a nation of Chicago gangsters.

[redacted]

Following Eulatosov's return to the Soviet Union, his duties were turned over to the Vice Consul in Los Angeles. Since that time there have been limited contacts between Soviet diplomatic representatives and motion picture personalities.

In May of 1946, Gregory L. Irsky, formerly of the Amtorg Trading Corporation; Leonid Kosmatov, film camera man; and Boris Tolstogowsov, a film technician, came to the United States from the Soviet Union as a commission to study scientific technique on behalf of the Soviet Union, to arrange for cinematographic equipment and to negotiate for technical assistance in the motion picture field. Informant [redacted] of the Production Division for Bell and Howell, motion picture manufacturing company, related that Irsky in his contacts with him indicated that he was endeavoring to disseminate Russian propaganda type films on various phases of Soviet life, such as the Soviet military strength, under the guise of educational features, to American schools and colleges. This project, of course, did not materialize.

[redacted]

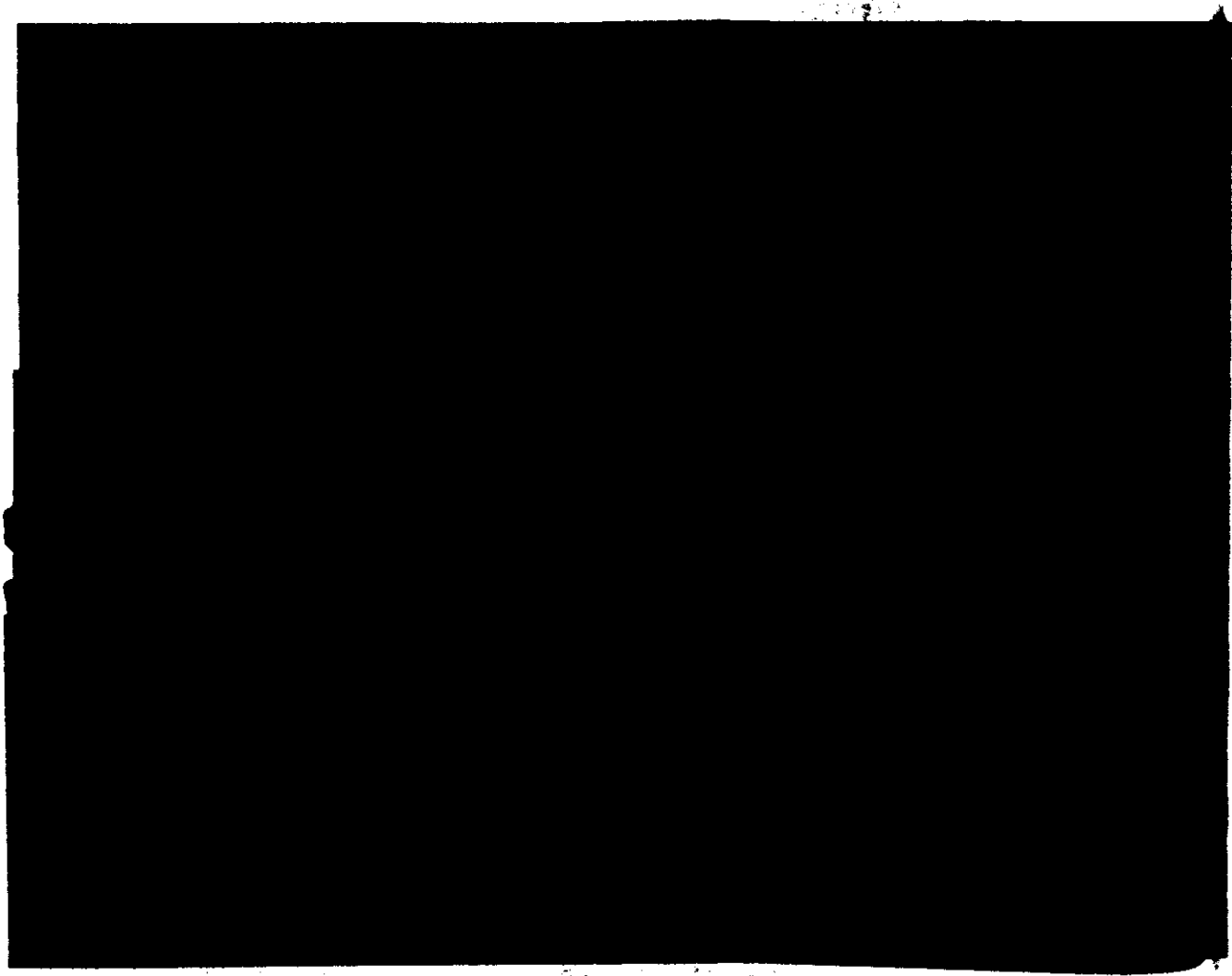
The Los Angeles papers carried [redacted] reflecting that Konstantin Simonov held a party aboard a Russian ship anchored in the harbor at Los Angeles. Among those who attended this party were Mr. and Mrs. John Garfield, Mr. and Mrs. Charles Chaplin and Lewis Milestone. The Los Angeles

Herald for May 28, 1946, reflected that the Jack Tenney (California State Legislature Un-American Activities Committee) group was going to conduct an investigation of this party. It was reflected that the committee was interested in the elaborate banquet which was provided for the guests---- "While millions are starving in Europe----providing an ironic touch to the celebration honoring the proletariat."

With regard to Simonov's visit to this country, the June, 1946 issue of the "Screen Writer," which is the official publication of the Screen Writers Guild, carried a transcript of an informal discussion held under the auspices of the Hollywood Writers Mobilization between Simonov and members of the Screen Writers Guild. The informal discussion was presided over by Dalton Trumbo, a Communist, whose Communist affiliations are set out in Section I and who is employed as a screen writer in the motion picture industry.

This article contained a question propounded to Simonov concerning the rights of a writer of his material. Simonov replied that Soviet writers do not sell their work outright to the film industry but rather only sell the right for screening, indicating that the right for publishing the material remains in the hands of the author. It should be pointed out that the Screen Writers Guild is the organization supporting the American Authors Authority, which program, conceived under Communist guidance, calls for the copyrighting and subsequent leasing of screen plays rather than the selling of screen plays to producers.

[redacted]



Artkino Pictures, Incorporated

Artkino Pictures, Incorporated, was chartered in New York on Jul 22, 1940. It was registered, listing as its foreign principal, Soyuzintor Moscow, USSR.

The organization claims that it is engaged in the importation of motion picture films from Soviet Russia and the distribution of these film in the Western Hemisphere. Although there is no apparent direct connectio between Artkino Pictures, Incorporated, and the Communist Party, USA, seve

of the people associated with the organization have been identified either as members of the Communist Party, Communist Political Association or closely associated with the Communist movement through front organizations.

Rose Madell, who was listed as Vice President in January of 1947 of Artkino Pictures, Incorporated, is married to Sam Madell, alias Sam Muldofsky. Sam Madell has been reported by several reliable sources, including [redacted] and reliable informant [redacted] as being actively affiliated with the Waterfront Section of the Communist Party in New York.

Ginger Canor, switchboard operator at Artkino, is believed to be identical with Gertrude Canor, who was born in New York City on February 2, 1925. Reliable informant [redacted] a former member of the Communist Party and former confidential informant of the New York Office, reported that Ginger Robeson, believed to be identical with Ginger Canor, was among those present at the Innwood Victory Club of the Communist Political Association on February 6, 1945, at New York City. He also reported that she was among those present at two other meetings of this same Club, one held on December 26, 1944, and the other on January 23, 1945. Nancy Markoff, listed as a telephone operator at Artkino, has been referred to by informant [redacted] as a member of the OGPU, presently known as the NKVD. At the present time this allegation has not been proven or disproven. However, investigation is being made to determine the exact status of this individual.

V. SOVIET ACTIVITIES

(October 2, 1947 to February 5, 1948)

Confidential informant [redacted] of the Los Angeles Office provided a photostatic copy of a letter written to Eric Johnston from W. B. Smith, American Ambassador to Russia, dated August 7, 1947. This letter to Johnston is quoted as follows:

"THE FOREIGN SERVICE
OF THE
UNITED STATES OF AMERICA

"American Embassy, Moscow
August 7, 1947

"Dear Mr. Johnston:

"I have had Mr. Eisenstein, the dean of Soviet film directors, for dinner at Spaso on several occasions and to see the American films with which the industry has so kindly provided us. His comments after the showings were usually non-committal or mildly approbational. Attached is his official reaction, a recent article appearing in 'Culture and Life.'

"It seems to me this demonstrates very clearly, if demonstration were required, the correctness of your stand in opposition to exporting certain films like 'Grapes of Wrath' and 'Tobacco Road' to the Soviet Union unless an equal number of films showing more favorable aspects of life in the United States were also exported.

"Faithfully,

/s/ W. B. Smith

"W. B. Smith
"Ambassador of the United States

"Encl: Joint Press Reading Service translation:
The Purveyors of Spiritual Poison

"Mr. Eric Johnston, President
Motion Picture Association
28 West 44th Street
New York 18, New York"

There is set out hereinafter the enclosure forwarded by Mr. Smith to Mr. Johnston referred to in the above letter.

"CULTURE AND LIFE — Thursday, 31st July, 1947

"THE PURVEYORS OF SPIRITUAL POISON
About the Contemporary American Cinema.

By S. M. Eisenstein

"The American cinema has produced more than a few ultra-reactionary pictures in the past. We have only to remember a very early film "Birth of a Nation" which celebrated the formation of the Klu Klux Klan, a fascist organization.

"There have also been in the American cinema, however, quite a number of really vital themes treated in a convincing manner, although this was usually contrary to the intention of the makers of the film, and certainly against the wishes of their bosses. But in one way or another there have appeared from time to time on the American screen films giving with unexpected objectivity a true picture of the code of behaviour of the gentlemen of the 'God's own country', as the Americans like to call their United States.

"In the thirties there appeared a film 'The Big House' (the American name for prisons), giving an extraordinarily realistic picture of prison conditions and showing a revolt, and its suppression - with the use of tanks.

"Later came a film 'I was a Fugitive from a Chain-gang', a striking document revealing the injustice and obscurantism of the American legal system, a sinister machine showing no mercy to those who fall into its clutches.

"Films like 'Grapes of Wrath' and 'Tobacco Road' give a picture every bit as clear as the original novels of the ruthless exploitation of the unemployed and the full horror and dark abyss facing the ruined

"small farmers of the Southern states and reducing them to a subhuman condition."

"Quite recently the cinemas of America were showing 'Boomerang,' a film which reveals with full and accurate detail the backstage machinations pursued by small town politicians in the interests of their small caste, and leading to the passing of the death sentence on an entirely innocent man. The film gives a vivid picture of the methods of interrogation and extortion of confession. 'The law forbids beating during interrogation' says one of the characters, 'but the law says nothing about preventing the man from sleeping', and this means is used to reduce a man to a state in which he is prepared to sign any confession.

"Films of this kind, however, giving a more or less objective picture of the actual state of affairs are becoming rarer and rarer. Their place is being taken by films of quite another type. The American cinema is no longer what it was twenty years ago.

"The time has passed when we could merely shrug our shoulders and smile at the empty irrelevant entertainment provided by American films; or admire, somewhat condescendingly, the exploits of Robin Hood or 'The Thief of Bagdad', or the athletic prowess of Pearl White or Ruffy Rollan.

"The wave of reaction is pressing more and more heavily on the entire life of the country, and its art as well. At the present time the disciples of the Klu Klux Klan are drawing up black lists of all those who, during the war, dared to use the American cinema to address humanity on vital questions. The people on this list will be condemned to unemployment and starvation. Already the black clouds are gathering threateningly over Charlie Chaplin. There are already instances of anti-fascist actors being subjected to merciless baiting; and American films show more and more clearly how progressive elements are being swamped by the wave of reaction and themselves often contain praise of the same fatal reaction. Even 'non-political' American films propagate the poison in subtle form. It is not only those films openly devoted to erotic themes or to the praise of power in the person of gangsters or bandits that have a disentegrating effect.

Whatever hypocritical pretences these films make of exposing gangsters the fact remains that they are a panegyric of the gangsters' shameless methods, persistance in the pursuit of their own selfish interests and utter disregard of everything beyond these interests.

"What else can we expect from the producers of these films? After all, this code of morals, based on plunder and violence is also the code of the 'honest' businessmen, although they sit in the soft armchairs of the directors of firms and companies instead of sitting like ordinary criminals, in the electric chair.

"Even more harmful sometimes are films which are not so obvious in their praise of the basest and most animal instincts of man. The spectator is more strongly affected by a film where the poison is wrapped up in warm humanity, soft humour and touching pathos.

"There are also such 'enchanting' films as 'Going My Way' with a well-known American actor Bing Crosby, which was awarded a prize and advertised all over Europe. Here the nets for the spectators' hearts are so musical and laid so cunningly (it is not for nothing that the hero of the film is an unusually cunning snarer of human souls - a young priest) that it is only after the end of the film that the spectator realises how shamefully he has been participating in the action during the two hours while it has been shown.

"This film cleverly combines humour, a patriotic theme, lyricism and religious singing for the purpose of slurring over the real cause and the tragedy of prostitution and asserting that child delinquency is best dealt with not by changing the social conditions driving the children to crime, but by collective singing in a church.

"And the film as a whole serves as an apologia for the owner of a block of cheap flats making him out to be a benefactor, though this is in fact one of the most repulsive forms of exploitation of the poor classes in America.

"Or there are such 'enchanting' films as 'Anna and the King of Siam' singing unqualified praise of the superiority of the white races over the Siamese semi-apes and of the missionary role played by an American governess who set out to win the savages over to the biblical virtues of humility and love. The action takes place in the sixties of the last century when the Siamese were concentrating all their efforts on asserting their independence against the attempts of England and France to seize Siam in their colonising claws. There is no mention of all this, instead we see a light ironical sometimes moving picture, often dramatic, always witty and apparently quite innocent. But it would be difficult to find more subtle propaganda of the colonial politics which make the average American either indifferent or sympathetic to disgraceful acts now being committed in places so far from Siam as

"Indonesia, in the lawless realm of Field-Marshal Smuts - the Union of South Africa - and the 'independent' Philippines.

"The makers of films are particularly cunning when it comes to dealing with the problem of the relations between employers and employees, whether it be a factory owner and the workers, or a big landowner and his tenants. Films showing clashes between labour and capital now appear fairly frequently on the American screen: reality is too full of these problems and interest in them is morbidly keen. And the American cinema loses no opportunity of expressing an opinion on all questions which interest, trouble or excite the spectator. The spectator is worried over problems of social injustice? All right, here we have this little theme, adapted and effectively treated. The magic hand of the film director makes it harmless whilst preserving the external drama.

"The methods of treatment are many and various. As an example let us take an average horror film 'Dragonwyck', a film about a crime punishable by death. The slightly unbalanced owner of the castle 'Dragonwyck' using a magnolia bush slowly poisons his wives one after another because they are unable to give him their heir he desires. A considerable part of the film, however, is devoted to showing the differences between the owner of vast lands and the semi-beggared tenants working for him.

"The film is interesting because of the topicality of the theme. But how to avoid coming up against the sacred principle of the right to possession of vast areas of land? The answer is very simple. The crime of the owner of the castle attains such monstrous proportions that the typical is lost sight of in the exaggeration of the individual case. The film shows not the evil of the system, but the evil of the individual representative of the system. As a result, the spectator's anger is roused by the fact of a rare screen criminal, and not by the sight of the evil of the system, one completely putting the other out of mind.

"And no one notices that a clever substitution has been made before his eyes: the screen criminal heroically takes the bullet that should have been aimed at the system.

"And at the end of the film the criminal too is absolved of his sins - postumously. For this purpose he is declared mad which makes it possible to excuse the dastardliness of his crimes and to exaggerate them to a point impossible in real life, thus dissociating them from the actual social system.

"The wolves have eaten their fill, but the sheep are still alive; the spectator has been thrilled by a film on a dangerous contemporary theme. The film earned money. Crime has been shown in the most vivid colour. Crime has been punished. The basic principal has not been shaken. And the evil doings of which the criminal is 'medically' innocent are expiated by allowing the victim to shoot the criminal.

"The ability to take any theme, even one which in view of conditions in America would appear most slippery and dangerous; not to avoid such a theme but to retain its outward form and by means of exaggeration (or some other means) to reduce it slowly and smoothly to self-destruction and final nothingness - this is probably one of the most cunning characteristics of the American cinema.

"Films of this type give rise to a cynical inhuman attitude to reality. The men behind the Hollywood businessmen aid to deprive the average American of all feelings of honour, to make him cynical and egoistical. This is necessary left he protest against the violation of laws and justice occurring daily, hourly in America. It is necessary lest there well up in his heart indignation against the betrayal of those who shed their blood in the battle of Stalingrad, on the vast fronts of the Soviet Union where the fate of mankind was decided. At that time the papers, the radio and books all spoke about the Russians as valiant allies. Now all the filthy, dirty, dark elements have come to the surface, so that the muddy water obscures the thought of everything fine, pure and progressive.

"The American cinema is well equipped with the latest filming and projecting apparatus, uses all the latest production technique. On the sets of Hollywood towns, forest, or Egyptian scene can be built in an instant. But this technically advanced cinema is used in the service of ideas only slightly in advance of the stone age. The statue of Liberty at the entry to New York port has long ceased to be a symbol of liberty even for the United States. In 'democratic' America the cinema has become one of the weapons in the fight against freedom and democracy. How far behind us 'advanced' America is lagging! As regards social problems, America belongs not to the 19th century, but rather to the period of the middle ages and the crusade whose bonfires twinkle so familiarly at the bonfires of the lynch courts fed with high-quality petrol.

"The skill, inventiveness and technical mastery of the American cinema are used in the service of darkness and oppression - fundamental characteristic features of the cruelty and injust system of imperialistic society.

"American films contribute actively to the consolidation of this society by imposing ideas upon the people.

"Thus the most vital of the arts - the cinema - is playing the most deadly and destructive role.

"When we think of this, it makes us appreciate even more our young, healthy growing art - a vital, national art.

"31.7.47"

"Culture and Life."

V. SOVIET ACTIVITIES IN HOLLYWOOD
(September 16, 1948, to July 15, 1949)

No activity in this field is known inasmuch as the Vice Consulate in Los Angeles was officially closed on January 15, 1948, and all Soviet personnel were transferred from Los Angeles.

VI. INVESTIGATION OF COMMUNIST ACTIVITIES IN THE MOTION PICTURE INDUSTRY BY THE COMMITTEE ON UN-AMERICAN ACTIVITIES OF THE HOUSE OF REPRESENTATIVES

The House Committee on Un-American Activities publicly announced on June 20, 1945, that it had voted to investigate subversive activities in Hollywood to determine whether film stars and producers were involved in a plot to overthrow the Government.

It would appear that this decision on the part of the Committee was reached as a result of articles appearing in Los Angeles newspapers following a meeting in the City of Los Angeles on June 8, 1945, sponsored by the "New Masses," a Communist publication, and held in honor of William Gropper, cartoonist for the publication. Principal speakers included Richard Bransten, also known as Bruce Minton, former contributing editor of the "New Masses," and his wife, Ruth McKenney, also a former contributing editor of the "New Masses," as well as Joseph Foster, film editor of "New Masses." With regard to Richard Bransten and Ruth McKenney, it will be recalled that on September 19, 1946, these individuals were expelled from the Communist Party for an unauthorized release of a report on the National Plenum of the Communist Party held in July of 1946.

The Los Angeles papers reflected that the speakers indicated that Communist propaganda and activities in the future would be centered around Hollywood, that Communists were seeking to strengthen their ties with the White House, that pressure must be exerted to continue lend-lease to Russia and that "the thousands of pretty young girls in our Communist Youth Movement must volunteer as hostesses in USO's, canteens, churches, social groups--wherever the soldiers, sailors, and marines seek recreation and are prone to listen to persuasive voices." The latter quoted statement concerning young girls in the Communist movement appeared in the Los Angeles Examiner. However, the Agents of the Los Angeles Office who were in attendance at this meeting stated that this quotation was an inaccuracy on the part of the paper. The Agents attending the meeting also pointed out that the Examiner made the statement that the program presented had been "carefully blueprinted in New York City by Earl Browder and other American Soviets." No such statement in fact had been made at the meeting.

The Congressional investigation was held as a result, and following the investigation the Committee prepared three confidential reports. The first report contained many blanket statements and conclusions which did not appear to be supported by evidence.

The first section of this report was devoted to the naming of some of the prominent Communists in Hollywood. The second section dealt with the Actors Laboratory, a Communist-influenced group, the Hollywood Independent Citizens Committee of the Arts, Sciences and Professions (formerly known as the Hollywood Democratic Committee), the Emergency Committee on KFI, the Anti-Defamation League, the Peoples Educational Center and the Hollywood Writers Mobilization, all of which were referred to as Communist-inspired groups, with brief statements concerning the activities of known Communists connected with these groups.

The next section set forth a list of names of individuals "believed to be" members of the Party in the Hollywood area. Section Four dealt with Communist activities in the various guilds in Hollywood and contained for the most part general statements concerning these guilds.

Part Five entitled "Communists in Labor Unions," was devoted in the main to Herbert K. Sorrell, one of the principal figures in the motion picture industry strikes. Part Six entitled "Russian Government's Interest in Motion Pictures," discussed primarily the visit of Mikhail Kalotozov to Hollywood. Kalotozov, who was in Hollywood during 1943 was a representative of the Soviet Film Industry, Soyuzintorgkino. The motion picture, "Mission to Moscow" was also discussed in this section, particularly with regard to the newspaper comments made concerning it, indicating that the picture was nonfactual and untruthful. The conclusion of the report discussed the aforementioned Communist meeting held in honor of the "New Masses." A considerable portion was also devoted to the alleged trouble that Ivan Lovedoff, actor and writer, had in obtaining employment because he was opposed to Communists and Communism.

The second report, which was called a supplemental report, was dated September 28, 1945, and reviewed the publications: "International Theater," said to be an official publication of the International Union of the Revolutionary Committee, published in Moscow, Russia; "The New Theater," an American publication, the organ of the Workers Committee, which was a section of the International Union of the Revolutionary Theater; "International Literature," said to be an organ of the International Union of Revolutionary Writers published in Moscow; and the "T.A.C. Magazine," an American publication sponsored by the Theater Arts Committee. The international and Communist connections of these publications from available copies were reviewed and set out in this report.

The third report, another supplemental report, issued early in

1946, limited its scope to the activities and affiliations of the Communist activities engaged in by the writers employed by Metro-Goldwyn Mayer Studios.

This same Congressional Committee on December 3, 1946, held a preliminary hearing in Los Angeles concerning the Communist activity in the film industry and, according to reports received, only three witnesses were called and the hearings were superficial. The Committee announced, however, that it would return in January of 1947 to conduct extensive hearings on all phases of this type of activity in Hollywood.

The next statement concerning Communist activity in the motion picture industry was made by you in your testimony before this group on March 26, 1947. On this occasion you pointed out that the Communists launched their attack in Hollywood during 1935, directing their activities at the infiltration of labor unions and so-called intellectual and creative fields. You stated that the Communist activity in Hollywood was effective and was furthered by Communists and Communist sympathizers who used the prestige of prominent individuals in the film colony to further their cause. You also stated that the Communists endeavored to insert into motion pictures Communist propaganda and to eliminate anti-Communist statements.

Following your testimony you will recall that Eric Johnston, of the motion picture industry, testified before this Committee. The Washington Post in reference to Johnston's appearance quoted him as stating, "As for there being Communist influence in the movies, such an accusation is absurd. If Hollywood were a Communist network, I should not be attacked every morning in the 'Daily Worker'! -- as I can assure you I am ----."

As you will further recall, Father Cronin telephonically advised Mr. Tamm that Johnston had requested him to draw up a program for the elimination of Communists in the motion picture industry. You will also undoubtedly have noted that Mr. Johnston and his associates have retained former Secretary of State James F. Byrnes. Byrnes, however, is only to act in an advisory capacity concerning the pending Un-American Activities hearings on Communism in the motion picture industry. These actions on the part of Johnston do not show a consistency with his statements as quoted in the Washington Post and referred to above.

Confidential Informant [redacted] of the Los Angeles Office, advised that members of the Un-American Activities Committee arrived in Hollywood on May 8, 1947, amid a great fanfare of press releases and headlines, to conduct an inquiry concerning Communism in the motion picture industry

and to ascertain specifically the activities of Hanns Eisler, the brother of Gerhardt Eisler, who is employed in the motion picture industry as a writer.

Novelist Rupert Hughes testified before the Committee on May 15, 1 at which time he stated that Communists dominated Hollywood to a large degre and specifically mentioned Charles Chaplin and John Howard Lawson. Jack War Vice President of Warner Brothers Studio, also is said to have testified and complimented the Committee on the work it was doing.

Chairman Thomas of the Committee complimented Adolf Menjou for his enlightening presentation before the Committee, stating that Menjou testifie that Communists in the film industry were so powerful that many of the "litt people" were afraid to move against them.

Mrs. Lela Rogers, mother of Ginger Rogers, who appeared before the Committee, referred to "The Little Red School House" as being the People's Educational Center in Hollywood and also testified concerning an alleged Communist statement that her daughter refused to say in the motion picture "Tender Comrade."

Robert Taylor also testified, relating that he was forced by Lowel Mellett, former Administrative Assistant to the late President Roosevelt, into playing in a motion picture which favored Russian ideologies over Americ The Los Angeles Examiner of May 15, 1947, from which this information was ob tained, reflected that Mellett was also affiliated with the Office of War Information as the Director of the Motion Picture Division. The article fur reflected that Mellett specifically came to Hollywood for the express purpos of overruling Taylor's objection to appearing in the 1943 release "Song of Russia."

Other individuals prominent in the film world who appeared before the Committee included screen actor Richard Arlen and Henry Ginsberg, Vice President in Charge of Production at Paramount Studios. Viktor Kravchenko, estranged Soviet official, appeared before the Committee and was quoted by the Los Angeles Examiner for May 17, 1947, as having stated that Hollywood was a serious intellectual front in the United States and it was necessary to clear Hollywood of the Communists and Communist sympathizers.

The New York Times of May 17, 1947, quoted Chairman J. Parnell Thomas of the Un-American Activities Committee as asserting after a week of hearings on subversive activities in Hollywood that "ninety per cent of the Communist infiltration" was in the screen writing field, but that the Federal

Government had also abetted the work. He related that in the testimony of fourteen actors, writers, and producers, a very outstanding point that appeared many times was the influence of the "Government in aiding the Communist conspiracy."

The article also reflected that Mr. Thomas stated he reported testimony reflecting that even the White House exerted its influence on certain people in Hollywood to have certain pro-Russian motion pictures filmed during the regime of the late President Roosevelt.

He also indicated that he was not only referring to the incident which came out as a result of the testimony of Robert Taylor, but to other statements made by actors and producers who indicated how the Government persuaded them to put out Communist propaganda in their productions.

On July 21, 1947, it was ascertained that the Un-American Activities Committee had retained the services of former Special Agent H. Allen Smith and A. Bernard Leckie to investigate Communist infiltration of the motion picture industry in the Hollywood area. In connection with this assignment, Mr. Smith called at the Bureau and was interviewed by Mr. J. P. Mohr, at which time he advised that he had been retained by the Committee at the rate of $25 per day and that his legal associate, former Special Agent A. B. Leckie, would receive $22.50 per day. Smith related that he had been informed that the objective of his investigation was to line up friendly witnesses and those unfriendly witnesses which the Committee will desire to call. He said it was his purpose to line up approximately 25 or 30 good witnesses who can through proper questioning expose the entire Communist infiltration of the motion picture industry. According to Smith, he gathered the definite impression that he could anticipate considerable pressure to buy him off and to buy off his investigators. He anticipated this pressure would come from Eric Johnston and through sources employed by him. He related that he was informed that two of Johnston's representatives visited the Committee in an effort to find out what the Committee intended to do and how far they intended to go in their investigation of Communism in Hollywood. Smith related that he understood that Congressman Thomas told these representatives he wanted to have nothing to do with them and kicked them out of the office. Smith indicated that he would keep the Los Angeles Office of the Bureau fully informed of his activities and that he is desirous of letting the Bureau know of anything pertinent to our investigations which may come to his attention.

On July 23, 1947, SAC Hood had a lengthy interview with L. B. Mayer of MGM Studios concerning the hearings conducted last spring by the Un-American Activities Committee. According to Mayer, the Committee did itself a great deal of harm by publishing the testimony of Robert Taylor, inasmuch as it was

understood by Taylor and other witnesses that their testimony was to be "off the record." Mayer stated that Robert Taylor was mistaken about the actual facts to which he referred, and Mayer attributed this to Taylor's antagonism toward Communism and related that if necessary he, Mayer, would have to state that Taylor was mistaken. Mayer related that at one time during the war he received a telephone call from Elmer Davis, the head of the Office of War Information, requesting that the film "Mrs. Miniver" be released nationwide as soon as possible in an effort to combat the strong anti-British feeling which was developing in this country. Instead, therefore, of playing large houses in the big cities, which is done with big pictures, it appeared almost simultaneously throughout the country. As a result, the studio's gross was approximately $5,000,000 less than it would have been had it been distributed in a normal way. He related that sometime later, Government officials were most anxious that some kind of a picture be made to put the Russians in a better light with the American people. Consequently, the film, "Song of Russia," starring Robert Taylor, was made by MGM. Mayer, according to Mr. Hood, could not or would not state exactly who had requested that this film be made. Mayer stated that there were many governmental agencies maintaining liaison with the studio and that he could not recall which one of them handled this particular picture. He stated that he recalled that there was some Communist propaganda in the script as it first appeared and he ordered that all references to collective bargaining and the like be stricken. Mr. Mayer related that he is certain that the film contains no Communist propaganda. Mayer told Lowell Mellett and the Secretary of the Navy, Frank Knox, that he did not care whether they made the picture or not, but if the Government wanted it made and wanted Taylor in it, then it would be necessary that his induction into the Navy Air Service be postponed until the picture could be completed. It was felt that if his Naval induction was held up, he might be inducted into the Army by his Draft Board and, therefore, it was necessary to make a deal with the Draft Board to defer his induction, resulting in Taylor being permitted to remain and the film being produced. Mayer stated positively that this was the real truth of the story, and that Taylor was not ordered by anyone to make the film and he feels that when hearings are held in Washington in September, Mellett's testimony and his, Mayer's, if he is called upon, will make the Committee look ridiculous for having jumped at the publicity on Taylor's erroneous statement.

It is of interest to point out that Mayer was frank to admit to Mr. Hood that he knew there were some Communists in his studio and related that he was willing to discharge all these Communists, but that if he did so his Communist writers would be grabbed up by other studios immediately and paid more money than he is paying them at the present time. This, apparently, was his excuse for having these people on his pay roll.

The Washington Evening Star on July 30, 1947, carried an Associated Press release reflecting the statement made by Representative Nixon, Republican of California, in which he said that the Un-American Activities Committee intends to name names and to produce witnesses who will testify that they have seen persons prominent in Hollywood at Communist meetings and who will report what they said. Nixon related that most of the big stars who may figure in the inquiry will be listed as "tinged with pink, rather than as bright red Communists." According to Nixon, whether any actual Communists or fellow travelers will testify at the hearings, even under subpoena, will develop later. He said that they may follow the Party line of refusing to testify on the grounds that they would incriminate themselves.

The Washington Times-Herald on August 27, 1947, carried a United Press release indicating that former Undersecretary of State Sumner Welles; George Messersmith, former Assistant Secretary of State and Ambassador to Mexico and Argentina; Joseph Saboretti, Assistant Immigration Commissioner; Clarence R. Porter, Chief Inspector of the Immigration Service in Calexico, California; and Mr. P. C. Hutton, Second Secretary and Consul of the United States Embassy at Guatemala City, were to be subpoenaed before the Un-American Activities Committee. Specifically, the Committee, according to the article, wants Welles "and presumably the other four," to explain how and why Hollywood writer Hanns Eisler, brother of Gerhardt Eisler, got official permission to enter and remain in the United States.

[redacted] the House Committee on Un-American Activities confidentially furnished Special Agent in Charge R. B. Hood of the Los Angeles Office with a list of possible unfriendly witnesses whom the Committee intends to subpoena in connection with the pending hearings of the Committee in Washington, D. C., to be held in the latter part of this month:

Berman, Lionel
Bessie, Alvah
Cole, Lester
Collins, Richard J.
Cromwell, John
Dmytryk, Edward
Garfield, John
Kahn, Gordon
Kibre, Jeff
Koch, Howard
Lardner, Ring, Jr.
Lawson, John Howard
Maltz, Albert
McKenney, Ruth
Milestone, Lewis or Louis
Morley, Karen
Odets, Clifford
Ornitz, Samuel
Parks, Larry
Pomerance, William
Revere, Ann
Robinson, Edward G.
Salt, Waldo
Stapp, John
Stewart, Donald Ogden
Trumbo, Dalton
Tuttle, Frank

[redacted] also advised Mr. Hood that the following individuals are intended to be used as friendly witnesses:

Brewer, Roy E.	Moffitt, John Charles
Chase, Gordon	Montgomery, Robert
Cooper, Gary	Murphy, George
Disney, Walt	Rand, Ayn
Gibbons, Cedric	Reagan, Ronald
Hughes, Rupert	Rogers, Lela E.
McCarey, Thomas Leo	Ryskind, Morrie
McGuinness, James	Taylor, Robert
Menjou, Adolphe	Wood, Sam

In connection with this pending hearing, [redacted] has confidentially advised Mr. Hood of a recent telephonic conversation he had with Robert Stripling of the House Committee on Un-American Activities. According to [redacted] he was advised that a tremendous amount of pressure had been put on the Committee by all sources, including Congressional, to call off or otherwise influence the Committee's action on this pending hearing into Communism in the motion picture industry. [redacted] related that in his conversation with Stripling, he proposed that the witnesses be called approximately as he has indicated in the schedule prepared by [redacted] for the hearing; however, Stripling was not in complete accord with [redacted] desire in this regard.

Investigator [redacted] has informed Mr. Hood that he is concerned over the procedure and method of operations to be utilized by the Committee in handling the pending hearing. [redacted] has related that he has definitely promised the witnesses from California that they are going to testify along the lines which he has discussed with them. [redacted] related that a great number of the witnesses are worried that the Committee in an effort to create publicity will go off on some tangent. He related that he has tried to point out to Stripling that he wants to give the impression that the inquiry is not one to attack the industry but rather to show that the motion picture industry is being attacked by the Communists. [redacted] related that it is his desire to show that the House Committee on Un-American Activities is endeavoring to expose this Communist activity and thus strengthen the position of the industry.

[redacted] has indicated that he intended to proceed by air to New York on September 15, 1947, and on the following day meet with Mr. J. Parnell Thomas, Chairman of the Committee, as well as other members of the Committee in order to make plans for the hearing. Prior to leaving California, [redacted] furnished Special Agent in Charge Hood of the Los Angeles Office with a copy of a schedule of witnesses which he hopes will be used at the hearing. This schedule is set out in its entirely hereinafter:

"After several discussions between James McGuinness, Morrie Ryskind, A. B. Leckie and E. A. Smith, the following tentative schedule of witnesses has been arranged:

1. Jack L. Warner — Time allowed: ½ day
   Co-Owner, Warner Brothers

   Comment: From reading Warner's previous testimony, it appears that it is the best that we have, and he can lay a fine pattern of Communism in the industry. He can show the trouble that he had and what he did, and express his wonder as to why the others have not followed his actions. He will call them what they are, and state he threw them out.

   Let him say that he is an American and even if he has to suffer financially, he does not intend to have them in his studio, and will continue to suffer financially until such time as he has all Americans. Then, it is interesting to note that last year the Warner Brothers' statement was the best in its history, and it might be that we can bring this in to our benefit. We have not interviewed Warner, and he will not be back until around October 1st, but we are advised that he will not go back on his testimony.

2. Louis B. Mayer — Time allowed: ½ day
   Metro-Goldwyn-Mayer

   Comment: Mayer can testify regarding 'Song of Russia,' 'Tennessee Johnson,' and the fact that there is no law and until there is a law, he does not feel there is anything particular he can do to Communists. We believe he will say that if there is a law, or if the other studios would get together, he would dismiss them, but he does not want to fire somebody and have another studio get the benefit of it. We think that having Mayer follow Warner will have the psychological effect that Mayer will try to be a better American than Warner.

3. Leo Cherne — Time allowed: 1 hour

   Comment: This individual is in New York and his name has been forwarded to Stripling. It is stated that he is very reliable and can lay a general pattern of the development of Communism

4. Roy E. Brewer — Time allowed: 1 day
Internat'l Representative, IATSE

Comment: This individual can lay a general pattern of Communism in the labor industry.

** Two unfriendly Communist witnesses should be called at this point, their names to be selected later.

5. Robert Montgomery)
6. George Murphy) All Actors — Time allowed: 1 day
7. Ronald Reagan)

Comment: The first two of the above individuals are past presidents of the Screen Actors Guild. Reagan is now President. They can give the history of Communism in the Guild, and express their opinions otherwise.

** Two or three more Communists, to be selected later, should be called at this point.

8. Robert Taylor — Time allowed: 2 hours
Actor

9. Sam Wood — Time allowed: 2 hours
Director-Producer

** We should call Lowell Millett here.

** A couple more Communists, to be selected later, should be called here: Possibly Richard J. Collins, if we have sufficient information, as he was a writer on 'Song of Russia,' regarding which incidents Taylor and Wood will discuss from the Millett angle.

10. Adolphe Menjou — Time allowed: ½ day
Actor

Comment: He will discuss the general situation.

11. James K. McGuinness — Time allowed: ½ day
Vice President, MGM

Comment: He will discuss the general situation, the beginning of the fight in the Screen Writers Guild, the young writers' troubles, Authors Authority, and 'Tennessee Johnson.'

*12. Morrie Ryskind — Time allowed: 1½ hours
Writer

Comment: Will discuss the situation in the Screen Writers Guild

13. Borden Chase — Time allowed: 1½ hours

Comment: Will discuss comparison between Screen Writers Guild magazine and the Communist Party line.

** Call a couple more Communists, who should be writers, at this point.

14. John Charles Moffett — Time allowed: 3/4 day

Comment: Will give an analysis of the pictures, following the writers. He might qualify himself by stating that when Gilbert and Sullivan wrote criticisms, they did it as Englishmen, and the Communists criticize everybody on behalf of Communists, and in analyzing the pictures he is keeping in mind Communist Party policies and politics.

15. Rupert Hughes — Time allowed: 2 hrs.
Author

Comment: Can give a general analysis from the writer's standpoint.

16. Lela E. Rogers — Time allowed: 1 hour

Comment: General observations.

17. Cedric Gibbons — Time allowed: 1 hour

Comment: General observations.

** Call a couple of Couple of Communist directors and actors at this point.

18. Gary Cooper — Time allowed: 1 hour
Actor

19. Walt Disney — Time allowed: 1 hour

Comment: In summary, he can state that he believes in Americanism, is against all other 'isms,' and against Communism; Communists will not be allowed in his studio if possible to keep them out, etc.

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"20. Leo McCarey Time allowed: 1 hour

Comment: Concluding witness, from his statements regarding Americanism, that he will not permit Communists in his pictures, etc. Would not make a picture with Hepburn, etc.

Note:

If we call Lewis Milestone as an unfriendly witness, he probably should be subpoenaed just before Cooper, and if we locate Louis D. Lighton and he can testify, we should probably substitute him in place of someone else, possibly Lela Rogers; or let him testify along with Cooper.

One reason for calling Cooper and McCarey the last day is that they are both engaged in a picture, and if we can bring them back together we will save them thousands of dollars.

From the above schedule, we have first the studio heads, followed by the labor and technical experts, followed by actors from the Screen Actors Guild standpoint; then the special incidents of Robert Taylor. "Song of Russia," Wood, and Lowell Millett; followed by general witnesses; then the Screen Writers Guild, the picture analysis, and closing with three witnesses who are very pro-American."

INVESTIGATION OF
COMMUNIST ACTIVITIES IN THE MOTION PICTURE INDUSTRY
BY THE
COMMITTEE ON UN-AMERICAN ACTIVITIES OF THE HOUSE OF REPRESENTATIVES

Activities of "Unfriendly" Witnesses and their Attorneys or Associates Prior to October, 1947, Hearings

On the morning of October 4, 1947, Bob Silberstein, secretary of the National Lawyers Guild in Washington, D. C., contacted attorney Dave Rein who was co-counsel for Gerhardt Eisler. Silberstein stated that the Guild is seriously considering the organizing of a meeting under the auspices of the Guild's National Committee on Civil Rights and they would discuss the activities of the Congressional Committee from the standpoint of procedure and violation of basic policies. He indicated that this would be followed up by a spokesman of the subpoenaed movie people with such individuals as Ring Lardner, Jr., speaking and former Assistant United States Attorney General O. John Rogge presiding. The tentative date for this meeting was October 17, 1947. Rogge stated that he thought the Progressive Citizens of America was going to have a meeting in this regard. Silberstein advised that the people in California had indicated preference for a non-political forum and in view of this, the Progressive Citizens of America understood that the National Lawyers Guild was considering the meeting and although reluctant, had given up its plans in this regard.

The above information was obtained from [redacted]

The Los Angeles Field Division advised on October 7, 1947, that John Howard Lawson in a discussion with George Pepper, the secretary of the Arts, Sciences and Professions Council of the Progressive Citizens of America stated that Herbert Biberman and attorney Ben Margolis were quite insistent upon having the meeting in Washington prior to the commencement of the hearings and felt that it would lessen its effect to have the meeting after the hearings started. Lawson stated that they had felt so keenly about it that they agreed to hold the meeting tentatively on October 19, 1947. Pepper indicated that Bartley Crum, one of the attorneys for the "unfriendly" witnesses, would appear at the meeting and speak on the topic of "Literature" and that Ring Lardner's topic would be "Mass Media of Communications and Why Reaction Attacks the Artists." Pepper and Lawson discussed the various places at which the meeting in Washington could be held and it was indicated that most probably it would be held in the Press Club.

On October 8, 1947, Dave Rein again contacted Bob Silberstein of the National Lawyers Guild. On this occasion Silberstein inquired if Rein had made any progress with regard to the pending meeting. Silberstein indicated that as soon as they got clearance from Bartley Crum they would proceed. Rein mentioned that when they got all the collective talent together from Hollywood they could put on a little skit of some sort rather than merely have speeches. Silberstein, however, pointed out that all of the people subpoenaed with the exception of one, referring to the "unfriendly" witnesses, were writers. Rein insisted, however, that in view of the Hollywood aspects they should do more than merely say that the Committee "stinks."

The above data were also obtained from [redacted]

On the same date Martin Popper of the National Lawyers Guild, who also assisted in a legal capacity the attorneys for the "unfriendly" witnesses, contacted one Abe Unger in New York City. During this conversation, Popper indicated that they would endeavor to secure either Representative Jacob K. Javits or Congressman Adolph Sabath. Also, during the conversation, as possible Congressmen which should be contacted in an effort to have them attend the meeting mention was made of Richard J. Welch of California and Representative George H. Bender of Ohio.

The above information was obtained from [redacted]

On October 16, 1947, Bartley Crum in San Francisco conferred with Max Lowenthal, advisor to the American Jewish Conference with offices in New York City, David Wahl and Charles Kramer in Washington, D. C. Lowenthal first contacted Crum and began by stating he understood that when Crum arrived in Washington there was going to be so much going on that they would wish to God they never had heard of this Committee, still less of Crum. Lowenthal inquired whether John (Pierkes?) had sent Carlson something and Crum said it had not arrived as yet. Crum indicated he was flying East tomorrow, would be in Chicago tomorrow morning, and in Washington Saturday noon. Lowenthal inquired specifically concerning Crum's program upon arrival.

Crum explained they were not going to be recalcitrant, not going to be offensive, not going to be defiant. He said they would make a motion to squash the subpoenas immediately on the ground that there was no lawful legislation, and that no _____(?) legislation can come about as a result of this investigation; secondly, that this is a thought control deal. He stated they were all going to take the oath and remarked he had a hell of a row with the extreme left group and last night made them take the oath of allegiance and pledge to the flag.

Crum continued that on the hearing they would demand open hearings and the right to cross-examine adverse witnesses. Also they were going to demand the right to file statements and would try and make a headline every morning before 11 o'clock. Wahl interrupted to inquire if Crum desired to be met by the press at the plane, and Crum indicated he did.

Lowenthal then volunteered his personal views declaring Crum could throw them (Committee) in the wastebasket and recalled in a previous instance on the Senate side Wendell Willkie had scared the life out of Committee members without doing a really good job. Lowenthal declared this Committee has been set up by Congress to conduct thought control and stated there is no sense trying to attack it on that ground or on the ground of civil liberties.

Lowenthal stated they are so weak and open to attack on grounds which will appeal to the public that if Crum chooses grounds with which the public is unsympathetic, he will throw away a wonderful opportunity. Lowenthal argued Crum's big fight is not at the time of the hearings at all but must be before the hearings. He stated Crum will have to make the issues for the press and should take the offensive before the hearings begin.

Lowenthal told Crum he should get off the plane and Wahl would have a few people to meet him. He suggested that Crum would have to do something in the beginning and should not go into detail but make it very short advising them (press) that he would have plenty more to say at a conference for the press, probably on Monday. Max Lowenthal said Crum should take the gloves off and say these guys should be removed from Congress, and this is one of Crum's principal purposes in coming to Washington to present the facts on that.

Lowenthal continued on Monday at a press interview Crum should present some of the movies in which the witnesses participate, not the whole list, but three or four. Crum commented they have the whole list of everything. Lowenthal observed they are completely American in the American tradition and what the Committee is trying to do is interfere with this industry telling it how it should operate. He said they are trying to set up a Congressional board of censorship which is an interference with private American enterprise.

Lowenthal continued Crum should consider a further press interview on Thursday. He counseled taking up the question of the Committee and what they have failed to do and mentioned material is being prepared for Crum now.

Lowenthal said the members of that committee [illegible] on the Veterans Affairs Committee and have bottled up [illegible] couple of men on the Committee are on the House Judiciary Committee and this which has to do with housing and they haven't done a damn thing about that. Instead, they take a hundred and fifty-day holiday and run off a little fracas of this kind. Further, they have a few other points like that, all indicating these tax-exempt Congressmen should be removed.

Lowenthal mentioned he had a lot of stuff for Drum, and that John (Pierkes) had sent him some stuff. Lowenthal said he was meeting John tonight and also meeting another guy in New York tonight who may have to come down here. Lowenthal said he would be back Sunday night or Monday.

Lowenthal again referred to the legal motions Drum had mentioned and stated he does not think very well of these motions, that they are small stuff and will get him absolutely nowhere, and if he has not won his battle by that time, he is licked.

Lowenthal observed the Committee may be unwilling to allow Drum to have available the necessary facilities to enable the public to know what's going on including television, radio, movie tape, cameras, etc. He urged Drum not to ask for a damn thing but move ahead and propose them and be able to show all legal abilities for getting the facts to the public are proper and if they are excluded the newspaper boys will write the necessary stories. Drum remarked the camera men are already on their way. Lowenthal said when the men go into action the Committee will be scared to death and every flash bulb which goes off will look like a bomb.

Lowenthal further suggested at the second or third press conference prior to the hearings Drum should have present a committee of actors and actresses. Drum advised Lowenthal that David Selznick, Katherine Hepburn, and a group of about ten others of similar status are going east and want to know why they have not been subpoenaed. Lowenthal indicated they should be at his press conference after Drum said they would be working with him. Lowenthal said they must have [illegible] this for the press [illegible]

In concluding, Lowenthal advised Drum he was going to help him all he could but wanted Drum to bear in mind that in his talks with Drum only one other person was present and that was Dave (Jahl) and he does not want anyone else to learn about it.

The above information was obtained from [redacted]

The Los Angeles Office received a photostatic copy of a memorandum dated October 16, 1947, which was being circulated among various executives of the motion picture industry in the form of a petition. This memorandum was furnished by Confidential Informant [redacted] motion picture executive, who stated that David O. Selznick and John Huston were the persons behind this activity. With regard to Selznick, [redacted] said that he "is as far to the right as you will find anyone in this business." [redacted] stated that he felt that this memorandum was the work of Selznick personally because of the wording and the manner in which it was set out. According to [redacted] he was also asked to sign this document and to subscribe to its principles but he refused by stating that he was a member of a group which has its own campaign currently going forward in connection with the Congressional hearings and his group hopes for exposition of every Communist in Hollywood.

[redacted] said that he also did not agree with the document because "I have every moral and legal right to get rid of Communists working in my studio." He said that he sees no "point in putting the Committee against the FBI" in connection with the investigation of Communism. He was of the opinion that the wording in the memorandum, "I resent the careless hurling of the word 'Communist' at every left wing member of the Democratic party and even its more radical-splinter groups," is an error and that in so far as he was concerned "the Communist spearheads are those groups which are far to the left."

Confidential Informant [redacted] (an actors agency organization), advised on October 17 that John Huston was at his home for dinner and was discussing his activities in connection with the Republican and Democratic Joint Committee of Hollywood. Huston asked [redacted] to subscribe to the principles of the aforementioned memorandum. [redacted] declined, giving reasons similar to those of [redacted] related that allegedly a committee of 15 is actually doing the work in connection with this enterprise and that Huston told him the Screen Directors Guild, with 3 or 4 exceptions, voted to lend its name to the activity.

The Screen Actors Guild under the leadership of Ronald Reagan, actor, refused to become a part of the program and when Emmet Lavery, former head of the Screen Writers Guild, was contacted for his stand, he was noncommittal, neither giving approval or disapproval of the project.

The above referred to memorandum dated October 16, 1947, is set out hereinafter.

"October 16, 1947

"We, the undersigned Republicans and Democrats of the motion picture industry, deplore the fact that Hollywood is about to face another Congressional investigation without proper organization against implications which, based upon all the signs, can be seriously damaging to every individual in the industry, and to the industry itself.

"We question the nature of these investigations, without questioning the privilege of the Congress to make them. We feel that changes in the nature of these investigations are clearly indicated, if basic and fundamental American rights are to be preserved. We believe that the obvious transgressions against these rights include the inability of witnesses to make statements in their own behalf; to be represented by their own counsel; and to have privilege of cross-examination.

"We do not believe that it has ever been the intention that Congressional investigations should take on the aspects of star chamber examinations; or that they should be conducted in a manner akin to proceedings under Fascistic and Communistic regimes abroad; or that they should assume the characteristics of trials, much less trials in which the investigators act as accusers, prosecutors and judges.

"We believe it to be high time that the American people were roused to demand a correction of these un-American practices; and we believe further that until these abuses are corrected, it behooves the people of the motion picture industry to organize in defense of the reputation of themselves and their craft, and the sacred American liberties of the individual and of all media of expression.

"Since this statement is prompted by an investigation into alleged Communism in the use of the motion picture screen, we wish to make clear that we are not making this statement in the belief that there are no Communists in Hollywood. We assume that there are some here as there are everywhere, but if so they constitute an insignificant minority, the parallel of which is to be found in every American industry and in every American medium. We see no reason, other than the political capital and headlines which are to be secured from the seemingly easy target of Hollywood and its people, for singling out the motion picture industry.

"Moreover, if there be any threat from this handful of Communists, there exist government agencies that are thoroughly equipped to handle such threats to the American Government and the American people, namely the Federal Bureau of Investigation and the courts. We believe the Federal Bureau of Investigation, which is maintained at enormous public expense under the able leadership of J. Edgar Hoover, has demonstrated for many years its ability to cope with saboteurs of democracy, in times of war and peace alike.

"Further, the FBI is clearly in a far superior position to either the industry or to any Congressional investigating committee in determining who is, and who is not, a Communist, and from among those who are Communists, which are of the Moscow variety.

"Certainly, the studios of Hollywood have not the slightest obligation, legal or moral, to discharge a man, even if he is proven to be a Communist, until it is clearly demonstrated that he is guilty of treasonable activities. On the contrary, no studio has the right, legal or moral, to discharge a man for his political beliefs; and we wish to go on record as stating that we condemn as un-American any employer who would discharge an employee for any such reason.

"The Congress of the United States has established as a criminal act participation in any activity designed to overthrow the Government of the United States by force. We welcome in the future, as we have in the past, any and every investigation by the FBI looking toward the ferreting out of any and every member of any group that is dedicated to overthrow the government by force, or that gives secret allegiance to any foreign power. We shall continue to extend cooperation looking toward the elimination of any such individuals from the industry, and toward turning them over to the proper authorities, subject only to our refusal to be turned into an American Gestapo in pursuit of individuals who there is no sound reason to believe have treasonable intentions.

"Going beyond such traitors, if any, in our midst; we have no sympathy with, and even less understanding of, those Americans who would trade for our proud democracy a way of life and a form of government which, wherever tried, has proven to be destructive of

the rights and freedoms of the individual, which we so dearly cherish. But, until and unless the Communist Party is outlawed, we demand recognition of the complete right of any American to be a member of that party (or, indeed, of any legally constituted political party), without jeopardy to his freedom or his employment. To hold any contrary view would in our opinion be the unthinkable equivalent of the treatment of democrats in those countries where Communism prevails. We wish ever to be jealous of our Bill of Rights, however much we may disagree with political philosophies which are espoused under its protection.

"We of course feel that if and when it is proven that the Communist Party of America or any other party owes its allegiance to any foreign government, it should immediately be outlawed.

"We of course feel that any person who perjured himself as to his allegiance or any other matter in entering this country should be jailed or deported.

"We of course feel that any individual who secretly and without registration takes his orders from a foreign government, directly or indirectly, is guilty of treason, and should be tried accordingly; but we feel that these trials should be conducted in accordance with basic American principles, with proper rights of defense, and that there should not be substituted for such trials mere demagogic appeals to public opinion. As to the destruction of reputations and liberties by proceedings which are the equivalent of trials but without rights of defense, we feel that the motion picture screen in all its power, as well as all other media, should be alerted and when necessary mobilized, to the end that a defense may be presented to the American people.

"Further, we resent the careless hurling of the word 'Communist' at every Left-wing member of the Democratic Party or even its more radical splinter groups. We resent this exactly as much, and for precisely the same reason, as we have resented the hurling of the terms 'Fascist' and 'tool of Wall Street' at sincere Right-wing Americans of the Republican Party -- including Wendell Willkie, who so nobly and successfully rushed to the industry's defense when it last faced an unwarranted attack and threat.

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"Desperately we wish a return to the America of a few generations ago, and of many generations before that, when men of good will and of different political faiths could assemble in town meeting, discuss their political differences, and remain friends. For when the freedom to disagree, the right to dissent, is threatened in America, the whole fabric of our beloved country is in jeopardy.

"We hope, and we have confidence, that we shall be but the first of countless Republicans and Democrats to recognize that it is our duty and obligation as Americans to defend the rights of Americans of political faiths different from our own.

"We feel it would be as outrageously unfair to attempt to brand Hollywood as being Communist-ridden and Communist-dominated as it would be to attack the Bureau of Printing and Engraving as being Communist-ridden and Communist-dominated because it prints the Communist Party symbol and candidates on the ballots which are printed by the government at the taxpayers' expense.

"We have long fought against discrimination because of race or color. We regard any attack because of political faith as being a comparably monstrous and untenable affront to the basic tenets upon which the country was founded, and upon which it has grown to a strength never approached by any other nation in history, a strength great enough to save the very existence of Communist Russia after it had been attacked by its former fellow-conspirator against the liberties of man.

"We regard the investigation as particularly ill-timed in view of the struggle which the industry is making to survive in the face of the recent heavy blows to it abroad, and the consequent severe danger to the preservation of the markets and screens of the world for the greatest, and almost only, medium available internationally in the ideological war which our country is presently waging. This danger obviously extends also to the employment and the standard of living of the thousands of workers in the industry.

"At such a time, we might expect the Congress of the United States and our administration to rally to the defense of the American motion picture, instead of aiding our jealous rivals and foreign enemies to discredit it.

"We are tired of our industry, and of our profession, and of our families and friends, eternally being placed in a defensive position by every group seeking notoriety at Hollywood's expense. We have faith that the majority of the elected Congressional representatives of the American people resent equally with us abuses of the powers of the Congress; and that, equally with us, they recognize that these rights flow to Congress from the people, and are intended largely for the preservation of the rights of the people and of every group, large or small.

"More importantly, we are fearful for the civil liberties of other Americans if the people of this industry, always merely the first to suffer from witch-hunts, do not organize themselves in defense of the reputations and employment and liberties of those among the defendants who are innocent of any traitorous activities or intentions - and, being innocent, should have nothing whatsoever to fear. Hopefully, the members of the Congressional committee will so conduct the investigation as to obviate these fears, and thus make our aid unnecessary; but even if this should be true, we believe there has been far too long a delay in the formation of an organization that is prepared to serve notice that a defense is available against injustice to our people and their work.

"Accordingly, we hereby invite other Americans of Hollywood to join with us in the organization of a joint Republican and Democratic Committee dedicated to the preservation of American civil liberties, and to the defense of the good name of the industry and the individuals who comprise it.

"Finally, we wish to point out that none of the undersigned has been subpoened; and to the best of our knowledge, none of us is believed to be suspect of treason. However, we wish to make ourselves available for query by the Congressional committee if it sincerely wishes to go further in determining the truth.

"REPUBLICAN AND DEMOCRATIC JOINT COMMITTEE
OF HOLLYWOOD (FOR THE PRESERVATION OF
CIVIL LIBERTIES, AND THE DEFENSE OF THE
PEOPLE OF THE MOTION PICTURE INDUSTRY)"

A reception was held for the "unfriendly" witnesses in Chicago while they were en route to testify at the hearings in Washington, D. C. With regard to the reception Herbert Biberman has expressed disappointment that a mass meeting was not arranged but felt that the reception which they held for them was better than nothing. According to screen writer Waldo Salt, their contacts in Chicago were attempting to get people as influential as possible who would be able to mobilize the city and try to make it a "big civic event." Biberman expressed high praise for the Chicago "Sun" which paper, he stated, intended to give them the fullest coverage and present their case in the "right light."

In addition, Bartley Crum referred to the Chicago reception upon his arrival in Washington, D. C., by stating that the "unfriendly" witnesses had presented their case before the people of Chicago and that these witnesses had received a great deal of sympathy and support from the citizens of Chicago.

On Saturday afternoon, October 18, 1947, Bartley Crum, Robert W. Kenny, and Ben Margolis arrived at the Washington National Airport from San Francisco by way of Chicago. They were met at the airport by David Wahl, Martin Popper and his wife, and John Dierkes. It should be noted that John Dierkes arrived in Washington, D. C., from New York City on the night of October 17, 1947, and obtained rooms at the Hay-Adams Hotel where he also obtained a suite of rooms for Bartley C. Crum who was to reside at the Hay-Adams Hotel during his stay in Washington incognito. John Dierkes appeared to be one of the "steerers" for the legal staff representing the 19 subpoenaed witnesses from Hollywood and did considerable contact work for them with various individuals in Washington.

It will be recalled that Dierkes was formerly with the Treasury Department in the Internal Revenue Bureau and was sent to Hollywood as an offical in connection with the preparation of a movie short concerning the Internal Revenue Bureau. While in Washington Dierkes was observed to be in close association with Charles Kramer, who is employed in the office of Senator Claude Pepper in an advisory capacity, and David Wahl, the Washington representative of the American Jewish Congress. Wahl is also known to be a Communist Party sympathizer.

Upon arrival in Washington, the three aforementioned attorneys representing the "unfriendly" witnesses proceeded immediately to the offices of Martin Popper where they remained for a few moments and then went to Room 100-C of the Shoreham Hotel which suite of rooms had been obtained as a headquarters for the legal staff while handling the affairs during the Congressional hearings. These rooms were used by the attorneys for preparing press releases, holding conferences and to prepare and counsel each of the witnesses who they represented.

Activities of "Unfriendly" Witnesses and their Attorneys or Associates During October, 1947, Hearings

A publicity rally which was referred to in the previous section was held on the evening of October 20, 1947, at the National Press Club Auditorium in opposition to the hearings as scheduled by the House Committee on Un-American Activities. Martin Popper, vice-president of the National Lawyers Guild, acted as chairman of the rally and after introducing each of the 19 "unfriendly" witnesses subpoenaed from Hollywood, by the Committee, he introduced Robert Kenny, one of the attorneys for the group. Kenny, who is the president of the National Lawyers Guild, made the characterization that a "retrogression of centuries to the days when the Elizabethean Master of Revels passed on the plays" is the objective of the House Committee on Un-American Activities in its current investigation of the motion picture industry. Kenny in his statements continued by saying that the Committee was "engaged in a conspiracy to control communication and destroy free speech." Kenny in referring to his unsuccessful attempt before the Committee in its opening session to argue in behalf of a motion to squash the subpoenas issued to his clients, declared the Committee "very well knew that our motion went to the essential validity of the entire inquiry." Continuing his attack on the investigation, he called it a "blatant and undisguised attempt to exercise a dictatorship over a medium of expression."

According to the newspaper accounts, more than 600 persons filled the auditorium. Those in attendance heard in addition to Kenny attacks on the inquiry by Bartley C. Crum and Martin Popper, attorneys for the so-called "unfriendly" witnesses. In addition, the article stated that actor Larry Parks, producers Edward Dmytryk and Lewis Milestone, screen writers Dalton Trumbo and Ring Lardner, Jr., also appeared before the audience, according to the Washington "Evening Star" of October 21, 1947.

Larry Parks called himself a "Wilson, Roosevelt, Wallace Democrat." He declared that certain political figures are setting new standards of loyalty and are trying to impose their own private and peculiar definition of Americanism on what we must all base our answers.

Mr. Dmytryk, director of the motion picture "Crossfire," a current mystery film with an anti-Semitic angle, in his remarks stated that a small energetic group of reactionaries in Hollywood were bent on branding as subversive propaganda such treatment of social problems on the screen and any suggestion that all is not perfect in our country, any characterization of a businessman as greedy for profits (perish the thought) or of the politician who is less than pure of heart.

Bartley C. Crum, before making his remarks, indicated that he was tearing up his prepared speech before the audience and proceeded to unmercifully attack J. Parnell Thomas, chairman of the House Committee on Un-American Activities and members connected therewith. After making numerous derogatory remarks concerning the appearance of Mr. Thomas and numerous caustic remarks in general concerning the hearings, members of the Southern Conference for Human Welfare took up a collection. Crum stated that money received from this collection was to be sent to Paul Draper, well-known dancer in New York City, who was the treasurer selected by the Lawyers Guild and that this money was to be used for publicity purposes in order to defeat and disbard the Congressional Committee. In concluding his remarks Crum stated that he had never appeared before such a nauseating-appearing individual as Mr. Thomas and as the day went on he found it difficult for him to control himself to prevent his being sick to his stomach. He then said if there were any FBI Agents in the auditorium, he wanted them to go and tell Thomas what he said and then both Thomas and the Agents could go to Hell.

[redacted]

It should be noted that those present were of the opinion that the photographs were being taken by FBI Agents and that the headquarters of these Agents was the house next to the Athanassov home at which place an FBI Agent allegedly resided. In this connection it should be noted that Agents of this Bureau did not cover in any manner this party and, further, the records of the Washington Field Office failed to reflect that there is any Special Agent of that office residing next to the Athanassov residence nor has any Agent ever resided there. No coverage of this party was made in view of the fact that the informant had assured Washington Field Office Agents that he would be present at the party and furnish full information concerning it.

Informant [redacted] stated that the above incident wrecked the festive spirits of the guests. For example, the press secretary of the Rumanian Legation, Alfons Vogel, and his wife decided to leave the party sooner than was actually permissible from the standpoint of etiquette or good graces.

[redacted]

As one of the attorneys for the Hollywood celebrities [redacted] Washington, he was asked a number of questions regarding the interrogations. His attitude to the investigation generally was one of ridicule and on a number of occasions he emphasized the fact that this whole investigation, and for that matter the Congressional Committee for un-American activities, was a ridiculous affair and a procedure not unlike the methods used in the past by Hitler and Mussolini. Of the investigations themselves, Crum spoke very lightly, apparently wishing to convey the impression that they were unfounded, uncalled for, and were definitely a breach of the rights and liberties of the American people. In addition, the informant reported that in referring to a certain picture which had evidently been considered as un-American, Crum made the statement that he and his clerks had written a number of letters and had approached openly on occasions the members of the Congressional Committee with the request that the picture be brought before them and shown to them so that they could for themselves decide whether its subject could by any stretch of the imagination be considered un-American; however, he stated that to date the Committee had not complied with their request and had not apparently even answered their letters.

Gradually the conversation shifted from the un-American investigations to the more general topic of Communism and the reaction of the American people to certain events concerning the relationship of this country with Soviet Russia. Bartley Crum startled several of those present by stating that he considered the Soviet attitude as reported by Andrei Vishinsky at the United Nations is, in particular with regard to his vicious attack on Vermont, indicative of poor knowledge and lack of intelligence on the part of the Russians of the attitude and position of the average American.

Crum admitted whereas warmongers did exist in the United States in large numbers, it was a mistake and a grave mistake at that, for Vishinsky to include in his list a person like Governor Earle for example, former Governor of Pennsylvania and former Minister to Bulgaria, who in the opinion of Crum is absolutely of no consequence in the United States and who was actually being honored by being placed on the list of warmongers along with Austin and the rest of them. Crum maintained that the Russians did not understand the sentiments and feelings of the American public and that by their attack on warmongers, they had chosen the wrong approach.

Confidential Informant [redacted] further reported that while discussing the possibility of eventual cooperation between the Soviet conception of a democratic social order and the American conception of democracy, Crum expressed the theory rather well substantiated that such cooperation was not only feasible but had in fact taken place throughout the whole war and thus gave sufficient proof that it could be attained. According to Crum, the split between the Soviet Union and this country came immediately after the San Francisco Conference. Without attempting to lay the blame on one side or the other, Crum maintained that in spite of the ideological differences that separated the two countries, up until the said San Francisco Conference they had cooperated rather effectively in defeating national socialism and there was no reason why this cooperation could not be extended over the period of peace.

At this point Crum was vehemently attacked by several members of the party, notably Mrs. Gertrude Evans and an unknown woman who came to the party with Dr. Alper and his wife, both of whom maintained that only the United States was at fault for breaking up the good relations because the capitalists of this country had brought pressure to bear on the people in the Government and as soon as the war was over, had more or less taken over the dictation of the United States foreign policy. The informant reported that Bartley Crum again emphasized that he was not prepared to discuss the faults of either side but that he maintained that such were committed on both sides and no useful purpose could be gained by going over these faults and trying to place the blame on one side or the other.

Reverting temporarily to the investigation of the House Committee on Un-American Activities, Crum expressed the hope that sooner or later someone of the accused, or as he put it, if he himself had been a Communist, he would have taken the stand officially that under the First Amendment of the American Constitution, he was entitled to his beliefs and convictions and thereby free expression. This point was warmly seconded by Dorothy Todd who also expressed the desire to see someone challenge the said Committee for un-American Activities with the stand under the First Amendment of the Constitution. Crum said in effect he would say, if challenged, "Why gentlemen, I am a Communist -- so what;" but on several occasions throughout the evening, he emphasized the fact that he was not a Communist, that he was a Roman Catholic and his political sympathies were with the Republican Party of this country. Informant [redacted] pointed out that this statement was outstanding because on several occasions during the evening he emphasized that point.

On October 22, 1947, through [redacted] it was ascertained that Marguerite Henderson, a clerical employee in the offices of the Maritime Committee and prominent member of the Washington Bookshop, contacted Bob Silberstein and asked him where the funds raised to fight the Thomas-Rankin Committee should be sent. Silberstein indicated that the funds collected were allocated to the Southern Conference for Human Welfare and the National Lawyers Guild which had set up a special fund. Silberstein stated he had heard that Paul Draper in New York City was handling it but stated he was not sure of this and suggested that Marguerite call Martin Popper of the National Lawyers Guild who could be reached at Room 100-C of the Shoreham Hotel. Through this same source it was learned that Henderson subsequently contacted a man, identity unknown, at Room 100-C of the Shoreham Hotel and asked where the funds for the fight against the Thomas-Rankin Committee should be directed. The man advised that he did not know but would try to get Popper to contact Marguerite. Later on the same date through this same source it was ascertained that Henderson was contacted by Don Rothenberg, organizational director of the Southern Conference for Human Welfare in Washington, D. C., and a registered member of the Communist Party, who said that he had found out that the funds were being raised for "the movie people" and that Paul Draper was the treasurer and his offices were located at 131 East 66th Street, New York City.

From [redacted] it was ascertained that on October 23, 1947, Wahl contacted John Dierkes. They discussed the whereabouts of Bart Crum and Wahl indicated the last he knew about him was a 3 o'clock appointment with Wayne Morse (phonetic - probably Senator Wayne Morse). Dierkes related an interesting story to Wahl involving a friend who is an old friend of Eric Johnston. Dierkes stated he went around to see him and when he got there this friend walked into Johnston's office with McNutt, Johnston, Cheyfitz, and a public relations man, and McNutt said: "We are up a creek without an oar. Have you got an oar?" Thereafter, Dierkes indicated this show was nobody's game except that of Taylor, Menjou, Gary Cooper, and a variety of people and "the really important characters have been really screwed," and he believes it time for Bart or some reasonable person to go around and put the heat on these _____," and he does not feel the kids in his place are prepared to let him do it.

It would appear that Dierkes' idea was to persuade the movie magnates to stronger action and to point out that they were dupes in the hearing. Dierkes continued that their position was to be that the real idea was to put such a thing out of business, suggesting editorials in the New York Times, Washington Post, and Times Herald, that there is really substantial stuff in this business. He referred to some statement that the President had made that afternoon and stated this committee business is Presidential stuff and it is knocking them right off the front page.

On October 23, 1947, after the official adjournment of the Congressional Committee hearings for that day, John Garfield, motion picture actor, after grouping numerous people around and signing autographs announced that they all should follow him into the corridor where he would hold a press conference. He left the caucus room of the Old House Office Building and proceeded to the elevator well immediately outside of the caucus room where he climbed halfway up the stairs and began to read a resolution which denounced the Thomas Committee and indicated that the hearings held by this Committee were an outrage to human decency. After numerous caustic remarks of this type, he stated that he along with eight other individuals had formed a committee which was going to attempt to defend the 19 witnesses from Hollywood who had been subpoenaed before the Committee and demand that a cross-examination be conducted by the committee. This committee was to be known as the Committee for the Defense of the First Amendment of the American Constitution. The other individuals accompanying Garfield were his wife, Julius Epstein, William Epstein, Bernice Parks, Candida Lee (colored), Irwin Shaw, Paul Stewart, Paul Draper, Uta Hagan, and Oscar Senlin. (Aforementioned names are spelled phonetically.)

At this point in the gathering the crowd became boisterous and unruly and Garfield was asked to adjourn to the caucus room for his press conference by the building guards and he indicated the desire that he wanted the public to hear what he had to say. At this point the guards forcibly escorted him back to the caucus room from which the general public was excluded. Several members of the press still remained in the caucus room and they proceeded to question Garfield and the Epstein brothers concerning this newly formed organization and they denied vigorously that it was Communistic or anyone connected with it was a Communist or fellow-traveler and they asserted the purpose of forming this committee was for constitutional Democracy. It was obvious after a few minutes that none of the press representatives present desired to further question these individuals other than a representative from the newspaper PM. The indications were that the PM reporter knew that the conference was going to be staged and had a prepared group of questions and he was the only individual who continued to question Garfield and the Epstein brothers concerning their newly formed group. Paul Draper made several remarks condemning the Thomas Committee and numerous remarks that he made were recognized by Agents present as having previously been published in the Daily Worker and were of the general Communist Party line throughout. The conference broke up after approximately thirty minutes duration.

Confidential Informant [redacted] who is a member of the Communist Party and an active paid informant of the Washington Field Office, advised on October 23, 1947, that Charlotte Young was employed at Room 100-C of the Shoreham Hotel, working during the hours from one to five pm daily and in addition was doing some work for this group during her evening hours at home. Charlotte engaged in general stenographic and clerical work for this group and made the statement to Informant [redacted] that she hoped she would at least be instrumental in bringing about the "death knell" of the House un-American Activities Committee. Informant [redacted] stated further that Charlotte Young would have to have considerable pull to obtain this job and in the informant's opinion, Elizabeth Sasuly, Washington legislative representative of the Food, Tobacco, Agricultural, and Allied Workers of America, CIO, probably had a large part to play in this connection. The informant stated that Larry Parks (star of "The Jolson Story"), was very much in evidence in Suit 100-C of the Shoreham Hotel. It is to be noted that Charlotte Young is presently acting as membership director of the Communist Party of the District of Columbia according to Confidential Informant [redacted]

On Sunday, October 26, 1947, the Star newspaper published an article bearing a New York, New York, date line of October 25 by the Associated Press entitled: "Pepper and Rankin Debate Film Inquiry in Radio Broadcast." This article relates to a speech delivered by Senator Claude Pepper, Democrat, of Florida in New York City on Saturday evening, October 25, 1947.

Senator Pepper said the House Committee on Un-American Activities investigation of Hollywood is censorship in violation of the Bill of Rights, and Representative Rankin, Democrat, of Mississippi, member of the Committee, replied that the criticism "comes with poor grace from a Senator." Continuing, the article stated that Senator Pepper said: "If censorship begins with the movies, it will next reach the press, the radio, the painter, the musician, and in time the pulpit."

According to the article, this speech was made by Senator Pepper in a Mutual Broadcasting System radio broadcast from New York. Senator Pepper referred to the investigation as a "witch hunt," and said the danger of such investigations comes from the fact that they stifle the American genius for growth and development. They "attempt to produce a safe and even pusillanimous conformity to a stereotype of mediocrity dictated by some self-constituted censor." He said the First Amendment forbids laws censoring in advance, and also laws imposing subsequent punishment, and added: "Fear of punishment, whether through imprisonment or through Congressional Committee defamation, can and does result in a silencing of those who have a right to speak out." Senator Pepper said witnesses were permitted to testify to hearsay and third hand information, immunity, and some of those damaged may never get a chance to defend themselves.

The article further states that earlier on the day of October 25, 1947, former Assistant Attorney General C. John Rogge said that Hollywood figures should refuse to appear before the Committee. Speaking at a Conference on Cultural Freedom and Civil Liberties, sponsored by the National Arts, Sciences, and Professions Council of the Progressive Citizens of America, Mr. Rogge said: "My advice to our Hollywood friends and to all others is not to appear at all." He declared that Senator Pepper did not go far enough when he advised Hollywood artists and writers to appear but to answer no questions pertaining to their private political beliefs or ideas.

Continuing, Mr. Rogge stated that in his opinion the House Committee is unconstitutional. It violates not only the First Amendment, but the Fifth, Sixth, Ninth, and Tenth Amendments, as well. In his opinion, Mr. Rogge continued, no one need appear and testify before such an unauthorized and unconstitutional agency of the Government.

In the same article it was stated that Representative John Rankin, Democrat, of Mississippi, a member of the Committee, made a talk on the same date from McComb, Mississippi. Congressman Rankin spoke immediately after Senator Pepper's broadcast, and on the same program. Mr. Rankin said civil liberties guarantees do not give the right to anyone to plot to overthrow their government or attempt to spread Communism or any other "ism" to our destruction. Mr. Rankin said the Committee is rendering a great service "by exposing the enemies within our gates and it comes with poor grace for a United States Senator to be giving them aid and comfort by criticizing the Committee." Mr. Rankin also stated that so far as attempting to persecute anyone, there is not a word of truth to it; the Committee has done all possible to get at the facts, and those who squawk the loudest always seem to be those are later convicted.

According to the article, Representative Rankin concluded his remarks by stating: "We have a right to investigate the activities of those Communists who are trying to spread propaganda through the moving pictures. Communism is the greatest menace our civilization has ever known, and anyone who attempts to spread it in this country is an enemy of our Government and ought to be dealt with as such."

Prior to the opening of the morning session of the hearings in connection with the Communist Infiltration of the Motion Picture Industry on October 28, 1947, Rob Hall, Daily Worker correspondent for Washington, D. C., and a member of the National Committee of the Communist Party, USA, was observed engaged in conversation with Martin Popper, vice-president of the National Lawyers Guild. This conversation lasted approximately fifteen minutes and the individuals were observed to look over unidentified pieces of paper in each other's possession. In addition to the above, Rob Hall was observed to converse with Robert W. Kenny, attorney for the 19 defendants subpoenaed before the Committee, a short while prior to the afternoon session of the Committee hearings. From observation of Kenny's face by Agents in attendance, it seemed that Kenny was well acquainted with Hall. The above observations were made by Agents of the Washington Field Office who were in attendance at the hearings.

On October 28, 1947, [redacted] were contacted and [redacted] stated that she had listened to the radio transcriptions of the committee hearings in Washington and that in her opinion "Thomas is handling this thing abominably. He threatens and intimidates the witnesses." She stated that when Lawson was on the stand, Thomas spoke up pointing out that the former should answer the questions and that "other people on that stand have been cited for contempt and have gone to jail." In the informant's opinion this is a "disgusting exhibition and not American."

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Informants pointed out that so far as Hollywood is concerned "they nailed Lawson. The town is shocked. People didn't believe that Lawson was a Communist. The only thing they will believe is the Party card." [redacted] pointed out that he and his wife have been in telephonic conversation with "certain members of the delegation and a lot of people in the delegation are shocked." Those in Washington now feel that "there are only 8 or 9 of those subpoenaed who are Communist." [redacted] continued that should Party cards be produced for the "unfriendly" witnesses "right down the line" that "the effect on this town will be a bomb shell."

The newspaper ads and presentation of Eric Johnston are considered rational and in view of the fact that Johnston with his Chamber of Commerce background, has stated the position of the industry so lucidly, [redacted] says that the conservatives in the motion picture business feel that Johnston has represented the industry very well.

In discussing the Committee generally, [redacted] said that many of his friends whom he considers "liberal" in Hollywood, are convinced of the fact that Smith and Leckie are still in the employ of the FBI and despite the fact that they are called ex-Agents, certain people feel that the FBI has made investigators available for the Committee. [redacted] knows this is not true and has attempted to convince his friends but in most occasions without success. He has pointed out to these persons that these two men were either fired or quit of their own will and have been in other lines of endeavor since severing connection with the FBI, but he feels that he has not convinced anyone of this fact.

On Tuesday, October 28, 1947, [redacted] House of Representatives Committee on Small Business, stated that a friend of his, Mr. Fred Baker, a Republican Committeeman in the State of Washington, was at that time in Washington, D. C., on business. Mr. Baker is an acquaintance of Mr. Bartley C. Crum, one of the defense lawyers for the 19 writers, producers, and directors under subpoena and who is also a member of the Republican Party. Crum on at least a half dozen occasions within a period of two days tried to contact Fred Baker and eventually Baker did see Crum.

Crum told Baker that he had been anxious to talk with him because he wanted Baker to assist him in contacting Speaker Joe Martin, Majority Leader in the House of Representatives. Baker asked why Crum wanted to see Martin and Crum replied "to stop these contempt charges." Baker advised Crum that it was not necessary for him, Baker, to assist Crum in seeing Martin because Crum was already acquainted with Martin. Crum, nevertheless, insisted that Baker, a Republican Committeeman, accompany him to see Joe Martin.

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According to [redacted] Baker did not accompany Crum and he does not know if Martin had been contacted. During the course of Crum's conversations with Baker, Crum said, "We are losing a lot of good Republicans over this thing." (Referring to the Thomas Committee hearings on Hollywood) Crum said, "We don't want to stoop to a low level in the course of our defense but we do have information that Thomas is a former member of the Catholic Church which he has drifted away from and that, in fact, his true name is not Thomas, but Finny or Feeney, and in addition to this, Thomas was in some way connected with the Van Sweringin Railroad Fraud in 1932. Crum indicated that he did not want to be forced to use this material against the Committee. (It was previously brought out at the time that Eugene Dennis was subpoenaed before the Committee that Thomas' true name is Feeney.)

HEARINGS REGARDING THE COMMUNIST INFILTRATION OF THE MOTION PICTURE INDUSTRY BEFORE THE COMMITTEE ON UN-AMERICAN ACTIVITIES, HOUSE OF REPRESENTATIVES, EIGHTIETH CONGRESS, FIRST SESSION, OCTOBER 20, 21, 22, 23, 24, 27, 28, 29 and 30, 1947

The hearings of the captioned Committee were opened on Monday, October 20, 1947 by the Chairman, the Honorable J. Parnell Thomas. In his opening remarks, Mr. Thomas indicated that the Committee was well aware of the magnitude of the subject which it was investigating. He stated that because of the far-reaching effect which the motion pictures have upon the mass audiences, it was necessary to publicly bring out into the open the Communist influence in the American motion picture industry. He pointed out the over-all infiltration program of the Communist Party was directed at the various fields of endeavor, including the motion picture industry. He stated that the question before the Committee and the scope of its present inquiry was to determine the extent of Communist infiltration in the Hollywood motion picture industry. He indicated the Committee desired to know what strategic positions in the industry had been captured by the Communist elements.

Before the testimony of the witnesses commenced, Mr. Thomas placed his investigators, Messrs. H. A. Smith, A. B. Leckie and Louis J. Russell, all former Agents of the FBI, on the stand and had them fully identified.

Jack L. Warner

The first witness to appear was motion picture executive Jack L. Warner who was accompanied by counsel, namely, Paul V. McNutt. Mr. McNutt represented the Motion Picture Association of America, Incorporated, and the Association of Motion Picture Producers, Incorporated, of which Mr. Warner's company was a member. Mr. Warner in his testimony stated that he has been associated with the motion picture industry for approximately forty-odd years. He entered into the record a statement in which he said that his company was keenly aware of its responsibilities to keep its productions free from subversive poisons. He stated that with all the vision at his command he scrutinized the planning and production of Warner Bros. pictures. He indicated that Warner Bros. production "Mission to Moscow" was made to fulfill the same wartime purpose for which Warner Bros. made such other pictures as "Air Force", "Objective Burma", "Destination Tokyo" and others. He stated that this picture was made only to help a desperate war effort and not for posterity.

Mr. Warner admitted that there were individuals in the motion picture industry whom he considered to be "un-American". The Committee referred to the previous testimony of Mr. Warner before it which indicated that the principal medium through which the Communists have sought to inject their

Communist propaganda into films were the writers. Mr. Warner stated that anyone he thought was a Communist, or anyone who was identified as a Communist in his employ was dismissed at the expiration of his contract. He identified six people whom he let go when their contract expired. They were Alvah Bessie, Gordon Kahn, Albert Maltz, Howard Koch, Ring Lardner, Jr. and John Howard Lawson. He also mentioned in this same connection the names of Robert Rossen, Erwin Shaw, Dalton Trumbo, John Wexley, Emmett Lavery, Julius and Philip Epstein and Clifford Odets.

Mr. Warner injected into his testimony, according to the record, that the majority of these writers never delivered anything. He stated that actually what they did was to take your money and supposedly they were writing your scripts, trying to get these doctrines into the films or working for the Party. Mr. Warner specifically said that he recalled John Howard Lawson trying to inject in one form or another his ideas into his scripts. He referred to a production prepared by the Epstein brothers called "Animal Kingdom". He stated this production was aimed at the capitalistic system, indicating that the rich man is always the villain.

Mr. Warner testified also that his studios were preparing a picture called "Up Until Now". It was indicated that this picture will point out the methods and evils of totalitarian Communism. Considerable discussion and testimony was entered into the record concerning the picture "Mission to Moscow". Mr. Warner in his testimony endeavored to point out that the picture was based on the book of Joseph E. Davies with the script written by Howard Koch. He endeavored to point out that this picture was based actually on the writings of Mr. Davies and his statements concerning Russia in 1937, and not as Russia existed in 1944. Mr. Warner indicated that he has never been in Russia and consequently he could not tell whether or not the scenes or script portrayed in the motion picture were right or wrong.

The complete testimony of Mr. Warner which he gave before the Sub-Committee on Un-American Activities on May 15, 1947, heard in Los Angeles, California, was entered into the record. One of the salient points brought out in the May 15 testimony of Mr. Warner was that it is often difficult to prevent the hiring of certain people in the motion picture industry due to the fact that the majority of employees are hired through unions and through the guilds, some of which are Communist controlled. Also, the discharging of subversive employees, he stated, is difficult because of union regulations. Warner indicated that it must be done along seniority lines. He stated that one of the guilds was "pretty pink" and that his company had to close a complete department in order to get rid of them. He stated that this guild was the Story Analysts' Guild. He indicated that it was necessary for them to have this work performed in New York. In conclusion, Mr. Warner stated that he believed that a man should not be deprived of his livelihood because of his

political beliefs. He stated that he would do everything that is humanly possible to eradicate Communist ideology in every form, shape or manner in the motion picture industry.

Samuel Grosvenor Wood

Mr. Wood was identified as a motion picture producer and director born in Philadelphia, Pennsylvania in 1883, who has been affiliated with the motion picture industry for over thirty years. Some of the pictures which he produced and directed in recent years include "Saratoga Trunk", "Goodbye Mr. Chips", "For Whom the Bell Tolls", "Kitty Foyle", "King's Row" and "Ivy".

Mr. Wood stated that he is a member of the Screen Directors Guild. He indicated that the Communists have tried to infiltrate this guild. He stated that there has been a constant effort by these forces to get control of the guild. In fact, he indicated that there is an effort to get control of all unions and guilds in Hollywood by the Communist forces. He indicated that the most serious time in the history of the guild was during the period that John Cromwell was the president. He stated that Cromwell, together with three or four associates, tried to steer the guild into the "Red river" but that he was not successful because the guild was too strong on the other side of the fence. He identified as associates of Cromwell, Irving Pichel, Edward Dmytryk and Frank Tuttle.

Mr. Wood testified that he was the first president of the Motion Picture Alliance for the Preservation of American Ideals. He explained that the cause and circumstances for the founding of this organization was self defense. He stated that the members of the organization, including himself, felt that there was a definite effort by the Communist Party members or Party fellow travelers to take over the unions and guilds in Hollywood. He also related that these Communist forces, if successful in taking over the guilds and unions, would then endeavor to use the industry for the dissemination of Communist propaganda. Wood explained that the organization met opposition from the Emergency Council of Hollywood Guilds and Unions. He indicated that this group was presided over by Emmett Lavery and that operating back of the scenes was Herbert Sorrell. He also referred to a group known as the Free Word which Walter Wanger instigated. According to Mr. Wood, Wanger's first attack was on the basis of "We don't want any home-front Communists here". He did not mention any home-front Fascists. He called it "home-front Fascists" but said nothing about "home-front Communists".

Concerning Communists exercising any influence in the making or production of motion pictures, either past or present, Mr. Wood stated that the Communists are trying but that he thought at the present time Hollywood

was pretty well aware of their activities and they were watching them pretty closely. He pointed out that it isn't only what these Communists get into the films but it is also what they keep out. He stated that if a story has a good point that sells the American way of living which can be eliminated, they endeavor to do it.

In reply to the question, "Is it your opinion that there are Communist writers in the motion picture industry?", Mr. Wood stated that it was not only his opinion but he knew positively that there are Communist writers in the motion picture industry. He stated that he did not think there was any question about Dalton Trumbo, Donald Ogden Stewart, and John Howard Lawson. With regard to Lawson, Wood indicated that "He is active in every piece of Communist work going on".

Concerning examples in which the Communists have exerted influence in the motion picture industry Mr. Wood made the following comments:

> "I think the thing that is very important and the thing I was most anxious about is the pride of Americans in working. They are pretty subtle. For instance, a man gets a key position in the studio and has charge of the writers. When you as a director or a producer are ready for a writer you ask for a list and this man shows you a list. Well, if he is following the Party line his nets are on top or the other people aren't on at all. If there is a particular man in there that has been opposing them they will leave his name off the list. Then if that man isn't employed for about two months they go to the head of the studio and say, 'Nobody wants this man'. The head is perfectly honest about it and says, 'Nobody wants to use him, let him go'. So a good American is let out. But it doesn't stop there. They point that out as an example and say, 'You better fall in line, play ball, or else'"

Mr. Wood was asked the question by a member of the Committee as to his feeling concerning the success on the part of the Communists in putting in pictures scenes - or leaving scenes out of pictures - which indirectly attack our system of Government. He replied that it is very important for the American people to understand what you mean by Communist propaganda in pictures. He stated you might refer to some picture where something is mentioned and they would say that it is ridiculous and that there is no propaganda in that scene, because they are looking for some "howl for Stalin or showing the Russian way of life." He indicated that the Communists do not show that. He stated they have nothing to sell. All they want to do is try to "unsell" America.

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Mr. Wood was asked the question during his testimony whether or not he was ever approached by any Government representative regarding the making of a film dealing with the Congress of the United States. He replied that he was and related that he received a telephone call from one Sam Spivak in New York or Washington in which Spivak said there was a very important picture they wanted made, and particularly that they wanted him to make it. Mr. Wood stated that he informed Spivak he was delighted to make anything that would help the war effort. He stated that he was informed that a gentleman would be in to see him on the following day. Mr. Wood related that the next day he received a call from Lowell Mellett. Wood stated that he met Mellett, together with a man by the name of Pointer, at the Brown Derby in Beverly Hills, at which time he was informed that they wanted to make a short showing Congress enacting a law. Wood stated that it appeared a little strange to him because he couldn't figure out how that was going to help the war effort, but continued by stating that when they told him what the subject was he stated, "I was a little surprised".

Mr. Wood related that they immediately started to refer to "Joe" - different members of Congress by their first names. Wood related that they were a little amused about the gentleman "Joe". In the meantime Wood stated he asked, "How is that going to help the war effort?" Following this Wood said they looked at him a little strangely and in a few moments the thing was over and he didn't hear any more about it. He indicated that from their conversations they didn't think highly of Congress. He stated that he presumed Mr. Mellett was a representative of the Motion Picture Section of the OWI.

Mr. Wood, when referring to the method used by the Communists to control labor, stated that they called a meeting starting off by continuous arguments and continuing until after 12:00 o'clock, or at least until the regular members go home and then they pass what they want to pass. He indicated that they liked to put up people who are not members of the Communist Party. He stated, "It is much more favorable to them to have a man who is a good Catholic, for instance, stand up and say 'I am not a Communist', but he is talking for them".

Mr. Wood was asked a question by the Committee as to whether or not the Communists maintained any schools or laboratories in Hollywood for the purpose of training actors or writers. He replied that they have a Laboratory Theatre which is very definitely under the control of the Communist Party. He stated that "Any kid who goes in there with American ideals hasn't a chance in the world".

He also referred to the People's Educational Center in Los Angeles, stating that Director Edward Dmytryk was an instructor at this school. He cited Dmytryk's connection with the People's Educational Center as an example of the Communist penetration.

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Louis B. Mayer

Louis B. Mayer in his testimony was identified as the head of the Metro-Goldwyn-Mayer Studios located at Culver City, California. Mr. Mayer stated that he was born in Russia and came to America when an infant. He stated that he entered the United States from Canada. Mr. Mayer related that he has been associated with the motion picture industry since 1907. He stated that he has run motion picture theaters, play houses, dramatic theaters, vaudeville shows, motion picture distribution centers, and produced motion pictures.

Mr. Mayer stated that there are approximately four or five thousand employees at Metro-Goldwyn-Mayer (MGM) Studios. In his opening statement, he stated that Communism is so completely opposed to the principles of democratic government that he welcomed the opportunity to appear before the Committee in an effort to bring out the true facts concerning the reported infiltration of un-American ideology into the motion pictures. He stated that he had maintained a relentless vigilance against un-American influences in the motion picture industry. He stated that it was his hope that the Committee would perform a public service by recommending to Congress legislation establishing a national policy regulating employment of Communists in private industry. Mr. Mayer stated that it was his belief that Communists should be denied the sanctuary of the freedom they seek to destroy.

Concerning the motion picture "Song of Russia" which received considerable notoriety, particularly resulting from the testimony of Robert Taylor at the hearing of this Committee in the Spring of 1947, Mr. Mayer stated that this picture was an act of friendliness to Russia. He indicated that in 1938 MGM made "Ninotchka" and shortly thereafter "Comrade X", both of which kidded Russia. He stated that in April of 1942 when the story for "Song of Russia" came to MGM's attention, it seemed a good medium of entertainment and at the same time offered an opportunity for a pat on the back for our ally, Russia. He stated it gave the studios an opportunity to use the music of Tschaikowsky. He related that his studio mentioned this production to the Government coordinators and that they agreed that it would be a good idea to make the picture.

Mr. Mayer stated that he considered Robert Taylor ideally fitted for the male lead but that Taylor did not like the story. He stated this was not unusual as actors and actresses many times do not care for the stories suggested to them. Mr. Mayer related that Taylor mentioned to him his pending commission in the Navy so that he telephoned the Secretary of the Navy, Mr. Frank Knox, and told him of the situation, recalling the good that had been accomplished with "Mrs. Miniver" and other pictures released during

the war period. According to Mr. Mayer's testimony, the Secretary of the Navy advised Mr. Mayer that he thought Taylor could be given time to make the film before being called into the service, and accordingly Taylor made the picture.

Mr. Mayer testified that he felt that the Communists could not get a single bit of Communist propaganda into his studios' pictures due to their "set-up". He stated that the only ones he would have to worry about are the producers, the editors, and the executives, because MGM scripts are read and re-read by so many of the executive force.

Mr. Mayer was asked the question by the Committee whether or not there were any Communists to his knowledge in the employ of MGM. He stated in reply that writers Dalton Trumbo, Donald Ogden Stewart and Lester Cole have been mentioned to him on several occasions in this regard. He related, however, that he had no proof that they are Communists and when he examines the pictures they have written for his studios he cannot find an instance of where they injected Communist propaganda into the pictures.

Ayn Rand, aka
Mrs. Frank O'Conner

In the testimony of Ayn Rand she was identified as a writer, the author of "The Fountainhead" and "We the Living". Miss Rand in her testimony stated that she was born in St. Petersburg, Russia, leaving Russia in 1926. She stated that she has been connected with pictures off and on since the latter part of 1926, indicating, however, that she has been specifically a writer in Hollywood since 1943.

Miss Rand in her testimony concerning the picture "Song of Russia" stated that it had political implications. She stated by way of introduction that in using the term propaganda she meant that Communist propaganda is anything which gives a good impression of Communism as a way of life, anything that sells people the idea that life in Russia is good and that people are free and happy, would be Communist propaganda.

She further stated in her testimony:

> "Now, here is what the picture 'Song of Russia' contains. It starts with an American conductor, played by Robert Taylor, giving a concert in America for Russian war relief. He starts playing the American National Anthem and the National Anthem dissolves into a Russian mob, with the sickle and hammer on a red flag very prominent above their heads. I am sorry, but that made me sick. That is something which I do not see how native Americans permit, and I am only a naturalized American. That was a terrible touch of propaganda. As a writer, I can tell you just exactly what it suggests to the people. It suggests literally and technically that it is quite

"all right for the American National Anthem to dissolve into the Soviet. The term here is more than just technical. It really was symbolically intended, and it worked out that way. The anthem continues, played by a Soviet band. That is the beginning of the picture.

"Now we go to the pleasant love story. Mr. Taylor is an American who came there apparently voluntarily to conduct concerts for the Soviet. He meets a little Russian girl from a village who comes to him and begs him to go to her village to direct concerts there. There are no GPU agents and nobody stops her. She just comes to Moscow and meets him. He falls for her and decides he will go, because he is falling in love. He asks her to show him Moscow. She says she has never seen it. He says, 'I will show it to you'.

"They see it together. The picture then goes into a scene of Moscow, supposedly. I don't know where the studio got its shots, but I have never seen anything like it in Russia. First you see Moscow buildings - big, prosperous-looking, clean buildings, with something like swans or sailboats in the foreground. Then you see a Moscow restaurant that just never existed there. In my time, when I was in Russia, there was only one such restaurant, which was nowhere as luxurious as that and no one could enter it except commissars and profiteers. Certainly a girl from a village, who in the first place would never have been allowed to come voluntarily, without permission, to Moscow, could not afford to enter it, even if she worked ten years. However, there is a Russian restaurant with a menu such as never existed in Russia at all and which I doubt even existed before the revolution. From this restaurant they go on to this tour of Moscow. The streets are clean and prosperous-looking. There are no food lines anywhere. You see shots of the marble subway - the famous Russian subway out of which they make such propaganda capital. I don't know whose children they are, but they are really happy kiddies. They are not homeless children in rags, such as I have seen in Russia. Then you see an excursion boat, on which the Russian people are smiling, sitting around very cheerfully, dressed in some sort of satin blouses such as they only wear in Russian restaurants here.

"Then they attend a luxurious dance. I don't know where they got the idea of the clothes and the settings that they used at the ball....It was an exaggeration even for this country. I have never seen anybody wearing such clothes and dancing to such exotic music when I was there. Of course, it didn't say whose ballroom it is or how they get there. But there they are - free and dancing very happily.

"Incidentally, I must say at this point that I understand from correspondents who have left Russia and been there later than I was and from people who escaped from there later than I did that the time I saw it, which was in 1926, was the best time since the Russian revolution. At that time conditions were a little better than they have become since. In my time we were a bunch of ragged, starved, dirty, miserable people who had only two thoughts in our mind. That was our complete terror - afraid to look at one another, afraid to say anything for fear of who is listening and would report us - and where to get the next meal. You have no idea what it means to live in a country where nobody has any concern except food, where all the conversation is about food because everybody is so hungry that that is all they can think about and that is all they can afford to do. They have no idea of politics. They have no idea of any pleasant romances or love - nothing but food and fear.

"That is what I saw up to 1926. That is not what the picture shows.

"Now, after this tour of Moscow, the hero - the American conductor - goes to the Soviet village. The Russian villages are something - so miserable and so filthy. They were even before the revolution. They weren't much even then. What they have become now I am afraid to think. You have all read about the program for the collectivization of the farms in 1933, at which time the Soviet Government admits that 3,000,000 peasants died of starvation. Other people claim there were seven and a half million, but 3,000,000 is the figure admitted by the Soviet Government as the figure of people who died of starvation, planned by the government in order to drive people into collective farms. That is a recorded historical fact.

"Now, here is the life in the Soviet village as presented in 'Song of Russia'. You see the happy peasants. You see they are meeting the hero at the station with bands, with beautiful blouses, and shoes, such as they never wore anywhere. You see children with operetta costumes on them and with a brass band which they could never afford. You see the manicured starlets driving tractors and the happy women who come from work singing. You see a peasant at home with a close-up of food for which anyone there would have been murdered. If anybody had such food in Russia in that time he couldn't remain alive, because he would have been torn apart by neighbors trying to get food. But here is a close-up of it and a line where Robert Taylor comments on the food and the peasant answers, 'This is just a simple country table and the food we eat ourselves'.

"Then the peasant proceeds to show Taylor how they live. He shows him his wonderful tractor. It is parked somewhere in his private garage. He shows him the grain in his bin, and Taylor says, 'That is wonderful grain'. Now, it is never said that the peasant does not own this tractor or this grain because it is a collective farm. He couldn't have it. It is not his. But the impression he gives to Americans, who wouldn't know any differently, is that certainly it is this peasant's private property, and that is how he lives, he has his own tractor and his own grain. Then it shows miles and miles of plowed fields."

In reply to the question of whether there was a priest, or several priests in evidence in the picture, Miss Rand stated:

"The priest was from the beginning in the village scenes, having a position as sort of a constant companion and friend of the peasants, as if religion was a natural accepted part of that life. Well, now, as a matter of fact, the situation about religion in Russia in my time was, and I understand it still is, that for a Communist Party member to have anything to do with religion means expulsion from the Party. He is not allowed to enter a church or take part in any religious ceremony. For a private citizen, that is a nonparty member, it was permitted, but it was so frowned upon that people had to keep it secret, if they went to church. If they wanted a church wedding they usually had it privately in their homes, with only a few friends present, in order not to let it be known at their place of employment because, even though it was not forbidden, the chances were that they would be thrown out of a job for being known as practicing any kind of religion.

"Now, then, to continue with the story, Robert Taylor proposes to the heroine. She accepts him. They have a wedding, which, of course, is a church wedding. It takes place with all the religious pomp which they show. They have a banquet. They have dancers, in something like satin skirts and performing ballets such as you never could possibly see in any village and certainly not in Russia. Later they show a peasants' meeting place, which is a kind of a marble palace with crystal chandeliers. Where they got it or who built it for them I would like to be told. Then later you see that the peasants all have radios. When the heroine plays as a soloist with Robert Taylor's orchestra, after she marries him, you see a scene where all the peasants are listening on radios, and one of them says, 'There are more than millions listening to the concert'.

"I don't know whether there are a hundred people in Russia, private individuals, who own radios. And I remember reading in the newspaper at the beginning of the war that every radio was seized by the Government and people were not allowed to own them. Such an idea that every farmer, a poor peasant, has a radio, is certainly preposterous. You also see that they have long-distance telephones. Later in the picture Taylor has to call his wife in the village by long-distance telephone. Where they got this long-distance phone, I don't know.

"Now, here comes the crucial point of the picture. In the midst of this concert, when the heroine is playing, you see a scene on the border of the USSR. You have a very lovely modernistic sign saying 'USSR'. I would just like to remind you that that is the border where probably thousands of people have died trying to escape out of this lovely paradise. It shows the USSR sign, and there is a border guard standing. He is listening to the concert. Then there is a scene inside kind of a guardhouse where the guards are listening to the same concert, the beautiful Tschaikowsky music, and they are playing chess. Suddenly there is a Nazi attack on them. The poor, sweet Russians were unprepared. Now, realize - and that was a great shock to me - that the border that was being shown was the border of Poland. That was the border of an occupied, destroyed, enslaved country which Hitler and Stalin destroyed together. That was the border that was being shown to us - just a happy place with people listening to music.

"Also realize that when all this sweetness and light was going on in the first part of the picture, with all these happy, free people, there was not a GPU agent among them, with no food lines, no persecution - complete freedom and happiness, with everybody smiling. Incidentally, I have never seen so much smiling in my life, except on the murals of the world's fair pavilion of the Soviet. If any one of you have seen it, you can appreciate it. It is one of the stock propaganda tricks of the Communists, to show these people smiling. That is all they can show. You have all this, plus the fact that an American conductor had accepted an invitation to come there and conduct a concert, and this took place in 1941 when Stalin was the ally of Hitler. That an American would accept an invitation to that country was shocking to me, with everything that was shown being proper and good and all those happy people going around dancing, when Stalin was an ally of Hitler.

"Now, then, the heroine decides that she wants to stay in Russia. Taylor would like to take her out of the country, but she

says no, her place is here, she has to fight the war. Here is the line, as Harriet Hunt would mark it while watching the picture: 'I have a great responsibility to my family, to my village, and to the way I have lived'. What way had she lived? This is just a polite way of saying the Communist way of life. She goes on to say that she wants to stay in the country because otherwise, 'How can I help to build a better and better life for my country'. What do you mean when you say better and better? That means she has already helped to build a good way. That is the Soviet Communist way. But now she wants to make it even better. All right.

"Now, then, Taylor's manager, who is played, I believe, by Benchley, an American, tells her that she should leave the country but when she refuses and wants to stay, here is the line he uses: He tells her in an admiring friendly way that 'You are a fool, but a lot of fools like you died on the village green at Lexington'.

"Now, I submit that this is blasphemy, because the men at Lexington were not fighting just a foreign invader. They were fighting for freedom and what I mean - and I intend to be exact - is they were fighting for political freedom and individual freedom. They were fighting for the rights of man. To compare them to somebody, anybody fighting for a slave state, I think is dreadful.

"Then, later the girl also says - I believe this was she or one of the other characters - that 'the culture we have been building here will never die'. What culture? The culture of concentration camps.

"At the end of the picture one of the Russians asks Taylor and the girl to go back to America, because they can help them there. How? Here is what he says, 'You can go back to your country and tell them what you have seen and you will see the truth both in speech and in music'. Now, that is plainly saying that what you have seen is the truth about Russia. That is what is in the picture.

"Now, here is what I cannot understand at all: If the excuse that has been given here is that we had to produce the picture in wartime, just how can it help the war efforts. If it is to deceive the American people, if it were to present to the American people a better picture of Russia than it really is, then that sort of an attitude is nothing but the theory of the Nazi elite, that a choice group of intellectual or other leaders will tell the people lies

"for their own good. That I don't think is the American way of giving people information. We do not have to deceive the people at any time, in war or peace.

"If it was to please the Russians, I don't see how you can please the Russians by telling them that we are fools. To what extent we have done it, you can see right now. You can see the results right now. If we present a picture like that as our version of what goes on in Russia, what will they think of it? We don't win anybody's friendship. We will only win their contempt, and as you know the Russians have been behaving like this.

"My whole point about the picture is this: I fully believe Mr. Mayer when he says that he did not make a Communist picture. To do him justice, I can tell you I noticed, by watching the picture, where there was an effort to cut propaganda out. I believe he tried to cut propaganda out of the picture, but the terrible thing is the carelessness with ideas, not realizing that the mere presentation of that kind of happy existence in a country of slavery and horror is terrible because it is propaganda. You are telling people that it is all right to live in a totaliterian state.

"Now, I would like to say that nothing on earth will justify slavery. In war or peace or at any time you cannot justify slavery. You cannot tell people that it is all right to live under it and that everybody there is happy.

"If you doubt this, I will just ask you one question. Visualize a picture in your own mind as laid in Nazi Germany. If anybody laid a plot just based on a pleasant little romance in Germany and played Wagner music and said that people are just happy there, would you say that that was propaganda or not, when you know what life in Germany was and what kind of concentration camps they had there. You would not dare to put just a happy love story into Germany, and for every one of the same reasons you should not do it about Russia".

Adolph Menjou

Mr. Menjou was identified as an actor presently residing at 722 North Bedford Drive, Beverly Hills, California. He stated that he was born in Pittsburgh, Pennsylvania on February 18, 1890, and that he has been in motion pictures for 34 years. He stated that he served three years in the Armed

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Forces during World War I. He qualified himself as a witness concerning Communism by stating that he has made a particular study of Marxism, Fabian Socialism, Communism, Stalinism, and its probable effects on the American people.

Concerning Director John Cromwell, who was referred to in the testimony of Mr. Sam Wood, Mr. Menjou stated that Cromwell acts "an awful lot like a Communist". He stated that Cromwell in his own house said to him that capitalism in America was through and that he, Menjou, would see the day when it was ended in America.

Mr. Menjou referred in his testimony to the activities of the Independent Citizens Committee of the Arts, Sciences and Professions and stated that it has been labeled as a Communist front organization. He also referred to the Progressive Citizens of America and the American Youth for Democracy. With regard to the Progressive Citizens of America, he said that this organization also refused to come out with an anti-Communist platform and identified the American Youth for Democracy as the successor to the Young Communist League.

He stated that he felt the Communists in Hollywood rigidly follow the Communist Party line directed by Moscow. Menjou produced as evidence a card which he said he believed to be the Communist membership card of Herbert K. Sorrell. He stated that the photostatic copy of this Communist card was identified as that of Sorrell's by a handwriting expert. He stated that the Party name on the card, namely, Herbert K. Stewart, was written by Sorrell.

In referring to Menjou's identification of a Communist, the Committee asked him what he meant when he said an individual acted like a Communist. To this Menjou replied, "If you belong to a Communist front organization and you take no action against the Communists, you do not resign from the organization when you know the organization is dominated by Communists, I consider that a very, very dangerous thing". He also said that he thought attending meetings at which Paul Robeson appeared, and applauding or listening to his Communist songs in America was another test.

John Charles Moffitt

Mr. Moffitt, who at present resides at 463 South McAddam Place, Los Angeles, stated that he is a scenario writer, a native of Kansas City, Missouri, where he was born on May 8, 1901. He stated that for the past two years he was the motion picture critic for "Esquire" magazine. Prior to that time he related that for some fifteen years he was the motion picture editor of the "Kansas City Star" in Kansas City, Missouri. He related that he is a member of the Screen Writers Guild and has on many occasions been employed in the motion picture industry as a writer.

In referring to the organizations that he was a member, in Hollywood, he stated that in 1937, shocked by the conduct of the Fascists in Spain, he joined an organization known as the Hollywood Anti-Nazi League. He related that he contributed considerable sums of money to what he supposed was for the buying of ambulances and medical supplies for the assistance of the Loyalists. He stated that after being a member of the organization for some months he and his wife, who was also a member, were invited to attend a more or less "star chamber" meeting. He stated this meeting took place at the home of Mr. Frank Tuttle, a director. He stated that Mr. Herbert Biberman, who was responsible for his being in the Anti-Nazi League, was there with his wife, Miss Gail Sondergaard, an actress. He also said that Donald Ogden Stewart was present. Mr. Moffitt related that to his surprise they were addressed at the meeting as "we Communists". He related that his wife and he hated Communism or any other form of dictatorial government, and consequently were very shocked. He stated he believed the purpose of the meeting was to raise funds for the "People's World", a Communist newspaper. He continued by stating that his wife was so indignant that as soon as they got home she tendered her resignation. He frankly stated that he was fascinated by the way they had been "sucked in", the way a person who hated Communism had been by a pleasant, plausible come-on, induced to participate in a false Communist front. He related that he remained in the organization for about six weeks in order to see how they worked.

He stated that the most significant activity he observed resulted from a conversation he had with John Howard Lawson, a screen writer, and the first president of the Screen Writers Guild, which occurred, to the best of his recollection, in 1937. Mr. Moffitt then proceeded to identify some of the Communist connections of Lawson before referring to the statements of Lawson. Concerning Lawson's statements he made the following remarks attributable to Lawson:

> "As a writer, do not try to write an entirely Communist picture. The producers will quickly identify it and it will be killed by the front office. As a writer, try to get five minutes of the Communist doctrine, five minutes of the Party line in every script you write.
>
> "Get that into an expensive scene, a scene involving expensive stars, large sets or many extras, because - then even if it is discovered by the front office the business manager of the unit, the very watchdog of the treasury, the very servant of capitalism, in order to keep the budget from going too high, will resist the elimination of that scene. If you can make the message come from

"the mouth of Gary Cooper or some other important star who is unaware of what he is saying, by the time it is discovered he is in New York and a great deal of expense will be involved to bring him back and reshoot the scene.

"If you get the message into a scene employing many extras it will be very expensive to reshoot that scene because of the number of extras involved or the amount of labor that would be necessary to light and reconstruct a large set".

Moffitt referred to another statement he heard made by Lawson which was made in the Summer of 1941 when some young friends of his attended a purported school for actors in Hollywood. He stated one night he went along with his associates and heard Mr. Lawson lecture. He quoted Lawson as follows:

"It is your duty to further the class struggle by your performance. If you are nothing more than an extra wearing white flannels on a country club veranda do your best to appear decadent, do your best to appear to be a snob; do your best to create class antagonism.

"If you are an extra on a tenement street do your best to look downtrodden, do your best to look a victim of existing society".

The Committee asked Mr. Moffitt if he was ever assigned to work with screen writer Dalton Trumbo, to which Moffitt replied that he was, having worked with Trumbo at Paramount Studios in the Spring of 1941. He stated that he had been away from Hollywood for about two years and was very much in need of money. Moffitt related that he sold a producer at Paramount an idea for a story and that the producer had hired him and to his joy had assigned him to work with Dalton Trumbo. Moffitt identified Trumbo as a very skilled screen writer who had at that time just finished the script for "Kitty Foyle", a great success, and that he regarded it as a high professional privilege to work with Trumbo. He stated, however, that he soon discovered that Trumbo's love of mankind did not extend to him. He stated the producer had gone on a vacation and that Trumbo had told him he was drawing $2,000 a week of Paramount's money at that time. According to Moffitt, over a period of ten weeks Trumbo came in for four half-hour chats. Moffitt stated he was very apologetic and said:

"I am rather dogging this but I am extremely busy at this time because I am endeavoring to block lend-lease. President Roosevelt is warmongering in assisting Britain and France in a capitalistic war".

According to Moffitt, Trumbo also told him that he was writing a considerable number of letters to the Hearst press under the name of an uncle

whose son was a member of a crew of a submarine that had failed to pass its tests. He also said that he was pamphleteering very, very hard in this cause and used the death of this sailor as an example of the perils to the American public and the American Navy of the Roosevelt warmongering policy. Mr. Moffitt stated that this, as he recalled it, was during the period of the Hitler-Stalin Pact, at which time it was the Communist Party line to block the war effort.

Mr. Moffitt testified that most literary property and most artistic assignments are handled through professional agents who get ten per cent of the sale price. He stated these agencies are very, very heavily infiltrated. He stated that publishing houses in their reading departments are also very, very heavily infiltrated with Communists. Broadway, according to Moffitt, is particularly dominated by Communists. Hollywood, he said, has a heavy infiltration of Communists and it is the only field of American fiction in which he believes they have been strongly resisted. He stated that he feels the producers have a fine and creditable record of keeping Communist propaganda out of motion pictures. He related that 44 out of 100 of the best plays produced on Broadway from 1936 through the season of 1946 have contained material to further the Communist Party line. He stated nothing like that has occurred in Hollywood. Mr. Moffitt said that of course these remarks are only his opinion as a critic. He stated that during the same period he knew of only two plays produced on Broadway that in any way challenged the Communist Party line.

Mr. Moffitt was asked by the Committee to tell the various departments that a book (a best selling novel) goes through before it is produced in a film. He related that in a large studio literary property would be assigned to an associate producer. That associate producer would call upon, after reading it, and confer with the head of the studio as to the general approaches of the dramatization. He would then call the scenario editor, the man in charge of hiring writers. This editor submits to him (the associate producer) a list of names of available writers that he thought suitable for this assignment. This list would include both writers under contract and writers off contract. Moffitt pointed out that a great decision is in this man's hands. He stated it is very easy for him to load the lists with Communists if he is a Communist. In the case of a man under contract who never gets on one of those lists, he soon has been employed for a number of months, he has received the studio's money, and because of manipulations of a scenario editor in keeping his name off the lists of available writers, he has a record of non-employment. Then the scenario editor, if he is so disposed, can go to the head of the studio and recommend that this individual's contract not be renewed.

Mr. Moffitt stated that after the writers are assigned they very often write a "treatment" which is an outline, a break-down of the form the dramatization should take. This is then brought back to the associate producer

and if he approves he either keeps them working to develop the script or hires other writers to develop a script. Moffitt indicated that there are very often four or five scripts on one story.

The next step which is followed is the turning of the script over to the producer or the director. Moffitt stated that in some studios after it is written it goes to a story board who criticize it from various angles, from its contents, from the ability of the studio to cast the script as written, from the way it squares with public opinion as the studio interprets it at that time, and the story board can ask for further revisions or can approve it. If the story is approved a production date is set. At this stage, if not before, a director is assigned to direct the film. Moffitt pointed out that it is the director's responsibility for getting the values of the story into film and consequently he is allowed considerable advisory power.

In referring to the Story Analysts' Guild, Mr. Moffitt related that this is a union of workers whose function it is to read all material submitted to various motion picture studios and to write synopses of the stories submitted. He related that as he understood it, the Story Analysts' Guild has been named the bargaining agency for that phase of motion picture business and under the contract which has been approved for the Guild and the producers, the producers are not permitted to fire employees on the basis of political activity. Moffitt stated that it has been the experience of many writers who are not Communists that members of this guild prepare very bad synopses on all material submitted by people who are not Communists and they are very thorough in their reports on any stories that are friendly to the Communist line.

Moffitt stated that the president of the Story Analysts' Guild is Frances Mellington who, as he understands it, is a member of the Communist Party. He stated that she is head of the story analyst or reading department at Paramount Studios and also that she is assisted by a woman who has repeatedly voiced very strong Communist sympathies, one Simon Haise. He referred also to one Bernie Gordon in Miss Mellington's department whose actions and talk follow the Communist Party line. He stated in one unit at Warner Bros. one Dave Robison is employed. Moffitt indicated that it is his understanding that Robison's wife, Naomi Robison, was at one time the Communist Treasurer for Hollywood. He stated another reader at Warner Bros. who he understands is a Communist is Thomas Chapman. He qualified his last statement by stating that he believed Chapman was let out since Mr. Warner began to rid his studio of Communists. He stated that the story man at Enterprise Studio is, he believed, a Communist, namely Michael Uris. Among the analysts at MGM who are Communists and follow the Party line, Moffitt stated are Jesse Burns and Lona Packer. He stated, however, that he believed Miss Packer was discharged by the studio.

Moffitt was asked to identify the writers that he considered to be Communists who are employed in the motion picture industry. He first referred to the individuals identified in the Hollywood publication "The Hollywood Reporter" as Communists, including Albert Maltz, Gordon Kahn, Robert Rossen, Dalton Trumbo, Ring Lardner, Jr., Richard J. Collins, Harold Buchman, Lester Cole, Henry Meyers, William Pomerance, Morris Harry Rapf, Harold J. Salemson and John Wexley. He stated that he did not believe, however, that Salemson was a writer, rather, that Salemson held the position of an organizer in the Screen Writers Guild.

Concerning the technique used by writers to inject Communist scenes or lines into the motion pictures, Moffitt stated that they usually follow the "drop of water" technique, the five minutes of Party line technique, or the gradual conditioning of American thought along the Leftist line. He stated that during the war the Party line was to identify the class war with the war against Nazi Germany. The technique in that case was to show every quizling to be a man with property or a man of the managerial class. He continued by stating that many times an actor plays that "five minutes" without knowing the significance of what he is doing. He stated that he thought in practically every case he knew, the producer, the associate producer and the studio heads were in complete ignorance of what was done. He stated he thought that very often the director may have known.

Moffitt was asked the question as to whether there were cases in which the legislative branch of our Government had been put up for ridicule or for scorn through certain scenes or themes in pictures. Moffitt referred to a play by Emmett Lavery called the "Gentleman from Athens". He stated in the character of Cousin Vincent, the banker, Mr. Lavery follows the line of making him a very unsympathetic character just because he is a banker. We are never told that he has done any specific thing that is villainous, but in relation to him there are such lines as "You have to know him before you begin to despise him". The mere sight of him scares the heroine into the jitters. He related that Mr. Lavery follows the Communist tactic of scaring Americans to death with their own atom bomb. Mr. Moffitt stated that ever since the armistice it seems that the people of the United States have been engaged in one of the great moral experiments in the history of mankind. He stated that for the first time the people have had in their hands an invincible weapon and their sole concern has been how not to use it. In exchange for that, Moffitt stated the Leftists have called us warmongers. He states Lavery promotes the same idea in his play. One line states:

> "I met a Russian the other day. He wanted to bet me the Russians could smash just as many atoms as we could. But I was smart. I wouldn't bet him."

In another instance he relates that the heroine's brother, remonstrating with her for having spent her last thousand dollars to go to Europe to escape from the air of Washington, which she found very oppressive, says:

> "Sure, but I'm a pretty smart fellow, getting smarter all the time. I didn't have to take my last thousand dollars and throw it away on one last look at the vanishing continent of Europe. No, sir. I save my money. I got all the disillusionment I wanted right here at home. I just stood up night after night in the best Washington bars with the best Senators and the best Congressmen and the best everybody, and you know what, I feel just as awful as you do and I never left home at all."

He refers to a character by the name of Big Ed who is presented as having a great influence as a fixer with Congress. According to Moffitt, Lavery has this character make the statement:

> "Every time there is trouble, there is someone who survives. The only trick is to make sure you're among the survivors".

Concerning the Screen Writers Guild, Moffitt indicated that he felt this organization was under the control of the Communist Party. He stated it was founded by John Howard Lawson; that it has an electoral system which he thought makes for an organizational dictatorship. He stated nominations are not made from the floor but rather there is a nominating committee appointed by the officers which he referred to as a great piece of machinery to keep themselves in power for as long as they please. He referred to the Screen Writers Guild official publication as one which is filled with Leftist propaganda and no other propaganda. He stated that the meetings which he has attended have been conducted so that the Communists howl down anyone attempting to raise a non-Communist voice. He stated that due to a ruling of the National Labor Relations Board which recognizes the Screen Writers Guild as the bargaining agent, eighty per cent of the writers employed in the motion picture industry belong to the Guild. He stated that very few writers are permitted to remain outside the twenty per cent. He related that he believed for one to be employed in the motion picture industry as a writer, it was almost necessary for him to become a member of the Screen Writers Guild.

Moffitt was asked the question by the Committee as to whether he was familiar with any activities on the part of anyone in Hollywood who is a Communist, that he considered would be detrimental to the best interests of the United States. To this he replied "Yes", referring to the activities of Mr. John Weber, head of the Literary Department of the William Morris Agency, one of the many talent agencies in Hollywood. Mr. Moffitt continued by stating:

"You may remember that early this year 'Life' magazine and other publications ran the picture of a young Army test pilot by the name of Slick Goodlin. Goodlin was assigned to test the supersonic plane which this Government had invested a number of millions of dollars in. Early in the spring Goodlin came to Hollywood on a visit. Mr. Weber and a number of people of strong left-wing tendencies got to the boy. They told him that one engaged in his activity should most certainly have a wonderful story to sell to the magazines. I understood that he replied that anything he wrote would have to be passed through military intelligence. The reply was, 'Oh, of course, that will be done, but let us see a sample of what you can write, and we will see whether it is admissible', whether it is practical to be prepared for magazine publication.

"The boy was foolish enough to do this and his story, his draft of a magazine article containing, as I understand it, much confidential information on the supersonic plane came into the hands of Mr. Weber, the literary agent who was sent to Hollywood by Communist headquarters in New York. I understand that that has been taken up by the FBI.

"At any rate, Goodlin was assigned to the supersonic plane.

"Weber was also present at a meeting in Hollywood reported by the 'Hollywood Citizen-News' as follows:

> '"Contemporary Writers" described by an advertisement in the Communist newspaper "Peoples Daily World", as a "countrywide organization of Marxist and anti-Fascist writers", proceeded with the development of a Hollywood chapter.
>
> 'In response to the notice in the Communist newspaper, about 80 Hollywood writers met over the Greyhound bus depot on Chuenga Boulevard last night to launch the program.
>
> 'They heard Charles Glenn, acting chairman of the chapter, explain that it is now possible to get anti-Fascist views published in popular magazines if writers and agents go about it in the right way.
>
> 'Glenn indicated that "Contemporary Writers" is not satisfied with getting material published in magazines like the "New Republic", the "New Masses", and "Main Stream". It proposes to get its anti-Fascist material into magazines like "Collier's".

'"Publishers", he said, "will take anything which they believe will be profitable to them".

'The same, he said, is true of the motion-picture industry. As an example of the inclinations of publishers and producers, Weber said that Daryl Zanuck who produced "Grapes of Wrath" was now fiddling with a thing called "The Iron Curtain".

'The principal talk was given by Alvah Bessie, veteran screen writer who was introduced as a hero of the Spanish Civil War in which he served with the International Brigade.

'Bessie assured the writers that "There are never two sides to any question"'".

Concerning this matter it should be noted that the appendix of this report contains a sworn affidavit of John Weber in which he states that the remarks attributed to Mr. Moffitt are entirely and completely false. Likewise in the appendix is a clipping taken from the newspaper "Express" of October 2, in which the test pilot Chalmers (Slick) Goodlin emphatically denied the remarks of Moffitt. There is likewise a sworn affidavit of Helen Strauss, head of the Literary Department of the William Morris Agency in New York in which she stated that the only material which she saw prepared by Goodlin or anyone associated with him consisted of generalized statements which had no relationship whatsoever with the supersonic flight. She related further that her firm does not have any information which would be deemed to be confidential, secretive, or which in any way involves the safety or welfare of the United States Government.

Ruppert Hughes

Mr. Ruppert Hughes was identified as a writer residing at 4751 Los Feliz Boulevard, Los Angeles. Mr. Hughes stated that he was born in Lancaster, Missouri in 1872. He stated that he was one of the four founders of the Authors League of America and one of the few founders of the Screen Writers Guild. He stated that the Screen Writers Guild went along well for a few years until John Howard Lawson and some of his people revived it in order to make it an instrument of Communist power.

Mr. Hughes stated that about 100 of the screen writers got tired of Lawson's activities and founded the Screen Playwrights. He stated that he stayed with the Screen Playwrights and the Authors League, which latter group he referred to as also having turned to be Communist, but from which it is now recovering.

He stated that the Authors League demanded that he either resign from the Authors League or the Screen Playwrights. He related that he refused to do either. Hughes stated that one Dudley Nichols, a writer identified as very Leftist, went to New York and demanded that the Authors League expel him on the grounds that his conduct was unbecoming to a member of the Authors League. He stated that the Communists are noted for two things. One is slavish obedience to their orders and the other is the demand of slavish obedience from others. Mr. Hughes stated that the attempts of the Screen Writers Guild to force him out of the Actors League were unsuccessful.

He referred to Emmett Lavery of the Screen Writers Guild by stating that a man whose views are Communist, whose friends are Communists and whose work is Communistic is a Communist.

Mr. Hughes further testified concerning Herbert Biberman, a screen writer, by stating that Biberman attacked the lend-lease program, England, conscription, Roosevelt and other measures which were being considered at a forum held at the University of California in Los Angeles. Mr. Hughes stated that he was hissed and booed while Biberman was loudly applauded, because he attacked Hitler who was then a partner of Stalin. He stated that he was charged by the Communists in resolutions as being a bloody-minded degenerate trying to get the blood of American boys spilled on foreign soil. He stated that when Hitler attacked Stalin, Biberman and his brethren came down and joined a regiment of which Hughes was a colonel. He stated they were all fighting for Russia then, not for the United States.

In referring to the recent thought control meeting held in Hollywood by a great many Leftists, Hughes stated that in Russia, which they defend, thought control or free thought is as impossible as free speech and free assembly. He related that he thought Mr. Kenny (one of the attorneys for the "unfriendly" 19) and his group were very comical in challenging a Congressional Committee for investigating these things when if they opened their mouths in Russia they would be shot before they could open them a second time.

Mr. Hughes related that he thought the responsibility for cleaning the Communists out of the motion picture industry rested with the producers in general because they are the people who hire and fire. He stated there are many Communist directors and a flood of Communist writers, many of them openly Communists, some of them secretly Communists.

Mr. Hughes was asked the question by a member of the Committee as to whether he was familiar with any anti-Communist films or scripts which have been produced in Hollywood, at which time he related that an individual came to him and wanted to do an anti-Communist film but was afraid to do one directly attacking them for fear they would wreck the theaters. So this individual asked him to do a picture ridiculing Communists and said Warner Bros. would

be interested in it if he furnished a story. Mr. Hughes stated that he went over this plan at a luncheon where Jack Warner and Al Jolson, a stockholder, and others were present. He stated they were very enthusiastic and paid him $15,000 to write a 5,000-word plot attacking the American Communists. In the meantime, Hughes states, Hal Wallis,, Warner Bros. Business Manager who had been on a vacation, returned and said "You are insane to attempt even a comic picture about American Communists because they will put stink bombs in every theater that tries to show it". Hughes stated the producers were scared off and never did the picture. He stated that he had his $15,000 and still has the story.

Mr. Hughes also recited another incident which he qualified by stating that it was hearsay. According to Hughes, a writer, Calvin Wells, now an American citizen who was an Englishman went to Russia, took motion pictures and came back and wrote a book called "Caput", due to the fact that everything in Russia was broken to pieces, all the taxicabs, all the automobiles, all the machines, everything was caput. He stated that the author got his picture through with some difficulty and some cleverness. The author told him that he sold the picture to Sol Lesser. Sol Lesser then took the work of Wells and was making a motion picture of it when the wife of one of the leading Communist writers, himself being a very prominent Communist, went to Sol Lesser and said, "If you show that picture, we will cut up the upholstery and destroy every theater where it is shown". Hughes stated Lesser dropped it.

Mr. Hughes stated that for years it has been almost impossible to get a word said against the Communists. He said that you could not get a play or a book out against them. He said the publishers were afraid of it. He related that he felt the Communists have had very powerful domination for 25 years which he said is very important in the artistic history of this country. According to Hughes, you have to write like a Russian to get a good notice. He pointed out that for fifteen years the Communists have tried to be as tyrannical here as Stalin has been in Russia. He stated they have frightened writers, producers, actors, actresses, everyone, to death. They boycott everything. He referred to the seven men who voted against the American Authors Authority. He stated they were hissed and booed and that the Communists would not write with them or would not work on the same picture with them.

James K. McGuinness

Mr. McGuinness was identified as a motion picture executive residing at 911 North Rexford Drive, Beverly Hills, California. He stated he was born in Ireland on December 20, 1894 and that he is at present employed by the MGM Studios.

Mr. McGuinness stated that he was one of the founding members of the Motion Picture Alliance for the Preservation of American Ideals. He stated the purpose of this organization was to combat the growing menace within the motion picture industry of Communists, and to some degree Fascists, as well as to preserve the screen in its loyalty to the free America which gave it birth.

Mr. McGuinness stated that in addition to being a motion picture executive he has been a writer and a writer producer. He stated that his first experience with Communist activities in Hollywood occurred in the period from 1933 to 1935 in the Screen Writers Guild. He said that during this period the Screen Writers Guild was being reorganized and that John Howard Lawson was the first president of the Screen Writers Guild. According to McGuinness some time in 1935 a new constitution was proposed for the Authors League of America and the Screen Writers Guild as a component part of that organization. He related that they discovered for a 60-day period there had been an intensive campaign of small meetings educating selected groups of the members of the Screen Writers Guild about this new constitution. He stated that it had been kept away from those members who might have been critical or who might have opposed it. McGuinness related that on analyzing this constitution it was found that it would result in centering within the Board of Directors of the Screen Writers Guild such a control over the economic existence of all writers that it provided for disciplinary measures to be applied to writers guilty of conduct prejudicial to the good order of the Guild - without specifying what the conduct was - that a man could be destroyed economically under that authority. He stated that prominent in the fight to ratify the constitution were such individuals as John Howard Lawson, Donald Ogden Stewart and the late Tess Schlessinger, as well as her then husband, Frank Davis.

Mr. McGuinness related that during the period of the Hitler-Stalin Pact there occurred a convention of the League of American Writers in New York City. He stated at this same time there was a strike at the North American Aircraft Factory in Englewood, California. According to McGuinness, President Roosevelt denounced the strike as Communist inspired and a conspiracy. President Roosevelt sent troops to reopen the plant. From the convention of the League of American Writers a telegram was dispatched by four members of the executive board of the Screen Writers Guild to the President. Two of the individuals who participated in sending this telegram were Donald Ogden Stewart and John Howard Lawson. In Hollywood, McGuinness stated that there was an immediate resentment to this telegram due to the fact that it was signed by the officers and members of the Board of Directors of the Screen Writers Guild. He said this resulted in the forcing of these four members of the Board to resign their official positions in the Guild.

Concerning the Hollywood Anti-Nazi League, Mr. McGuinness stated that shortly after its organization, the screen writer, Mr. Edward Chodorov, approached Colonel Lawrence Stallings, the author of "What Price Glory" and asked him if he and McGuinness would serve as co-chairmen of the publicity committee of that organization. According to McGuinness, Colonel Stallings discussed this matter with him, at which time it was decided that they would be happy to serve if somewhere in the statement of principles the organization would specify that they were equally opposed to Communism. He stated that they were informed that this was impossible and accordingly they did not serve. McGuinness also referred to the American Peace Mobilization and stated that among the founding members was Herbert Biberman, motion picture director.

With regard to the activities of the Communist Party to suppress a motion picture, McGuinness related that in 1941, prior to the United States entrance into the war, there was written and produced at MGM a picture called "Tennessee Johnson". According to McGuinness this picture was based on the life of Andrew Johnson. It was basically an American success story in that it showed a backwoodsman from Tennessee who was illiterate in adulthood, taught to read and write by a woman who later became his wife, eventually succeeding to the office of President of the United States. It showed a man so devoted to the ideals of Abraham Lincoln that although he lacked the power of Lincoln he put his own career in jeopardy to carry out the ideals laid down by his predecessor.

Before the shooting of the picture was finished, McGuinness related, there was circulated around the studio a protest against the content of the picture signed by five men who, in his opinion, had consistently followed the Communist Party line in every twist and turn. These men were Donald Ogden Stewart, Hy Kraft, Richard Collins, Jules Dassin and Ring Lardner, Jr. He stated that they signed this petition and sent it to Mr. Al Lickman, the executive vice president who had over-all control of the production of the picture. He stated the attack was based on the allegation that it misrepresented history and that it was a reflection on the Negro race. McGuinness related that actually he could not at first determine the reason for the attack, that there were only two people of the colored race in the picture, both of whom were represented as dignified, intelligent and fine human beings. McGuinness related that he later discovered through investigation that since MGM had made a picture concerning the life of Andrew Johnson, Thaddeus Stephens had appeared as a manager for the House in the proceedings in the Senate against the President; that Thaddeus Stephens had been used extensively through the South by the Communist Party as the first patron saint of Communism in the United States - as a very heroic figure. In fact, McGuinness stated, he discovered in Los Angeles on Central Avenue there was a Communist front club called the Thaddeus Stephens Club. So he said in representing Mr. Stephens in his true

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light he had apparently done the Communists a disservice, and that was the reason for attempting to suppress the picture. McGuinness stated that he believed the Communist efforts hurt the picture to some extent because of their agitation against it.

With regard to the Screen Story Analysts' Guild, McGuinness stated that those members of this Guild who are sympathetic to or followers of the Communist Party, are in a position to promote material coming from people sympathetic to their cause and to suppress material coming from those people unsympathetic to their cause.

Concerning the Communists misusage of Hollywood he stated that he thought one of the greatest disservices that the Communists have done to Hollywood has been in their very clever use of the name Hollywood or motion pictures in the titles of various front organizations. He stated that Hollywood has a glamor value that attracts crowds, particularly when you get out of the Hollywood area. He related that the presence of a motion picture name billed in connection with a Communist front rally is highly successful in attracting crowds to such a rally who normally would not be attracted to the rally itself. He related he has never seen one of these rallies at which a collection was not taken up and at which some substantial sum was not raised.

During the testimony of Mr. McGuinness there was entered into the record the article entitled, "What Shall We Ask of Writers?" by Albert Maltz, which appeared on page 19 of the February 12, 1946 issue of "New Masses". There was also entered into the record the subsequent criticism of the article by Maltz captioned, "Change the World" by Mike Gold in the "Daily Worker" for February 12, 1946, in which the diversionist ideas expressed by Maltz were severely criticized. Following this criticism Maltz prepared an article entitled "Moving Forward" which appeared in the "Daily Worker" of April 7, 1946 in which in a very apologetic manner he admitted his error and submitted to the Party ideology.

With regard to the suppression of motion picture films, McGuinness stated that an effort was made some years ago to keep a picture on the life of Eddie Rickenbacker from being produced by the Communists. He said this attempt, however, was unsuccessful.

Robert Taylor

Mr. Taylor in his testimony stated that he was born in Filley, Nebraska on August 5, 1911 and that he presently resides at 807 North Rodeo Drive, Beverly Hills, California. He stated he has been employed as an actor since 1934.

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Mr. Taylor related that he is a member of the Screen Actors Guild. He stated that he has noticed elements in the Screen Actors Guild which he considered to be following the Communist Party line. He referred to the disruptive activities of Mr. Howard Da Silva and Miss Karen Morley.

Mr. Taylor testified that he objected strenuously to doing "Song of Russia". He related that he was called to a meeting concerning the "Song of Russia" in the office of Mr. L. B. Mayer. He related that at this meeting Mr. Mellett (Lowell Mellett), a representative of the United States Government, was present. He indicated the meeting lasted for about five minutes. He stated at this time it was disclosed that the Government was interested in the picture being made as it was felt it would strengthen the feeling of the American people toward the Russians at that time.

Mr. Taylor concluded his testimony by stating that if he felt outlawing the Communist Party would solve the Communist threat in the United States, he was thoroughly in approval and accord with it being outlawed.

Howard Rushmore

Mr. Howard Rushmore, who is on the editorial staff of the "New York Journal American", stated he was born in Mitchell, South Dakota in 1912 and that he presently resides in Huntington, Long Island, New York.

Mr. Rushmore stated that he was a member of the Communist Party from 1936 until 1939, during which time he was a film critic for the Communist publication the "Daily Worker". He was also the managing editor of the Communist Sunday magazine and acted as the "Daily Worker" city editor on Sunday. He explained that he broke with the Party over the review of "Gone With the Wind". He stated that in this instance he criticized the picture for its defects, calling it a magnificent bore, but parts he thought were praiseworthy. He indicated that for a period of a year the Party had been insisting that movies be handled in a much tougher fashion. He stated he thought that to ask for a boycott of "Gone With the Wind" was a little strong. Rushmore indicated that around this issue an argument ensued which resulted in his resigning from the "Daily Worker" and leaving the Party on December 27, 1939.

In referring to the Communist International, the Communist Party itself and their attitudes toward the motion picture industry, Rushmore referred to the article of Willie Muenzenburg who was a member of the Communist International and whose articles are referred to rather extensively in this running memorandum on Communist Infiltration of Motion Picture Industry, particularly in the section captioned "History and Development of the Communist

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Party in Hollywood". Rushmore stated that he believed that the Communist line laid down by Muenzenburg has been followed in the United States very carefully since 1925. He stated that at first the Communist Party sought to set up independent production units, one of which was called the Film and Photo League, and later another called the Frontier Films, to produce documentary films of Communist agitation and propaganda. He stated that as that went along the Communists saw they couldn't reach what they called the masses with such 16-millimeter films and they also saw their lack of distributive methods. He referred to one of these films put out by Frontier Films which he said was organized largely by Herbert Kline, a member of the Communist Party. He stated this movie, "The Heart of Spain" was widely shown in Hollywood and a labor film which was called "Our Civil Liberties", which was praised by Donald Ogden Stewart in the "Daily Worker" and called a magnificent film.

He also referred to the Communist efforts to organize movie groups. In citing an example he referred to the Film Audiences for Democracy. He stated that this group set up branches throughout the United States, having an active branch in Hollywood. He stated that a lot of prominent people, certainly not Communists, were drawn into this innocent sounding Communist front organization. Rushmore indicated that he noticed in the "Daily Worker" that the producer, Walter Wanger, spoke before the Hollywood branch of this group and was quoted in the "Daily Worker" on February 14, 1939 as defending the movie "Blockade" which, incidentally, received the full support of the Communist Party. In referring to the Wanger picture "Blockade" he said, "It gave 100 per cent endorsement of Stalin's efforts to seize Spain as another foreign colony of the Kremlin." He explained that the purpose of the organization Film Audiences for Democracy was to act as a pressure group, and in addition to get across to the public the kind of movie the Communists thought the public should see.

Rushmore testified that during the period he was on the staff of the "Daily Worker", John Howard Lawson was in direct charge of Communist activities in Hollywood. He then again reverted to his remarks concerning the Film Audience for Democracy and its skilful form of propaganda. He stated that when the Communist Party learned that a motion picture was coming out which was anti-Communist, Film Audiences for Democracy would line up the various unions in the Communist periphery, the innumerable front organizations, and carry on a letter and telegram campaign to the producers. He stated they would go to the church groups and they would get almost any kind of an organization to wire its protests, resulting in the producer receiving thousands of communications demanding that the picture be halted.

He stated that the Communist Party in New York City received regular information on the kind of pictures that were coming out from the various

studios, and in some cases he knew that a copy of the actual script was sent to the cultural commission of the Party months before the picture went into production. He stated that one picture he particularly remembered put out by Paramount entitled "Our Leading Citizen", had the script referred to V. J. Jerome who was the head of the Communist Party cultural commission. He indicated that when this script was received by the commission it was decided that it was one of the most anti-Communist movies in years and that they were going to line up a boycott of it. Rushmore stated that he reviewed the movie in 1939 and the next day the Party had already prepared three columns of protests from so-called progressive leaders and community leaders, resulting in a telegram and letter barrage against Paramount being started immediately.

With regard to John Howard Lawson, Rushmore stated that he met Lawson in late 1937 or early 1938 on the 9th floor of the Communist Party headquarters at 35 East 12th Street, New York City. The 9th floor, he stated, is regarded by the Communists as the inner sanctum, the place where the national officers of the Party have their headquarters. He explained that the occasion for this meeting was a meeting being held by the cultural commission of the Party. Rushmore identified the cultural commission as a sort of sub-committee of the cultural committee of the Party. He stated this sub-committee is one of the Party's most important adjuncts. He indicated it was organized by Alexander Trachtenburg who is a member of the political bureau of the Communist Party. He stated the cultural commission was set up by Trachtenburg after one of Trachtenburg's trips to Moscow. He stated that Trachtenburg told him at one time that the regular reports of the commission's activities were delivered to Moscow either by himself or a courier at least once a year.

Rushmore stated that at that time (1939) V. J. Jerome, also known as Isaac Romaine, was in charge of the cultural commission. He stated that he recalls Jerome went to Hollywood to make a speech before the Anti-Nazi League which was largely under the Party's control. He stated that he believed Jerome was one of the most important leaders of the Communist Party. To substantiate this he stated that he was the editor for years of the Communist magazine that is the theoretical organ of the Party. He stated Jerome's job was to see that this magazine reflected the policy as laid down by Moscow to the American Communists. Rushmore stated that he felt that Gerhart Eisler would have jurisdiction over Jerome.

He indicated that John Howard Lawson's job in Hollywood is to raise money for the Party. He stated that Lawson had a certain quota and that he recalls that at the meeting he attended with Lawson, Jerome expressed dissatisfaction with the amount being raised, although when Lawson stated how much it was the amount astounded Rushmore because it was up in the high figures.

Rushmore stated that in the latter part of 1937 or the early part of 1938, he attended a meeting at which Clarence Hathaway, Lawson, Jerome and Bob Reed, commissar of Actors Equity, an organization on Broadway, and two or three other individuals were present. He stated that at this meeting he recalled Lawson complained that the comrades felt that Lawson and his associates could get anything into the script they wanted. According to Rushmore, Lawson stated there were a lot of "Fascists" in Hollywood and that "we have trouble with them, and often stuff we do get in is cut out and many times we don't think it's safe to try". He stated that Lawson at this meeting asked Jerome, as well as the cultural commission, to send any new writers or novelists who had had something published and who had received fairly good reviews that were either Party members or could be handled by the Party, to Hollywood and that room could be made for them.

With regard to the Party's attitude toward the movie actors or movie stars, Rushmore stated that in his discussions with Jerome in Jerome's office over the period of three years he was in the Party, the general attitude of the Party was that the stars were, that is 99 per cent of them, "political morons" and that the Party added other uncomplimentary remarks concerning them. He stated that he felt that the Communist Party per se had great contempt for the movie stars in Hollywood. Rushmore stated that he recalls Jerome saying "Their only use to the revolution is their bank account". Rushmore stated that seems to sum up the Party attitude with regard to actors.

Rushmore recalled that at this particular meeting Lawson referred to movie actor Lionel Stander as a perfect example of how a Communist should not act in Hollywood. Rushmore in referring to the chain of command stated that one might call Lawson the top sergeant of the Party in Hollywood who took his orders from Jerome. He stated Jerome would then take his orders either from Trachtenburg or Gerhart Eisler who was the Communist International representative.

In referring to other Communist Party members who went to Hollywood he stated that he recalls that in 1939 Joe North, the editor of the Communist publication the "New Masses", visited Hollywood to speak at a Spanish refugee dinner. Rushmore indicated that following North's return he met North on the street at which time North indicated he had been very successful in Hollywood and was able to raise $20,000 in one week. Rushmore stated that it is very probable, and it often happened, that Joe North made a collection speech or two for the Hollywood Committee to Aid the Spanish Refugees or some other similar allegedly anti-Fascist or anti-Franco organization, and that the money raised was taken right to the "New Masses". He recalled that North complained about movie actor John Garfield because he would not give any money to North.

Rushmore stated North referred to Garfield's actions by stating, "That is what happens to our comrades when they go to Hollywood".

Rushmore stated that he recalls seeing on a number of occasions at the office of the "Daily Worker", often in the evenings conferring with the various editors of the paper, the screen writer Clifford Odets.

With regard to Hollywood writers contributing articles to the "Daily Worker" he stated he recalled that Dalton Trumbo was contacted by a member of the staff of the "Daily Worker" and asked to send in an article, to which request Trumbo complied and his article was approved and published in the "Sunday Worker" magazine section. He said that in addition the "Daily Worker" had a Hollywood correspondent at that time by the name of Gordon Casson. He stated that he was told to write Casson and tell him to get full page interviews and profiles of various Hollywood personalities who were either in the Party or very friendly to the Party. He stated that it was felt that perhaps such an article would help bring those friendly to the Party over into actual membership. He recalls that they published articles on James Wong Howe, the photographer; John Bright, screen writer; Phillip Dunn and a number of others.

With regard to Donald Ogden Stewart, Rushmore stated he recalls Stewart being referred to as comrade Stewart at a faction meeting, that is at a meeting of the Communist Party members of the League of American Writers.

Rushmore referred to Charlie Chaplin by calling him a "sacred cow". He stated loosely this reference meant someone to whom favorable publicity, and a lot of it, was always given. He also said that Edward G. Robinson was regarded as a "sacred cow". He added that this term might be referred to as "sacred red cow" rather than "sacred cow". With regard to Robinson, Rushmore stated he recalled Jerome once told him to always defend Robinson even if he was in a bad picture with a bad performance. He said he did not question Jerome's orders. Rushmore indicated that he did not know whether or not Robinson was a Communist but that ten years ago or more he started joining one Communist front organization after another and after ten years he is still doing it.

Concerning the Communist writers sent to Hollywood by the Party, Rushmore stated that he was sure that Alvah Bessie was sent by the cultural commission to Hollywood. He also referred to Albert Maltz and Michael Blankfort. He stated that every writer who is a member of the Communist Party had to submit any manuscript to his cultural commission for approval before it goes to the publisher and therefore any writer going to Hollywood who was a Party member would have to have the approval of the cultural commission.

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He referred to the "flip-flop" made by Albert Maltz when the article he published in "New Masses" was criticized. This particular subject has been previously referred to in this section of the memorandum. Rushmore stated that he felt this was a good example of how completely the Communists control the writer. He stated that Maltz in his original article came out with only a minor criticism of Party policy and he was blasted for several weeks by Communist editors and writers. Rushmore stated Maltz was forced to recant completely and apologize.

Morrie Ryskind

Mr. Ryskind, a writer by profession, in his testimony stated he was born in New York City on October 20, 1895. He stated that his present address was 605 North Hillcrest Road, Beverly Hills, California.

In referring to the Communist activities within the motion picture industry, he divided it into two groups, first, the general Communist front organizations for "suckers" and second, the efforts to take over the guilds and crafts in the movie industry. He referred to the League of American writers as a Communist front. He stated that Donald Ogden Stewart at a meeting of the League of American Writers made the remark, "Communism does not need American writers, but American writers do need Communism".

Mr. Ryskind testified with regard to the Scottsboro case by stating that like most American liberals he read an account of the case and it appeared that the colored boys in the case would not receive a square deal unless they had better representation. He said that he later found out that the money collected for these boys, at least a good part of it, went into the hands of the "Daily Worker". He stated that his authority for this statement was Mr. Morris Ernst, a New York attorney, and that further confirmation concerning this matter could be obtained from Mr. Roger Baldwin of the American Civil Liberties Union.

Mr. Ryskind stated that the Screen Writers Guild at the present time is under the leadership of Lavery and is completely controlled by Communists. He referred to the pro-Communist activities of Gordon Kahn and Lester Cole who are members of the Screen Writers Guild and the Communists devious plans in their steps to gain control of the Screen Writers Guild.

Fred Niblo, Jr.

Witness Fred Niblo, Jr., identified as a screen writer, stated he was born in New York City on January 23, 1903, and that he presently resided at 1927 Rodney Drive, Los Angeles, California. He stated that he has been employed in the Motion Picture Industry for nineteen years as a professional writer. Concerning Communism in the Motion Picture Industry, he stated that he believed the Screen Writers Guild has been the spark plug and the spearhead of the Communist influence and infiltration in Hollywood. He pointed out that in his own case no sooner had he gotten into the Guild when he began to receive announcements from such groups as the "League for the Promotion of American-Russian Friendship."

He stated that he is a member of the Motion Picture Alliance for the Preservation of American Ideals (previously identified in this section), which was practically put on trial before the Screen Writers Guild. He stated that he remembers at one of the meetings of the Guild a character jumped up from the floor and referred to a remark made by writer Sam Wood in which he said, "We are Americans." This character wanted to know what was meant by calling ourselves Americans. He indicated that that was the atmosphere in the Screen Writers Guild for years.

Niblo pointed out that he was officially attacked in the publication of the Screen Writers Guild, "The Screen Writer," in the column, "Letters to the Editor." He said that the author of this criticism was Mr. Garrett Graham who he stated is not a Communist. He stated in view of the criticism he felt that he should answer the critic and consequently addressed a letter to "The Screen Writer." He stated that the Screen Writers Guild refused to print his letter on the grounds that it didn't make for unity. The letter he received from the Screen Writers Guild over the signature of Harold J. Salemson, is as follows:

"Screen Writers' Guild, Inc.,
Affiliated With the Authors' League
of America, Inc.,
Hollywood 28, Calif.

"Mr. Fred Niblo, Jr.,
Los Angeles 27, Calif.

"Dear Mr. Niblo: The editorial committee of the Screen Writer has instructed me to inform you that, after giving your letter the same consideration that all material coming before it receives, it has decided against publishing it.

"Without prejudice to its literary merit, it was unanimously agreed by the committee that the content of your offering is not consonant with the friendly aims of the Screen Writers' Guild which the magazine strives to foster.

"Please accept my personal apologies for not having communicated this decision to you more promptly. It is just that I have been swamped and, as a result, gotten disorganized in my work here.

"Very sincerely yours,

Harold J. Salemson
For the Editorial Committee."

Mr. Kiblo referred to the Hollywood Writers Mobilization as a Communistic group. He referred to the publication of the Screen Writers Guild, "The Screen Writer", as a literary monthly supplement of the "Daily Worker."

Richard Macaulay

Screen writer Richard Macaulay in his testimony stated that he was born in Chicago, Illinois, on August 18, 1909, and that he presently resides at 9909 Robbins Drive, Beverly Hills, California.

Concerning the Communists in the Screen Writers Guild, of which Macaulay is a member, he testified that there was a definite, well-organized clique comprised of Communists and fellow travellers in the Guild. With regard to these Communists, Macaulay stated that he is morally certain that they are Communists because of their activities, statements, and associates. He identified them as follows: Alvah Bessie, Lester Cole, Gordon Kahn, Howard Koch, Ring Lardner, Jr., John Howard Lawson, Albert Maltz, Samuel Ornitz, Waldo Salt, Robert Rossen, Dalton Trumbo, Guy Endore, Richard Collins, Marian Spitzer, Hugo Butler, Donald Ogden Stewart, Paul Trivers, Maurice Rapf, Henry Meyers, John Wexley, Ronald MacDougall, John Collier, Abraham Polonsky, William Pomerance, Harold Buchman, Melvyn Levy, Clifford Odets, and Michael Blankfort.

Macaulay referred to an experience he had concerning the writing of material for the Screen Writers magazine. He stated that screen writer Alvah Bessie had written an article for the magazine, "The Screen Writer," in which he complained about the things he could not write about because of capitalistic oppression both in the movies and in the general press as well as the magazine

groups. Macaulay stated he answered this article. However, he indicated that he was prevented from writing many things about which he would like to write because of the active interference of Mr. Bessie and his associates. He stated the article was turned down by Dalton Trumbo, the Editor of the magazine. He stated Mr. Trumbo gave several "remarkable" reasons for turning his article down, one of them being that Macaulay attacked minority groups and attacked the Roman Catholic Church. He said this was quite remarkable coming from Dalton Trumbo, and due to the fact that he, Macaulay, is a Roman Catholic. Later on Macaulay said that he commented to one of the Editors of the magazine, "It is obvious that there is no likelihood that anything I would write could be printed in the Screen Writer," and the Editor said, "I think you are absolutely right."

Robert Montgomery

Screen actor Robert Montgomery in his testimony stated that he was born in Beacon, New York in 1904 and that he presently resides at 10430 Bellagio Road, Belair, Los Angeles 24, California. Mr. Montgomery stated that in addition to being an actor, he, for the last two years, has also been a Director.

Mr. Montgomery in his testimony related that he is a member of the Screen Actors Guild, and that he has held executive positions off and on in the organization since 1933. In reply to the question as to whether or not there are any Communist influences operating within the Guild, he stated that since 1933 there has been a very small militant minority group in the Guild which is well organized and well disciplined. He stated that the Screen Writers Guild considered and passed a resolution, at his introduction, indicating that it is rigorously opposed to Fascism and Communism.

George L. Murphy

Motion picture actor and dancer George L. Murphy in his testimony before the Committee stated that he was born in New Haven, Connecticut, on July 4, 1902. He further indicated that his residence at the present time is located at 911 North Bedford Drive, Beverly Hills, California.

Mr. Murphy stated that he has been employed in the Motion Picture Industry for over twelve years, and is a member of the Screen Actors Guild. He pointed out that shortly after he joined the Screen Actors Guild he received the "Daily Worker" every day for a period of one year, for which he did not pay or place an order.

In referring to a strike in the Motion Picture Industry, he stated that the Screen Writers Guild formed a committee which met with the committee

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of the Screen Writers Guild and the Screen Directors Guild, in the hope that they, as disinterested parties, would find some means whereby the men could remain at work while the argument went on or until the strike was settled. He stated this group met and at this meeting a suggestion was made as how to proceed. He stated that he suggested the group get the three parties to agree to abide by the decision of the National Labor Relations Board, due to the fact that it was a jurisdictional dispute. He stated that this was agreed upon, whereupon they visited Mr. Edward Mannix, who was then an officer with the Producers Association. Mr. Mannix agreed to sign or would say publicly that he would abide by the decision of such a proper Governmental agency.

The second party the group called upon was one of the members of the striking unions. This individual told them that they were out on strike and that they would stay there for seven years, if necessary, until a lot of things he was dissatisfied with in Hollywood were straightened out. Murphy said it was quite obvious that they were not going to accomplish anything and that this individual was not interested in settling the strike.

Mr. Murphy stated with regard to the Screen Actors Guild that he wanted to make sure of the feelings and the views of the membership. He stated they held a mass meeting of the membership at which time they invited Mr. Herbert Sorrell, the head of the Conference of Studio Unions, and Mr. Richard Maltz, the President of the International Alliance of Theatrical Stage Employees. Murphy stated that the union gave each of the representatives half an hour to state their case before the membership. He stated that the ballots came back from the Guild voting 97.3 percent not to join the strike. He stated as far as he knew there was only one other union that took a secret ballot on the strike and that was the Screen Office Employees Guild. It was his understanding, according to Mr. Murphy's testimony, that after the ballot was tabulated they had voted some 900 to 600 not to join the strike, but that they were ordered to join the strike in spite of that under the threat that they would lose their charter.

Ronald Reagan

Motion picture actor Ronald Reagan in his testimony related that he was born in Tampico, Illinois, on February 6, 1911, and that he presently resides at 9137 Cordell Drive, Los Angeles, California. He related that he has been engaged in the motion picture business since June, 1937, with the exception of a brief interlude of three and a half years, which he spent in the Armed Services of the United States.

With regard to the Screen Actors Guild, of which he has been a member of the Board of Directors and is at present the President, he stated that he felt there is a small clique in the organization which has been suspected of following

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the tactics that they associate with the Communist Party. He referred in addition to an event in which, through subterfuge, he was led to become a sponsor of a meeting held under the auspices of the Joint Anti-Fascist Refugee Committee. He stated that several weeks ago in Hollywood there was a financial drive to raise money to build a badly needed hospital in a certain section of the town which was to be called the All Nations Hospital. He stated that he believed that because of the very title of the hospital, it received the support of most of the people in that city. He said that during this period he received a telephone call from a woman whom he did not know, at which time she stated there was to be a recital held at which Paul Robeson would sing, and that all of the money for the tickets would go to the hospital. The woman asked him if she could use his name as one of the sponsors. He stated that he hesitated for a moment because he did not think that Mr. Robeson's political views coincided with his, but figured that here was an occasion where Mr. Robeson was perhaps appearing as an artist, and certainly the object, that is the raising of money, was above any political consideration which should be supported by everyone. Therefore, Reagan stated he gave permission to use his name.

He stated that he left town for a few weeks and when he returned he was handed a newspaper which said that this recital was held at the Shrine Auditorium in Los Angeles under the auspices of the Joint Anti-Fascist Refugee Committee. The principal speaker was Emil Lustig. Robert Burman took up a collection, and remnants of the Abraham Lincoln Brigade were paraded to the platform. He stated that he did not see one word in the newspaper about the hospital. Reagan then related that he called the newspaper and stated he would like to explain his position, whereupon the Editor of the newspaper laughed and said, "You needn't bother, you are about the fiftieth person that has called with the same idea, including most of the legitimate doctors who had also been listed as sponsors of that affair."

Gary Cooper

Motion picture actor Gary Cooper in his testimony stated that he was born in Helena, Montana, in 1901, and that he presently resides in Los Angeles, California. He stated that he has been in the motion picture business since 1925 and that he is a member of the Screen Actors Guild.

During the testimony of Mr. Cooper, the Committee's investigators introduced a document distributed by the Communist Party in Italy during May, 1947, which was obtained from the State Department. This document read as follows:

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"Gary Cooper, who took part in the fights for the independence of Spain, held a speech before a crowd of 40,000 in Philadelphia on the occasion of the consecration of the banner of the Philadelphia Communist Federation.

"Between other things, he said: 'In our days it is the greatest honor to be a Communist. I wish the whole world to understand what we Communists really are. There could be nobody then who might say that we are enemies of mankind and peace. Those who want to discuss Communist ideas should first get to know them. Americans learn this with great difficulty. Millions of people from other continents regard America as a center of modern civilization, but only we Americans can see how false this opinion is. Let us be frank. Our country is a country of gold, silver, petrol, and great railways. But at the same time it is a country where Rockefeller, Ford, and Rothschild use tear gas against striking workers fighting for their legitimate rights. Our country is the fatherland of Lincoln and Roosevelt, but at the same time it is a country of men like Senator Bilbo and many of his type. It is a country where redskins were exterminated by arms and brandy.'"

Mr. Cooper in his testimony stated that, of course, this statement was not true and that as a matter of fact he was never in Philadelphia.

The Committee also introduced a few paragraphs from another document which was distributed on July 19, 1947, by the Communist Party in Yugoslavia in various cities in that country. In an article captioned, "Fascist Shooting on Broadway," the following appeared:

"'In the middle of June, in Hollywood, Gary Cooper, Tyrone Power, and Alan Ladd, well-known film stars, were imprisoned because they were marked as leftists and denounced un-Americans, but before that happened, something else was going on, about which the American newspaper agencies did not speak, and that is very characteristic of conditions today in the United States.

"'The film actor, Buster Crabbe, lost his life in a mysterious way. The background of this tragic and mysterious death of Buster Crabbe was set forth by the New York paper, Red Stars. From the articles of Dany Stendigh, we can see that Buster Crabbe was very popular in the United States. He organized a movement in the Army to protest against the investigation of un-American activities against Cooper, Chaplin, and other film stars.

"'The beginning of Buster Crabbe's tragedy was when he found valuable documents, through which documents he could give light and prove the criminal and aggressive plans of reactionary circles in America.'

"' * * * On May 31, Buster Crabbe came to the apartment of the well-known film actor, Spencer Tracy, also well-known as a leftist and they had a long talk in the presence of Tyrone Power.

"' * * * On June 3, on Broadway, on the corner of Seventh Avenue, Crabbe was riddled with bullets from a machine gun from a closed car. This tragic death of Crabbe, provoked terrific unrest in Hollywood. At the funeral of Buster Crabbe, 150,000 men were present, and the coffin was carried by Comrades Gary Cooper, Tyrone Power'———"

This document was likewise obtained by the Committee from the State Department.

Leo McCarey

Motion picture Director Leo McCarey stated that he was born in Los Angeles, California, in 1896, and presently resides at 1018 Ocean Front, Santa Monica, California.

Mr. McCarey stated that he was the Director of "Going My Way" and "The Bells of St. Marys." He stated that these pictures were not received in Russia because he had a character in them which the Russians did not like, namely God.

With regard to the injection of propaganda into motion pictures, Mr. McCarey stated that he felt the Communists had been successful, but fortunately very few pictures with Communist propaganda have made any money. He stated that consequently he believed they were unsuccessful and he was happy to say that the American people do not recognize them.

Mrs. Lela E. Rogers

Mrs. Lela E. Rogers in her testimony before the Committee stated that she resided at 5930 Franklin Avenue, Hollywood, California, and that she was born in Council Bluffs, Iowa. She stated that at present she is the manager of her daughter's affairs (Ginger Rogers) and a writer of sorts.

Mrs. Rogers testified that she was employed as an assistant to the vice president in charge of productions at the RKO Studios, the late Charles Kerner, in 1943. She stated that it was a part of her duties to examine certain scripts and stories and recommend to her superior as to whether or not they should be considered for possible production. In this connection she said that she examined the book, "None but the Lonely Heart," written by Richard Lewellyn. She stated that she learned Cary Grant had called from Columbia Studios to say that the book had been called to his attention by someone at Columbia who recommended it as a good story for him. He wanted RKO to read it and if they found it suitable to him, he wanted RKO to buy it and he would appear in it there. Mrs. Rogers testified that she found she could not recommend the book. She said the story was filled with despair and hopelessness and in her opinion was not a Cary Grant vehicle.

After she had expressed her views to her superior, Mr. Kerner, he informed her that he had bought the story only half an hour before. She stated that a few days later she was present at a meeting at which Producer David Hempstead stated that he had talked to Mr. Clifford Odets and that Odets was coming to Hollywood and do the screen play on the story. Mrs. Rogers stated that she vehemently protested. She stated that her protests were based on the fact that she had for years heard that Odets was a Communist. She stated that the story lent itself to propaganda, particularly in the hands of a Communist. She continued by stating that during the preparation for the production, Mr. Odets was made Director as well as writer, and as the picture progressed she heard that Hanns Eisler had been employed to do the musical score for the picture.

In reply to the question by a representative of the Committee as to whether or not she had turned down scripts for the reason that she felt they were un-American or Communist propaganda, she stated that she recommended the turning down of the story, "Sister Carrie," by Theodore Dreiser, because it was just as open propaganda as "None but the Lonely Heart."

Oliver Carlson

Mr. Oliver Carlson in his testimony before the Committee stated that he resides at 1728 Westerly Terrace, Los Angeles, California, and that he is a writer and a teacher, specializing in the field of political science and more specifically in the field of propaganda techniques. Mr. Carlson said that he was born in Sweden on July 31, 1899.

He qualified himself by stating that he has written many articles over a period of twenty years on Communism. Mr. Carlson stated that he is the author of a book entitled, "A Mirror for Californians," which he wrote in 1939 and the early part of 1940. He said that this book has considerable information concerning

the Communist movement in California. Mr. Carlson stated that there were a number of people sent from New York to supervise the activities of the Communists in Hollywood. He stated that one of them was V. J. Jerome. Another was a man by the name of Eli Jacobson. According to Carlson, Eli Jacobson was from New York and he had known him and his family many years ago when they were boys. He said that Eli Jacobson was a charter member of the Communist Party in America. He referred to him as having been in the middle 1920's the Director of the Workers School in New York City. He said that Jacobson went to Russia and taught at the University of Moscow. In Carlson's opinion, Jacobson has always been considered a high functionary and a particularly able propagandist for the Communist movement. He stated that in 1936 he accidently ran into Jacobson in Los Angeles. On the occasion of this meeting he learned that Jacobson was closely associated with a lady known as Mrs. Beryl La Cava, the divorced wife of Gregory La Cava, a motion picture Director. According to Carlson, the newspaper accounts of the divorce proceedings reflected that Mr. La Cava accused his wife of being a very ardent Communist.

Carlson stated that toward the fall of 1938, he was contacted by Jacobson, at which time Jacobson stated that he had decided to break with the Communist Party. On this occasion Jacobson told him how he had been sent to Hollywood under specific instructions from the Central Committee of the Communist Party, and that his duties in Hollywood were to conduct classes and in general carry on educational propaganda for the Communist Party among the film folk, that is, the so-called elite in the film industry. According to Carlson, Jacobson had been carrying out this assignment for the past two and a half years. He said that Jacobson told him he prepared the ground work for several meetings for V. J. Jerome. He said that Jacobson also informed him that it was a part of Jacobson's job to see that many of the important film personalities were "softened up" so that they would agree to join the various front organizations which the Communist Party was sponsoring in Hollywood.

Carlson stated that on the occasion of this meeting Jacobson was terribly agitated. He appeared to be afraid he was going to be killed. According to Carlson, Jacobson did not openly appear as a Communist at any time during his stay at Hollywood. Rather, his job was to carry on the work assigned to him under other guises.

With regard to the Peoples Educational Center, Mr. Carlson testified that Mr. William Wolfe, the Educational Director for the International Ladies' Garment Workers Union, who was not a Communist, advised him he was approached and offered the job of Director of this new educational center. Wolfe wanted to know if Carlson was interested, to which Carlson replied that he was interested only if he knew who was going to be on the Board of Directors and who was behind it.

Carlson related that in a matter of a few weeks there was good evidence indicating that it was a Communist-controlled school. He stated that Mr. Wolfe who, up to that time, had been a very close friend of his, suddenly became very distant. He stated that Wolfe was in the company of these other people and with them established the Peoples Educational Center. Carlson in his testimony then proceeded to point out the Communist character of the school and the motion picture personalities who appeared as instructors or as having been affiliated with the institution.

As a part of the information furnished to the Committee by Carlson, there was introduced into the record the entire catalogue of the Peoples Educational Center for the summer of 1945.

Walter E. Disney

In the testimony of Mr. Walter E. Disney, he stated that he was born in Chicago, Illinois, on December 5, 1901, and that he has been in the Motion Picture Industry as a producer of motion picture cartoons since 1920. He stated that he now owns and operates the Walt Disney Studio at Burbank, California.

Mr. Disney testified that his films were distributed all over the world with the exception of the Russian countries. He stated in this connection that the Russians bought the "Three Little Pigs" and used it through Russia and they looked at a lot of his pictures and he thought they ran a lot of them in Russia but then returned them to his studio and said they didn't want them as they did not suit their purposes.

Mr. Disney testified that he felt a Communist group tried to take over the artists in his studio. He stated this situation arose out of a group of his employees coming to him and telling him that Mr. Herbert K. Sorrell (head of the Conference of Studio Unions) was endeavoring to take over his employees. He stated that he cautioned his employees that it was none of his concern and that he had been advised not to discuss this labor situation with his employees. He pointed out, however, that his employees informed him that it was not a matter of labor, it was just a matter of his employees not wanting to go with Sorrell and that they heard he, Disney, was going to sign with Sorrell and they wanted an election to prove that Sorrell did not have a majority. He said they informed him that he had a right to demand an election. Disney stated that when Sorrell came to see him, Disney advised him that he wanted an election. Sorrell laughed at him, Disney stated, and remarked that he would use the Labor Board as it suited his purposes and that he had been "sucker" enough to go for that Labor Board ballot and he had lost some election by one vote. He said it took him two years

to get it back. He said he would strike and that was his weapon. He said, "I have all of the tools of the trade sharpened," and that he, Disney, could not stand the ridicule or smear of a strike. Mr. Disney testified that Sorrell told him he would make a dust bowl out of his plant. Mr. Disney said that a strike developed as a result of this meeting. He said that when the strike came off, people tried to smear him and put him on the unfair list of Communist front organizations, referring to "The Peoples World," "The Daily Worker," "PM" magazin and the 'League of Women Shoppers." He said that he was even subjected to smear tactics in South America through some Communist publications in South America. He stated that Sorrell and his associates distorted everything, that they lied, that there was no way he could counteract anything they did, that they formed picket lines in front of theatres, that they called his plant a sweatshop, and that in general they claired things that were not true and that there was no way he could fight back.

Mr. Disney was asked a question by an investigator of the Committee as to whether he recalled having any conversations with Mr. Sorrell concerning Communism, to which Mr. Disney replied that he recalled that Sorrell had heard that he had called them a bunch of Communists, which resulted in Sorrell making the comment to Disney at a meeting, "You think I am a Communist, don't you?", to which Disney replied that all he knew was what he had heard and seen. Sorrell laughed and replied, "Well, I used their money to finance my strike of 1937," and said that he had gotten the money through the personal check of some actor.

Mr. Disney testified that he never gave in to Sorrell, and that an election was not held. He said there are approximately thirty-five unions operating in his studios at the present time, thirty of which they have contracts with.

Concerning the people who, in his opinion, were Communists in his employ, Mr. Disney said that he believed David Hilberman, William Pomerance, and Maurice Howard were all tied up with the same outfit. He said in his opinion they are Communists, although he had no way of proving it. He pointed out that actually Pomerance and Howard were only the business agents or managers of the cartoonists and were actually not in his employ.

John Howard Lawson

John Howard Lawson appeared before the Committee as the result of a subpoena on October 27, 1947. On this occasion he was identified as a writer at present residing at 9354 Burnett Avenue, San Fernando, California. He stated that he was born in New York City on September 25, 1894. Mr. Lawson was asked questions as to whether or not he was a member of the Screen Writers Guild or whether or not he was ever a member of the Communist Party. By evasion he did

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not answer the questions and as a result was asked to leave the witness stand.

Following his testimony, Louis J. Russell, an investigator of the Committee, introduced a purported registration card of John Howard Lawson in the Communist Party dated in 1944, and, in addition, a comprehensive statement concerning the Communist affiliations and connections of Lawson. These connections have been carefully indexed in the Bureau's files for future reference purposes.

Eric Allen Johnston

Eric Johnston appeared before the Committee on the afternoon of October 27, 1947, at which time he stated his present occupation is that of President of the Motion Picture Association of America. Mr. Johnston was accompanied by counsel Paul V. McNutt. He gave his present address as 3101 Woodland Drive, Washington, D. C., and said he was born on December 21, 1895, at Washington, D. C.

Johnston related that his Association represented the larger companies in the Motion Picture Industry, including Warner Bros., Metro-Goldwyn-Mayer, Twentieth Century-Fox, RKO, Columbia, and International-Universal.

In an introductory statement Mr. Johnston stated that a damaging impression of Hollywood has been spread throughout the country as a result of the hearings of the Committee. He said that the impression which has gone out was grossly unfair to this great American industry. He said it must be a great satisfaction to the Communist leadership in this country to have people believe that Hollywood Communists are astronomical in number and almost irresistible in power. He stated that the facts in his opinion are that not everyone in Hollywood is a Communist and that the percentage is very small. He requested that the damaging impression caused by the Committee be corrected.

He said that the report of the subcommittee of the Un-American Activities Committee of the House of Representatives indicated that some of the most flagrant Communist propaganda films were produced as a result of White House pressure. He said that this charge has been completely refuted by the testimony before the Committee. He referred to the same report of the subcommittee which indicated that the Committee had a list of all pictures produced in Hollywood in the last eight years which contained Communist propaganda. He asked that the Committee make this list public and stated that until this list is made public the industry remains condemned by unsupported generalizations, and the industry is denied the opportunity to refute these charges publicly.

As his third point, Mr. Johnston stated that the Motion Picture Industry, which he represents, insists on their rights to decide what will or will not go into the pictures. He stated that they were deeply conscious of the

responsibility this freedom involves but that they had no intention to violate this trust by permitting subversive propaganda in the films. He also stated that he was desirous of seeing Communists exposed in the traditional American manner.

His final point was the asking for a positive program to combat Communism. Chairman J. Parnell Thomas, while Johnston was on the witness stand, pointed out to Johnston the kind of "cooperation" the Committee had been receiving. He said that the Committee had been contacted by some very important people in the country who, either through Johnston or someone he was associated with, asked the Committee to "lay off or postpone" the hearing. He also said that they had people get in touch with them of a dubious character, asking the Committee not to put on a certain witness or would the Committee refrain from asking certain questions. Mr. J. Parnell Thomas also pointed out that the Committee's investigators were contacted by others who tried all the tricks of the trade to find out what the Committee was doing. He said one man went so far as to—he did not offer anything, but "I want to tell you he gave all the signs of an offer, all the signs of an offer." He also said that he was informed this morning, October 27, 1947, that a moving picture appeared at the Trans-Lux in which Mr. Thomas said a few words and Johnston said a great many. Mr. Thomas said that Johnston made this statement two or three weeks before the hearings got started.

Mr. Johnston was questioned concerning his employment of Edward T. Cheyfitz as one of his assistants. He was questioned as to whether or not he was familiar with the former Communist Party membership of Cheyfitz and his Communist Party associations, to which Johnston stated that he was familiar with Cheyfitz's background, but that he was certain he had completely broken with the Communist Party and had been highly recommended to him. It was pointed out during the hearings that these letters of recommendation were dated only a day or so before Johnston's actual appearance before this Committee. These letters were introduced as a part of the record and appear in the published document of the Committee containing this testimony.

Concerning the duties of the organization which Mr. Johnston represents, he testified that the code of the association covers crimes against the law, sex, vulgarity, obscenity, profanity, costume, dances, religion, locations, national feelings, titles, and repellant subjects. He stated that actually there is nothing in the code about propaganda, that it is the feeling of the association that this phase is the duty of each motion picture producer, that is to determine what goes on the screen, just like it is the duty of each newspaper publisher to determine what goes into the newspaper.

Johnston also pointed out that they have a policy concerning the foreign fields in their association due to the fact that a large percentage of the Motion Picture Industry's revenue comes from outside the United States. He said that the association is not allowed to have its pictures in Communist countries. He pointed out that "now" the association will not be allowed to have motion pictures probably in anti-Communist countries such as Argentina, Brazil and Chile, referring to the results of the present hearings of the Committee. Johnston stated that he felt it is the duty of Congress to prove whether Communists are foreign agents and/or whether they are trying to upset our Government by unconstitutional means.

Dalton Trumbo

Dalton Trumbo, who appeared before the Committee as a result of a subpoena on October 28, 1947, with counsel, namely Mr. Bartley Crum and Mr. Robert Kenny, gave his occupation as a writer and stated that he resided at 329 South Rodeo Drive, Beverly Hills, California, and was born in Montrose, Colorado, on December 9, 1905.

Like the other "unfriendly" witnesses, Trumbo by evasion failed to answer the questions, "Are you a member of the Screen Writers Guild?" and "Are you now or have you ever been a member of the Communist Party?"

Following Trumbo's appearance on the stand, a considerable amount of information was introduced by the Committee showing the Communist affiliations and background of Trumbo. Committee investigator Louis J. Russell introduced a 1944 Communist card showing membership in the Communist Party (or Communist Political Association) on the part of Dalton Trumbo.

Roy M. Brewer

Roy M. Brewer identified himself as the International Representative of the International Alliance of Theatrical Stage Employees and Motion Picture Machine Operators of the United States. He said that he resides at 716 North Curson Avenue, Los Angeles, California, and that he was born in Hall County, Nebraska, on August 9, 1909.

During the testimony of Mr. Brewer, he introduced a Communist membership card of Herbert K. Sorrell. He stated that it was a control card for the first half of 1937 with book number 74282 written on the card. The name on the card was Herbert Stewart. He stated that this document, which was a photostatic copy of the original, was introduced before the Joint Fact-Finding Committee of the California State Legislature. He pointed out that at the time this document was introduced, the handwriting on it was identified as that of Herbert Sorrell

by a handwriting expert. Mr. Brewer gave considerable testimony concerning the activities of Jeff Kibre concerning whom there is considerable information set out in this running memorandum in the section entitled, "History and Development of the Communist Party in Hollywood."

Concerning the various strikes in the Motion Picture Industry, particularly with reference to the 1946 strike, Brewer testified that he felt if it had not been for the Communist Party activities in the motion picture studio unions, there would have been no strikes in Hollywood. He said he felt that much of the violence of the picket lines was due to the activities of the Communists. He stated that he felt it was the plan of the Communist forces led by Jeff Kibre, Communist agent sent to Hollywood in 1935 and his successor, Herbert K. Sorrell, to infiltrate and control Hollywood technical labor while other Communist forces led by John Howard Lawson, were to infiltrate and control the talent guilds and so-called cultural groups in the industry. He stated that the Communists, having failed to control his organization in Hollywood, attempted to destroy it by fomenting and aggravating jurisdictional disputes existing in the trade union structure in the studios.

In referring to the activities of the Communists in the Motion Picture Industry, Roy Brewer of the IATSE stated that one of the first pieces of evidence which came to his attention concerning these matters resulted from an election which was held in 1939 concerning a petition of the organization known as the United Studio Technicians Guild, which was founded and built around Jeff Kibre. Brewer related that presumably this was an independent organization. However, he stated it was actually directed both by the state organization of the CIO and the Communist Party. He indicated that the field examiner in charge of the election which handled the petition was William Pomerance. Pomerance was identified by Brewer as an official representative of the Government in their efforts to determine the representation in this case. He referred to Pomerance as the founder and organizer of the Screen Cartoonists Guild, which was stated by Kibre as having been organized "by our people."

Brewer stated that another man who was employed by the National Labor Relations Board at the time of the 1939 election was Maurice Howard, whom he identified as the Secretary of the Screen Cartoonists Guild and a teacher at the Peoples Educational Center.

He also referred to a women by the name of Frances Millington, an employee of the National Labor Relations Board. He stated that she is now an officer of the Screen Analysts Guild in Hollywood.

In addition, Brewer stated that William Esteman, who was an attorney for the National Labor Relations Board, has also been an attorney for the Conference

of Studio Unions and a teacher at the Peoples Educational Center. He stated the presence of these people in official capacities on the National Labor Relations Board has led him and his associates to believe that in many cases their interests were prejudiced, at any rate he stated that he felt there should have been no election in 1939. He said that the unions had contracts and there was no necessity for the election. Brewer pointed out, however, that in the reports which Kibre wrote, he changed his entire strategy in his attempts to capture the unions as a result of the ruling of the National Labor Relations Board which gave them an election and granted their petition.

Brewer indicated that another activity which led him to believe that there was Communist influence in the National Labor Relations Board in Los Angeles was the efforts which were made by the Communists to capture the extras. He identified the extras group as a part of the Screen Actors Guild. He stated their employment was of such a nature that it was not steady and so agitation started within the extras group for a separate organization. Brewer stated they went to the National Labor Relations Board, which granted them an election. This, he said, was followed by an election and the granting of their (the extras) petition which separated them from the Screen Actors Guild.

Brewer stated that a part of the campaign which the extras had carried on was to the effect that if they voted to disaffiliate with the Screen Actors Guild, they would then be given a charter from the American Federation of Labor. He stated that the actors took a very strong position about a painters' union giving a charter to the extras and, consequently, they did not get a charter from any other AF of L union. This resulted in the National Labor Relations Board actually stopping the processes of collective bargaining for a period of 18 months for the extras due to the fact that it was not until after a second election had been held that the extras voted to go back into association with the actors' group and they got a contract which resulted in the processes of collective bargaining being re-established.

Brewer referred to another incident which happened in the 1945 strike in the Motion Picture Industry in which a Communist faction led by a Mr. Henschel attempted to lead a revolt in Brewer's organization at the time of the strike. With regard to Henschel, Brewer stated that Mr. Kibre, in his report to Roy Hudson, who was identified as the Trade Union Secretary of the Communist Party, made specific reference to Henschel's activities. He further identified Henschel as having been sent by the Communist Party to the IATSE 1938 convention in Cleveland, Ohio, for the purpose of attempting to push through a pro-Communist resolution. He stated that Henschel made such a bad job of this that the then Acting Secretary of the Communist Party in Ohio, Max

Weiss, wrote a complaint to Roy Hudson, complaining against the Party officials in California who sent him to the convention so inadequately prepared to carry out his mission. Brewer testified that this resulted in the complaint being handed back and Kibre being instructed to investigate whether or not Henschel was a loyal comrade, a loyal Party member, or whether he had just failed in his obligation. Brewer testified that Kibre in his report, which was made in approximately 1939, stated that Henschel had been a Party member for about three years.

With regard to Henschel's activities in the IATSE, Brewer stated that Henschel organized a rank-and-file committee which resulted in his being discharged from the employ of Warner Bros., and his eventual expulsion from the union. Brewer related that Henschel went to the National Labor Relations Board and filed a complaint. This resulted in a trial being held, and because of the Communist tactics Brewer stated the IATSE's efforts to conduct a trial were impeded to the extent that in order to insure the trial would be fair and to be sure the record would be clear, the union spent $5,000 for the transcript alone in the trial.

Following the trial, the examiner, according to Brewer, rendered a decision which was a distortion of the law, which left Brewer and his associates at a loss to understand the law. He stated an investigation of the examiner, one Mortimer Reamer, reflected that he had been the Secretary of the National Lawyers Guild, which he described as a Communist front for lawyers.

Albert Maltz

Mr. Albert Maltz testified before the Committee on Tuesday, October 28th, at which time he was accompanied by his attorneys, Mr. Robert W. Kenny and Bartley Crum. He stated that he resides at 6526 Linden Hurst Avenue, Los Angeles, and is employed in the Motion Picture Industry as a writer.

The Committee by unanimous decision permitted Maltz to read a prepared statement which he brought with him. This statement is set out in the report of the Un-American Activities Committee, and concluded with the statement, "The American people are going to have to choose between the Bill of Rights and the Thomas committee. They cannot have both. One or the other must be abolished in the immediate future."

Maltz, like the other "unfriendly" witnesses, by evasion failed to answer the questions concerning his membership in the Screen Writers Guild or the Communist Party.

At the conclusion of Waltz' testimony, Chairman J. Parnell Thomas requested Mr. Kenny to take the stand.

Robert W. Kenny

Mr. Thomas informed Mr. Kenny that the reason for calling him to the stand was the article appearing in the newspaper which stated:

> "Counsel for 19 'defense witnesses' in the House Reds-in-filmland investigation said today he would advise all his clients to invite prosecution by refusing to say whether they are Communists. * * *
>
> "Hollywood attorney Robert W. Kenny said he would also advise the other 18 'to walk the plank.'"

Mr. Thomas asked Mr. Kenny if that was a correct quotation, to which Kenny replied that Mr. Thomas had placed him in a doubly embarrassing position. Kenny stated that as a former newspaperman he had always made it a practice never to disavow anything that is printed in a newspaper, the other problem being, of course, the relationship between attorney and client, which is also a privileged situation. However, he stated that he believed the statement was not quite correct. Mr. Thomas asked Mr. Kenny as to whether he advised his clients as indicated in the newspaper, that is, not to answer the questions put to them by the Committee or its chief investigators. Kenny replied that if there is one thing that is sacred in this country it is the matter of advice that a counsel gives his clients. He stated that he would be disgraced before every one of the 100,000 lawyers in the United States if he answered that question. He stated that he thought it was the highest impropriety to ask a lawyer what advice he gave his client, following which Mr. Thomas read to Mr. Kenny Section 37 of the United States Criminal Code, which has to do with conspiring to commit an offense against the United States as follows:

> "If two or more persons conspire either to commit any offense against the United States or to defraud the United States, in any manner, or for any purpose, and one or more of such persons do any act to effect the object of the conspiracy, each of the parties to such conspiracy shall be fined not more than $10,000 or imprisoned not more than 2 years or both."

Mr. Thomas then informed Mr. Kenny that he was not asking him about the statement he made to his clients but rather about the statement he made to the newspaper. He repeated his question and asked Mr. Kenny if he made the statement

as quoted to the newspaper, to which Kenny replied, "No." He stated he did not say that he would advise his clients to invite prosecution. He stated that is simply something that he did not advise his clients because he believed his clients had all behaved themselves in a manner that did not invite a successful prosecution. He stated that what he undoubtedly did say was that they are probably going to be invited to walk the plank. Parnell Thomas then informed Mr. Kenny that he wanted him to know that he squirmed out of "this one" temporarily, but that if the Committee should determine that his action is a violation of this Conspiracy Act, then the Committee would take under consideration referring the matter to the United States Attorney.

Following the testimony of Mr. Kenny, investigator Louis J. Russell of the Un-American Activities Committee, introduced a card purported to be the membership card of Albert Maltz in the Communist Party (or the Communist Political Association) dated in November, 1944. In addition, there was introduced a lengthy memorandum into the record which pointed out the Communist connections of Albert Maltz, screen writer.

Alvah Bessie

Screen writer Alvah Bessie appeared before the House Committee on Un-American Activities as the result of a subpoena issued to him. On this occasion he stated that he was born in New York City on June 4, 1904, and that he presently resides at 369 South Crescent Drive, Beverly Hills, California.

Bessie was granted permission to introduce a statement he had prepared prior to his testimony. This statement sets out his opinions relative to the Committee which, in effect, indicate that he is of the conviction that the Committee has no legal authority to pry into the mind or activities of an American citizen.

Bessie, like the other "unfriendly" witnesses, by evasion failed to answer the questions concerning his membership in the Screen Writers Guild and the Communist Party. Consequently he was asked to leave the stand. Committee investigator Louis J. Russell then appeared before the Committee, presenting a 1944 Communist Party (or Communist Political Association) membership card for Bessie. At the same time a complete statement as obtained from the files of the Committee, reflecting the Communist affiliations of Alvah Bessie, was introduced into the record.

Samuel Ornitz

Screen writer Samuel Ornitz appeared on October 29, 1947, before the Committee as the result of a subpoena he received. On this occasion he stated that he resided at 1044 South Redondo Boulevard, Los Angeles, and that he was born in New York City on November 15, 1890.

Like the other "unfriendly" witnesses, he evaded the answering of the questions concerning his membership in the Screen Writers Guild and the Communist Party (or Communist Political Association).

Following his appearance on the stand, Committee investigator, Louis J. Russell, produced a 1944 Communist Party registration card for Samuel Ornitz, and the Committee also put into the record an extensive memorandum reflecting the Communist connections and affiliations of Ornitz.

Herbert Biberman

Motion picture Director, producer, and writer Herbert Biberman appeared on October 29, 1947, before the Committee as the result of a subpoena issued to him. On this occasion he stated his full name was Herbert Joseph Biberman, and that he resided at 3259 Deronda Drive, Hollywood, California. He stated he was born in Philadelphia, Pennsylvania, on March 4, 1900.

As in the case of the other "unfriendly" witnesses, Biberman by evasion failed to answer the questions concerning his membership in the Screen Writers Guild and the Communist Party.

Committee investigator Louis J. Russell introduced a 1944 registration card in the Communist Party (or Communist Political Association) for Biberman. In addition, the Committee put into the record an extensive memorandum reflecting the Communist connections of Herbert Biberman as obtained from the files of this Committee.

Emmet G. Lavery

Screen writer Emmet G. Lavery in his testimony before the Committee advised that he presently resides at 1075 Casiano Road, Los Angeles, California. He stated he was born in Poughkeepsie, New York, on November 8, 1902. Mr. Lavery stated that he is the President of the Screen Writers Guild and that this organization is the recognized bargaining agency for the screen writers in Hollywood.

In order to clarify the record concerning his alleged membership in the Communist Party or Communist activities, he asked to introduce into the record the testimony which he gave before the California State Committee on Un-American Activities on October 7, 1946. His request was granted. In this testimony Mr. Lavery stated that he was not a "freshman when it comes to a study of Communist technique." He said that he had "observed them for a good many years." He also related that the question before the Committee was how to

best combat the evils that the Committee and he were interested in.

While appearing before the Committee in California, the Committee stated that it did not call Lavery a Communist. Lavery stated that he was opposed to the principles of Marxist Communism," and that he took his "social thinking from the encyclicals of Leo XIII on that question." He testified that he was not an apologist for Communism. He specifically called attention to the Un-American Activities Committee of the House of Representatives that Mr. Tenney, the head of the California Committee, stated that he was not a Communist and that the Screen Writers Guild was not Communist controlled.

Mr. Lavery, before the Un-American Activities Committee of the House of Representatives, continued his testimony by stating that in October, 1946, he voluntarily went to the office of the FBI in Los Angeles and asked the Agent in Charge, Mr. A. B. Hood, to make a notation in his record that Lavery, as President of the Screen Writers Guild, had voluntarily appeared at the FBI Office and offered to put himself and any records of the Guild completely at the disposal of the FBI at any time.

With regard to the American Authors Authority, Lavery testified that the plan is not in existence. However, what it was proposing was a licensing plan to get better terms for the marketing of original material sold for the screen. He stated that at the present time the Screen Writers Guild had a minimum basic agreement with producers under which various terms of employment are stabilized. He stated that they have no contract which covers the sale of original material. He referred to the American Authors Authority as an attempt to establish a plan of licensing under which authors would not sell outright their material for the screen, but would license it for a certain term of years, for various percentages of profit.

Lavery testified that he felt there are Communists in the Screen Writers Guild. He stated that he did not feel that the influence these Communists allegedly asserted in the Guild was half as much as it was made out to be and indicated that he would not be on the stand testifying if in his mind the Communists had control of the Screen Writers Guild.

Edward Dmytryk

Motion picture Director Edward Dmytryk was subpoenaed before the Committee on Un-American Activities and appeared on October 29, 1947. On this occasion he stated that he was born on September 4, 1908, in Grand Forks, British Columbia, Canada. He stated that he was naturalized in Los Angeles, California, in 1939 and at present resides at 9361 Olympic Boulevard, Beverly Hills, California.

Mr. Dmytryk by evasion failed to answer the question asked him by the Committee concerning his alleged membership in the Communist Party.

Following his appearance on the stand, Committee investigator Russell testified that Dmytryk was a member of the Communist Party and in 1944 held Communist Party book number 84961, as well as held in 1945 Communist Political Association membership card number 47238. There was then introduced by the Committee a compilation from its records of the complete Communist activities and associations of Edward Dmytryk.

Adrian Scott

Producer Adrian Scott appeared before the Committee on October 29th as the result of a subpoena. On this occasion he stated he was born in New Jersey on February 6, 1911, and that he presently resides at 603 North Beverly Drive, Beverly Hills, California.

Scott, like the other "unfriendly" witnesses, failed by evasion to answer the questions concerning his purported membership in the Screen Writers Guild and the Communist Party.

Following Scott's appearance on the stand, Committee investigator Russell testified that in 1944 Scott was issued a 1945 Communist Political Association card number 47200, and that in the fall of 1945, Scott was issued Communist Party registration card number 35394.

Dore Schary

Motion picture executive Dore Schary, who testified before the Committee on October 29th, stated that he was born in Newark, New Jersey, on August 31, 1905, and that he at present resides at 12850 Marlboro Street, West Los Angeles, California. He stated that he is at present the executive in charge of production at the RKO Studios.

Mr. Schary was asked by the Committee who had employed Hanns Eisler. He stated that technically a man assigned to music is employed by two people, one of them a Mr. Dakalienokoff, who is in charge of music. Schary stated that Mr. Dakalienokoff arranges for the employment of musicians assigned to score films, and that Mr. Leon Goldberg is the comptroller of the studio. It was brought out during the testimony that Hanns Eisler was employed by the RKO Studios. The Committee asked Mr. Schary as to the policy of RKO with regard to employing people who are international Communists, to which Mr. Schary stated that his personal feelings with regard to this question are that up until the time a Communist is proven to be advocating the overthrow of the Government by

force or violence or illegal means, he could not make any determination of his employment on any other basis except whether he is best qualified to do the job desired.

Concerning the RKO employees Mr. Scott and Mr. Dmytryk, previously referred to in this section, Schary testified that it would come to him as a terrific shock if he found out that these individuals were foreign agents. He pointed out that in his discussions with these men he has never heard them make any remarks or see them attempt to get anything subversive into the films.

During the interrogation of Schary, the Committee introduced a letter written on the letterhead of the Vanguard Films, Incorporated, Culver City, California, Office of Dore Schary, dated April 17, 1945, written to Mr. Emmet Lavery, care of Mrs. Pauline Lauber, Hollywood Writers Mobilization on the subject, Writers' Assignments for Hollywood Bowl Memorial Program, April 23. This communication was incorporated into the record as follows:

"Dear Emmett: I am enclosing herewith a list of the writing assignments of the Hollywood Bowl memorial program to be presented April 23. Following the list of assignments we will state the tentative continuity for the show. We are rushing these assignments to you by messenger so that you can contact the writers. The continuity of the show will follow in a couple of hours after we have completed work on it. The writers who will do the over-all narration and who will be most concerned with the complete continuity of the show are Helen Deutsch, Maxwell Anderson, and Leonardo Bercovici.

"Mayor Bowron's speech, 2½ minutes, to be written by Mary McCall.

"County Representative Smith's speech, 2½ minutes, to be written by Maurice Rapf.

"Federal Judge J. T. F. O'Connor, 2½ minutes, to be written by Faragoh.

"Gov. Earl Warren, 5 minutes, to be written by Emmett Lavery.

"Note to Mary McCall: Mayor Bowron's speech will open the program and will include the theme of the program.

"Dramatization of President Roosevelt's record. The details of this will be discussed at a general meeting for all the writers, 10 minutes, to be written by Alvah Bessie—

"Leon Meadows and Abe Polonsky.

"The United Nations Section (this section will also be detailed at the writers' conference), 15 minutes, to be written by Vladimir Pozner and Ring Lardner.

"The Human Side of President Roosevelt, 5 minutes, to be written by Harry Trivers, Abe Burroughs, Harry Kurnitz, and Abe Polonsky.

"The section of the program that will segue from the memorial to President Roosevelt to the pledge of support to President Truman, 3 minutes, to be written by Paul Green.

"Pledge of Allegiance to the Ideals of Mr. Roosevelt and to the Future, 1 minute, to be written by Dalton Trumbo. Introduction to the Pledge of Allegiance, 2 minutes, to be written by Dalton Trumbo.

"By the time you get this letter we will have called you on the telephone and asked for your help in arranging a meeting for all the writers this afternoon. Thank you.

Sincerely,

Dore Schary."

Chief counsel for the Committee Stripling pointed out to Schary that this communication was read into the record due to the fact that several of the writers who were assigned to do portions of the program were identified by the Committee as being members of the Communist Party. Accordingly, Stripling followed his statement by asking Schary that if he had to make the assignments over again, would he call upon these same people to write on these various assignments, to which Schary replied that some of his selections on the list might be different.

Ring Lardner, Jr.

On October 30, 1947, as the result of a subpoena issued to him, Ring Lardner, Jr., of 325 Georgina Avenue, Santa Monica, California, appeared before the Committee. On this occasion he stated that he was employed as a writer and that he was born in Chicago, Illinois, on August 19, 1915.

Lardner, like the rest of the "unfriendly" witnesses, failed by evasion to answer the questions asked him concerning his purported membership in the Screen Writers Guild and the Communist Party.

Following his testimony, Committee investigator Russell produced a 1944 Communist Party registration card for Ring Lardner, Jr., bearing number 46806. In addition, there was introduced into the record a memorandum concerning the Communist affiliations of Ring Lardner, Jr., as compiled by the Committee.

Lester Cole

Lester Cole, motion picture writer, appeared before the Committee on October 30 as the result of a subpoena issued to him. Cole was identified as a resident of Hollywood, living at 15 Courtney Avenue, an American citizen having been born on June 19, 1904, in New York City, and a screen writer being employed as such for the past fifteen or sixteen years.

Cole by evasion also failed to answer the questions concerning his membership in the Screen Writers Guild or the Communist Party, which resulted in his being excused as a witness.

Following his appearance on the stand, Committee investigator Russell introduced a Communist Party registration card for Lester Cole bearing number 47226, as well as a memorandum compiled by the Committee reflecting Cole's Communist connections.

Berthold Brecht

Mr. Brecht appeared before the Committee as a result of a subpoena issued to him. In identifying himself on the stand, Mr. Brecht stated that he at present resides at 34 West Seventy-third Street, New York City, and was born in Augsburg, Germany, on February 10, 1898, arriving in the United States on July 21, 1941, at San Pedro, California. He stated that he came to the United States from Helsinki, Finland, where he was issued a quota immigration visa by the American Vice Consul.

By way of background, Brecht related that he had to leave Germany in 1933, when Hitler took over. He stated he then went to Denmark, and when war seemed imminent in 1939, he went to Sweden. He continued by stating that he remained in Sweden for one year until Hitler invaded Norway and Denmark, when he left Sweden and went to Finland.

Brecht stated his occupation was that of a playwright and a poet. When asked concerning his membership in the Communist Party either in this country or in Germany, he stated that he is not now and never has been a member of the Communist Party.

He was asked whether or not he is the author of any revolutionary poems, plays or other writings, to which he replied that he has written a number of poems, songs, and plays which dealt with his fight against Hitler and consequently said they could be considered, therefore, as revolutionary because he was for the overthrow of that government.

Brecht testified that in 1930 with Hanns Eisler he wrote a play entitled, "Die Massnahme." The chief counsel for the Committee in referring to the play stated that throughout the play reference is made to the theories and teachings of Lenin, the A, B, C of Communism, and other Communist classics, as well as the activities of the Chinese Communist Party in general. Excerpts from the play to substantiate Mr. Striplin's remarks were entered into the record.

Brecht testified that he has been in Moscow on two occasions. He stated that on the first occasion he was invited to Moscow by the VOKS, that is the Society for the Promotion of Cultural Relations with Foreign Countries. The occasion for this invitation was based on a documentary picture which Brecht had helped to make in Berlin by the name "Kuhle Wampe." While in Russia he admitted meeting Sergei Tretyakov, a Russian playwright who translated some of his poems and one play.

Mr. Striplin then entered into the record a quotation from the "International Literature No. 5," dated 1937, published by the State Literary Art Publishing House in Moscow, reflecting an interview between Tretyakov and Brecht. According to the article quoting Mr. Brecht, the following is set out in the record of the Committee:

> "'I was a member of the Augsburg Revolutionary Committee,' Brecht continued. 'Nearby, in Munich, Levine raised the banner of Soviet power. Augsburg lived in the reflected glow of Munich. The hospital was the only military unit in the town. It elected me to the revolutionary committee. I still remember Georg Drem and the Polish Bolshevik Olshevsky. We did not boast a single Red guardsman. We didn't have time to issue a single decree or nationalize a single bank or close a church. In 2 days General Epp's troops came to town on their way to Munich. One of the members of the revolutionary committee hid at my house until he managed to escape.'
>
> "We wrote Drum at Night. This work contained echoes of the revolution. The drums of revolt persistently summon the man who has gone home. But the man prefers quiet peace of his hearthside.

"The work was a scathing satire on those who had deserted the revolution and toasted themselves at their fireplaces. One should recall that Kapp launched his drive on Christmas Eve, calculating that many Red guardsmen would have left their detachments for the family Christmas trees.

"His play, Die Massnahme, the first of Bretcht's plays on a Communist theme, is arranged like a court where the characters try to justify themselves for having killed a comrade, and judges, who at the same time represent the audience, summarize the events and reach a verdict.

"When he visited in Moscow in 1932, Brecht told me his plan to organize a theater in Berlin which would reenact the most interesting court trials in the history of mankind.

"Brecht conceived the idea of writing a play about the terrorist tricks resorted to by the landowners in order to peg the price of grain. But this requires a knowledge of economics. The study of economics brought Brecht to Marx and Lenin, whose works became an invaluable part of his library.

"Brecht studies and quotes Lenin as a great thinker and as a great master of prose.

"The traditional drama portrays the struggle of class instincts. Brecht demands that the struggle of class instincts be replaced by the struggle of social consciousness, of social convictions. He maintains that the situation must not only be felt, but explained—crystallized into the idea which will overturn the world."

Brecht was asked the question as to whether or not his writings were based on the philosophy of Lenin and Marx, to which he replied that he, as a playwright, studied and wrote historical plays, and because of this he had to study Marxist ideas about history. He related that he did not think intelligent plays today could be written without such a study. He also stated that history now written is vitally influenced by the studies of Marx about history.

Since coming to the United States, Brecht testified that he was invited three or four times to the Soviet Consulate in the company of other writers. Brecht was asked the question as to whether or not Gregory Kheifets (known Soviet espionage agent) visited Brecht on April 14, April 27, 1943, and June 16, 1944, to which Brecht replied that it was quite possible. He stated that he did not recall the name Kheifets, but that some of the Cultural Attaches had visited

him. Concerning the nature of these contacts, he related that it must have been about his literary connections with German writers in Moscow. Concerning his contacts by the Eislers, he stated that Gerhart Eisler visited him with Hanns Eisler at his home on three or four occasions. He stated that on the occasion of Gerhart Eisler's visit, they discussed the German Communist movement and German politics. He continued by stating that he regarded Gerhart Eisler as a specialist in this field.

Brecht admitted during his testimony that he sold a story known as "Hangmen Also Die" to United Artists, and that Hanns Eisler did the background music for the story.

Brecht was asked the question as to whether or not he had contributed to articles in any of the Communist publications in the United States, to which he replied that he did not think so. The Committee then proceeded to ask him if he collaborated with Hanns Eisler on the song, "In Praise of Learning," to which he said yes, that he wrote the song and Eisler wrote the music.

The Committee than introduced a portion of "The People," which was issued by the Communist Party of the United States, published by the Workers Library Publishers, and which on page twenty-four states:

> "In praise of learning, by Bert Brecht; music by Hanns Eisler.
>
> "You must be ready to take over; learn it.
>
> "Men on the dole, learn it; men in the prisons, learn it; women in the kitchen, learn it; men of 65, learn it. You must be ready to take over; you must be ready to take over. Don't hesitate to ask questions, stay in there. Don't hesitate to ask questions, comrade—"

As an explanation for the appearance of this material in a Communist publication, Brecht stated that he never obtained this book himself and it must have been published in this country while he was in Europe. He said that he did not give any permission to publish it and he said that he thought he had never seen this translation.

Louis J. Russell

Committee investigator Louis J. Russell in his testimony identified himself as having been a former employee of the FBI for a period of ten years and in addition as the Director of Plant Protection for the Thomas A. Edison Company, Incorporated, of West Orange, New Jersey. Russell stated that he has

associated with the Committee on Un-American Activities since May, 1945.

Russell introduced into the record a speech which was delivered by V. J. Jerome in the summer of 1938 "To the National Convention of the Communist Party on the Cultural Commission within the United States." A review of the Bureau's files on V. J. Jerome as well as a review of Communist publications such as the "Daily Worker," "New Masses," "The Communist," "The Party Organizer" and "Science and Society" during the pertinent period fails to reflect that this statement is contained in the files of the Bureau. However, subsequent information was obtained from Russell that actually this statement was made only to a select group of some 75 leaders of the Communist Party. Russell indicated that he obtained this statement from Ralph Burton who, in 1939, was conducting an investigation of Communist activities in the WPA for a Government agency.

Briefly, in this report Jerome points out the necessity of the winning over of professionals to the Communist Party to increase its forces and modes of expression for the Party's agitation and education through the medium of culture. He cited as examples the Detroit Automobile Theater, which presented a play on Spain to 50,000 automobile workers. He referred to the work of the New Theatre League, Frontier Films, Associated Film Audiences, WPA Projects, and the campaign for the enactment of a Federal art bill, which at that time was in full swing and which he called upon the Communist Party to give its support to.

Mr. Russell then testified that the Bulletin of the International Theatre published in 1934 contained an article describing the growth of the revolutionary theatre in the United States. He stated that the article referred to dramatists John Wexley and Albert Maltz, who have been employed by the Motion Picture Industry in Hollywood. He stated that issues three and four of "International Theater" for 1934 contained information concerning the training of cadres in the United States. He also discussed very briefly an article entitled, "Straight From the Shoulder," which appeared in the November, 1934, issue of the "New Theater," written by John Howard Lawson. He stated the comments of the editors of the "New Theater" regarding this article by Lawson were as follows:

> "However, John Howard Lawson's argument that a united-front theater cannot produce specifically Communist plays is certainly true, and he has brought up real but not insurmountable difficulties facing playwrights, whether Socialists, Communists, or just sympathetic, who write for such united-front organization and audience. His article indicates the immediate need for a Communist professional theater that will produce plays as Lawson and others will write, plays with a clear Communist line and straightforward political statements and references."

Russell testified that in the summer of 1943 the Soviet Government sent an official representative to the Motion Picture Industry. He identified this individual as Mikhial Kalatozov. Russell said that the Soviet Embassy in Washington, D. C., stated the purpose of Kalatozov's visit to Hollywood was to strengthen the artistic and commercial ties of the cinema people of the United States and those of the Soviet Union. He testified that just prior to Kalatozov's arrival, an announcement of the fact was made by Pauline Swanson of the National Council of American-Soviet Friendship in Los Angeles. He said that according to the announcement, Kalatozov was to be presented to the Hollywood film colony at a reception and cocktail party to be given at the Mocambo Restaurant on the afternoon of August 22, 1943. He went on to state that an article in the West Coast organ of the Communist Party, "The People's World," carried the following item concerning Kalatozov in its September 10, 1943, issue:

"Moscow Liaison"

"Mikhial Kalatozov, Soviet film director, is in Hollywood to give first-hand advice on pictures dealing with Russia and to study Hollywood methods. They are starting him off with a reception at the Mocambo."

Russell also quoted two cablegrams showing contacts between Kalatozov and the RKO and Warner Bros. Studios, [redacted] Russell in his testimony included one which was dated December 7, 1943, wherein it was indicated that Kalatozov cabled his superior in Moscow as follows:

"Lawrence agrees to distribute our films in Africa, Italy, France. Agreement advantageous to us. Imperative that we receive immediate reply."

The second cablegram sent on January 20, 1944, to his superior, Alexander Andreivsky, read as follows:

"Agreement RKO not received. Will cable after receipt. Regarding radio concert you should receive detailed cable."

He also sent a third cablegram on January 23, 1944, to Alexander Andreivsky of the cinema committee in Moscow which stated:

"Immediately inform if Warner Brothers films brought to Moscow were seen by you."

Concerning the cablegram which makes reference to one Lawrence, Mr. Russell stated to the Chairman that the Committee was presently investigating this matter and that there would be an identification made of Lawrence at the time a report is submitted.

As a matter of information, it is believed that the Lawrence referred to in Russell's testimony is Leudy Lawrence who, according to the Motion Picture Almanac for 1947-1948, is the President of London Films Production, a company organized to represent the United States' interests of Alexander Korda. The Almanac reflects that Lawrence in 1925 was the European representative of [redacted] headquartered in Paris, France, and that he later was the Managing Director in Continental Europe.

[redacted]

Russell testified that on November 9, 1943, the Hanns Eislers were invited to an affair given by the Russian Vice Consul in Los Angeles, V. V. Pastoev, and that on November 16, 1943, the Eislers entertained the Pastoevs at a party in their home. The information concerning the November 9, 1943, meeting cannot be verified. However, from the technical surveillance maintained by the Los Angeles Office on Hanns Eisler, it was ascertained that on October 20 Mrs. Pastoev, wife of the Soviet Vice Consul, invited the Eislers to the Consulate for an affair believed planned for November 7, 1943, the anniversary of the Soviet revolution. With regard to the November 16 meeting to which Russell testified, it appears that this information is incorrect because through the same technical surveillance it was ascertained on October 30, 1943, that Mrs. Eisler invited Mr. and Mrs. Pastoev to a party she was planning for November 6, 1943, at her residence. Surveillance of the Eislers' residence on November 6, 1943, revealed that a Soviet Consulate car dispatched passengers there.

Further possible proof that this latter statement referred to above made by Russell is at variance with the facts is contained in an article which appeared in the "Los Angeles Times" on November 17th regarding a meeting at the Shrine Auditorium on November 16th at which V. V. Pastoev appeared.

Russell testified that during the year 1940 certain people in the United States were engaged in a campaign to purchase Gerhart Eisler's way out of a concentration camp in France. He said this campaign was started when Hanns Eisler, the brother of Gerhart Eisler, received a cablegram from Gerhart asking Hanns for money which Gerhart needed for an operation. According to Russell, this money was actually to be used for the purpose of buying Gerhart Eisler's way out of the concentration camp in France.

Russell referred to the activities of Charles A. Page, a free-lance writer in Hollywood and Louise Bransten by stating that they engaged in considerable activity on behalf of Eisler. He said that it is a known fact that Page requested Louise Bransten's advice as to how the situation could be handled and it was resolved that the best way of securing information concerning the method of handling the situation would be to contact an individual known as Otto Katz, who was then in Connecticut. Katz was identified as a known Soviet agent who was very active in Mexico City during World War II, who at the time of the hearings was in Czechoslovakia, and who was also very active in Hollywood, particularly during the 1935 period. Russell said that Katz' real name was Andre Simone.

He identified Louise Bransten as the former wife of Richard Bransten, also known as Bruce Minton, former owner of the "New Masses", who, together with his present wife, Ruth McKenney, was recently expelled from the Communist Party for revisionist tactics.

He testified that in June, 1933, Louise Bransten, accompanied by her husband, Richard, made a six weeks' tour of the Soviet Union. He stated that during the waterfront strike in San Francisco, Louise and Richard Bransten carried out assignments for the Communist Party, working for Earl Browder and Gerhart Eisler. He said that in 1944 Louise Bransten made a loan of $50,000 to "The People's World," West Coast Communist newspaper. He also said she has contributed to the Rosenberg Foundation, of which she is a member of the Board of Directors. He said she also contributed to the American-Russian Institute, California Labor School, and the Joint Anti-Fascist Refugee Committee. He said that she is living in New York at the present time and is married to Lionel Berman, who is interested in documentary films. He testified that Louise Bransten "is now employed" by the New York Committee to Win the Peace.

In further identifying Page, Russell stated that he was an employee of the State Department from 1928 to 1933. During the year 1934 and until 1941 he was a free-lance writer in Hollywood, California, when he discontinued this type of work and returned to the State Department. He said that Page has been in contact with Louise Bransten; Haakon Chevalier; Vassili Zubilin, a Soviet diplomatic official; Otto Katz; and Hanns Eisler. He said that at one time Page attempted to secure a position for Haakon Chevalier through Robert E. Sherwood.

With regard to the work of Page at the State Department Russell testified that he was at one time assigned to the American Embassy in Montevideo, Uruguay. During this employment Russell testified Page corresponded frequently with Herbert Biberman and John Howard Lawson of the movie colony. Russell stated that Page was referred to on one occasion by a leading Communist in Mexico as "being one of our men." Russell said, "We have one of our men right inside the American embassy and we get the real inside dope from there."

Russell testified that on April 25, 1945, Louise Bransten was contacted by Stepan Apresian of the Soviet Consulate in San Francisco. He said the purpose of this meeting was to arrange for the distribution of 40,000 copies of a speech made by Molotov before the United Nations Conference at San Francisco.

Russell stated that on May 19, 1945, Dmitri Manuilsky, the Ukraine Communist leader, was the guest of honor at a dinner given by Louise Bransten in her home. Russell referred to Manuilsky as a member of a three-man board which functioned as the Communist International during World War II. He said that in addition to Manuilsky, Holland Roberts, President of the California Labor School, and Max Yergan (head of the Council on African Affairs) were among those in attendance. Russell testified that there was a direct connection between Louise Bransten and Page, who operated as a free-lance writer in Hollywood for a period of three years. He also said that there was an association between Gregory Kheifets of the Soviet Consulate and Hanns Eisler and Louise Bransten. He said there was a tie-up between Page, the associate of Bransten, and Herbert Biberman and John Howard Lawson of the movie colony.

He also testified that when Louise Bransten went to New York in November, 1945, she was contacted by an individual known as George George, a member of the Communist Party and a contact of Hanns Eisler in Los Angeles. He stated that George at one time worked for one of the studios in Hollywood as a free-lance writer, the studio being MGM.

Russell testified in an effort to point out the contacts in Hollywood which have been made by outstanding or notorious leaders of the Communist Party, that on May 3, 1942, Alexander Stevens, also known as J. Peters, whose real name Russell said was Goldberger, visited Los Angeles, California. He stated that when Stevens arrived in Los Angeles he was met by Herbert Biberman at Union Station. Russell testified that during the day Stevens met with Waldo Salt and Herbert Biberman. He said that on the same day another meeting was held at the residence of Herbert Biberman which was attended by Paul Jarrico, Morton Grant, Robert Rossen, and Hyman Kraft. He referred to Rossen, Biberman, Salt, and Jarrico as all being associated with the Motion Picture Industry. He said that on the same date a third meeting was held by Stevens with Grant, John Howard Lawson, and Vera Harris, the wife of Lou Harris, a screen writer.

Russell further testified that on the evening of May 3, 1942, another meeting was held at Biberman's home between John Howard Lawson, Lester Cole,

Madeline Ruthven, and Herta Uerkvitz. He identified Cole as a screen writer and Ruthven and Uerkvitz as Communist Party functionaries in Los Angeles. He stated that Stevens, Lawson, and Ruthven also held a meeting late that same night in the home of Waldo Salt. During this visit, according to Russell, Stevens, among other things, was working on the Communist-inspired movement to secure the release of Earl Browder from a Federal penitentiary.

Mr. Russell was asked by Mr. Stripling, counsel for the Committee, whether or not his, Russell's, investigation disclosed Bransten was ever contacted by Gerhart Eisler. Russell stated that on December 29, 1943, Bransten was a guest at a dinner given by Lement Harris of Chappaqua, New York, and on this occasion Gerhart Eisler was present. Harris was identified as a functionary of the Communist Party interested in agricultural workers in the Western Hemisphere.

Concerning Bransten's contacts with Soviet Government officials, Russell stated that she was associated with Vassili Zubilin of the Soviet Embassy in Washington, D. C. He also stated that she had been associated with Gregory Kheifets of the Soviet Consulate in San Francisco and Mr. V. V. Pastoev, of the Soviet Consulate in Los Angeles. He stated that on May 12, 1944, Kheifets was in attendance at a party in San Francisco given by Bransten. He identified Bransten as being used by the Party to direct the manner in which contacts with certain people are to be made, whether or not these persons are connected with the Communist Party of the United States or other countries, or whether they are connected with the Communist Party at all. He also said she had contacts in numerous Government agencies. Russell testified that Bransten was associated with a man by the name of George Charles Eltenton. He said that Bransten was very close to Eltenton and his wife Dolly. Eltenton was identified as an employee of the Shell Development Corporation in Emeryville, California, from 1938 at least until July, 1946. He stated that Eltenton is known to have spent some time in the Soviet Union where he lived in the vicinity of Leningrad. Russell testified that while in Leningrad, Eltenton became very familiar with the Russian language and as a result was asked to translate several Russian works into the English language. He further testified that Eltenton and his wife attended a party given by Louise Bransten on November 10, 1944, at which time Eltenton was trying to educate a scientist along Soviet lines, since he had loaned this particular scientist a copy of the Soviet Constitution which he asked him to read. He said this particular scientist was employed at the Radiation Laboratory in Berkeley, California.

Russell further testified that Eltenton attended a reception given in honor of Mr. Molotov at the St. Francis Hotel in San Francisco on May 7, 1945. He also testified that it is known Louise Bransten at one time attempted to

secure employment for Dolly Eltenton with the American-Russian Institute through Gregory Kheifets. He also said that Louise Bransten requested Eltenton to send a telegram of congratulations to a Russian scientific society in the Soviet Union during the month of July, 1940. Further, that this telegram was actually sent.

Concerning a contact had with Eltenton by a representative of the Soviet Government regarding espionage activity Russell testified that in the year 1942 Eltenton was contacted by one Peter Ivanov, whom he identified as a Vice Consul of the Soviet Government and a Secretary in its Consulate in San Francisco. According to Russell, Ivanov requested Eltenton to secure information concerning some highly secret work which was being carried on at the Radiation Laboratory at the University of California. Ivanov offered Eltenton money in return for his cooperation in securing information regarding the secret work which was being conducted at the University of California in Berkeley in its Radiation Laboratory. He said that Eltenton in order to cooperate with Ivanov approach Haakon Chevalier, who was a professor at the University of California, and requested him, Chevalier, to find out what was being done at the Radiation Laboratory, particularly information regarding the highly destructive weapon which was being developed through research. Eltenton told Chevalier that he had a line of communication with an official of the Soviet Government who had advised him that since Russia and the United States were allies, the Soviet Government should be entitled to any technical data which might be of assistance to that country.

At the time of this particular conversation, Chevalier advised Eltenton that he would contact a third man who was working at the Radiation Laboratory and attempt to secure information concerning the type of work conducted and any information which he could obtain concerning technical developments that might be of assistance to the Soviet Government. This third person, according to Russell, was J. Robert Oppenheirer. Russell said that Chevalier approached Oppenheimer and told him that Eltenton was interested in obtaining information regarding technical developments under consideration by the United States and also that Eltenton was interested in obtaining information regarding the work being performed at the Radiation Laboratory. Mr. Russell said that Chevalier told Oppenheimer that he had the means of communication whereby he could transmit such information to the Soviet Union. Mr. Oppenheimer, according to the testimony of Mr. Russell, told Chevalier that such attempts as this to secure information were treasonable acts and that he certainly would not have anything to do with such things.

At the conclusion of Mr. Russell's testimony, the Chairman, J. Parnell Thomas, stated that the hearings on this date, October 30, 1947, concluded the first phase of the Committee's investigation of Communism in the Motion Picture Industry. He pointed out that the hearings to date have concerned themselves principally with spotlighting Communist personnel in the industry. He said,

however, that an equally dangerous phase of this inquiry is the Communist propaganda in the various motion pictures and the techniques employed. He pointed out that either the full Committee or a subcommittee would resume hearings on this matter either in Washington or in Los Angeles, at which time those persons whose Communist records the Committee has will be given the opportunity to appear before the Committee to confirm or deny those affiliations. He also pointed out that the Committee would have a number of witnesses who would deal with propaganda in the films and the techniques employed. He concluded by stating that the industry should set about immediately to clean its own house and not wait for public opinion to force it to do so.

Concerning the previous testimony of Russell, the following information is being set out to show the corroboration or differences between the testimony of Russell and the information contained in the Bureau's files on this subject matter.

Concerning the remarks of Russell indicating that in the year 1940 individuals in the United States were engaged in a campaign to purchase Gerhart Eisler's way out of a concentration camp in France and that Page and Bransten were both active in this matter as well as Russell's remark that Page requested Bransten's advice as to how the situation could be handled, which was resolved by indicating that a contact should be had with Otto Katz, who was then in Connecticut, it would appear that the testimony of Russell was a conclusion which appears to be in conformity with the substance of a letter from Page to Bransten dated September 2, 1940. This letter was made available through a most highly confidential and delicate source to the Agents of the San Francisco Office.

With regard to the statement of Russell that Katz' real name is Andre Simone, it should be noted that the information in the Bureau's files does not indicate conclusively that this is the case. It is also noted that the last report received by the Bureau concerning the location of Katz reflects that as of July, 1946, he was a member of the Czechoslovakian delegation to the Paris Peace Conference.

Russell testified that Louise Bransten was born on October 10, 1908, when actually, according to her birth certificate which was obtained through a highly confidential anddelicate source, she was born on October 9, 1908.

Concerning Russell's statement that Richard Bransten was the former owner of "New Masses," it should be noted that "New Masses" has always been owned by a corporation and that in 1941, 1942, and 1943 Bransten was a member of the Editorial Board of "New Masses."

With regard to the firm which was mentioned in the testimony of Russell with which Louise Bransten's father was connected and which was identified in Executive Session of the Committee, for your information I wish to advise that this firm is known as the Rosenberg Brothers Company, Incorporated.

Concerning Russell's statement that Bransten is now employed by the New York Committee to Win the Peace, it should be pointed out that Louise Bransten was employed by this organization until February 14, 1947, when she left New York for San Francisco.

In the testimony of Russell concerning the background of Charles Albert Page, it should be pointed out that Russell left out the connections of Charles Albert Page with former Lieutenant Governor of California, Ellis E. Patterson. Russell testified that Charles A. Page was in contact with, among others, Gerhart Eisler. In this connection it should be noted that Page was in correspondence with Louise Bransten with reference to a person believed to be Gerhart Eisler. On March 12, 1945, when Page was interviewed by Agents of this Bureau under oath in connection with a Hatch Act investigation, he stated that he was not acquainted with Eisler but believed that he might have been the brother of Harns Eisler and was at one time in a German concentration camp. Russell also stated that Page had been in contact with Vassili Zubilin. In this connection it is observed that the Bureau by letter to the Washington Field Office dated March 5, 1945, specifically stated:

> "In the investigation of Page to date, there has been a tendency on the part of the New York and San Francisco Offices to definitely indicate that Page was a contact of Vassili Zubilin. This error should be avoided in preparing a Hatch Act report. You will recall that the Page at the State Department who was contacted by Zubilin was not identical with Charles Albert Page."

Russell also testified that Charles Albert Page had been in contact with Katz. The Bureau's investigation of Page did not disclose any contacts by him with Katz. It appears that the testimony of Russell was a conclusion drawn from a review of the letter previously referred to by Charles Page to Louise Bransten dated September 2, 1940.

Russell testified that Charles Page attempted to obtain a position for Haakon Chevalier with the Office of War Information through Robert E. Sherwood. The investigation of Chevalier does not disclose any information that he attempted to secure such a position through Page. It is known that in 1943 Chevalier was in New York and was attempting to get employment with one of the Government agencies. In this connection it was determined through a

highly confidential and delicate source that he, Chevalier, had made an effort to get employment with the Office of War Information. However, there was no information developed that Chevalier directed his efforts for this employment through Charles Page or Robert Sherwood.

Concerning the correspondence between Page, Biberman and Lawson, it should be pointed out that on January 18, 1943, Page was personally interviewed in Montevideo, Uruguay. On this occasion he specifically denied having corresponded with Biberman, although he said he may possibly have sent him a Christmas card or other holiday greeting. He admitted frequent correspondence with John Howard Lawson.

Concerning Russell's statement that Holland Roberts was President of the California Labor School, investigation reflects that he was the Educational Director of this School.

Russell testified that when Louise Bransten went to New York City in November, 1945, she was contacted by an individual by the name of George George, a Communist Party member and contact of Hanns Eisler in Los Angeles.

[redacted] November 2, 1945, reflected that Marion Hart contacted Bransten and invited her to a dinner, stating that Elaine and George George would be present. It would, therefore, appear from the above that there is no basis in fact for the statement that Bransten was contacted by an individual known as George George.

With regard to the meetings held between Alexander Stevens and Communist leaders in Los Angeles, the Bureau's files reflect that Russell's information in substance was correct. However, with regard to the actual date of the meetings, they were held on May 2 rather than May 3. It should also be pointed out concerning these meetings that, according to the information in the Bureau's files, it appears that Vera Harris was not among those present at the meeting referred to by Russell. It also should be noted with regard to these meetings that it was not definitely established by the Bureau through investigation that Herta Uerkvitz was present at the meeting referred to by Russell.

According to the information available concerning the funds turned over to Stevens by Bransten and other Hollywood characters, it would appear, according to the information available in the Bureau's files, that this testimony resulted from conclusions drawn by Russell.

With regard to Russell's testimony concerning Bransten being an associate of Zubilin, Kheifets, and Pastoev, it should be noted that the Bureau's file on Bransten fails to reflect that she was ever associated with Zubilin or

Pastoev. He also testified that Bransten was closely associated with Peter Ivanov. Actually the investigation of Bransten has not disclosed that she was ever a close associate of Ivanov.

According to the information in the Bureau's files on George Eltenton, it is noted that Eltenton was employed by the Shell Corporation at Emeryville, California, until October, 1947, when he departed from the United States for England, where he was to be employed by the Shell Oil Company. The Bureau's files substantiate the information testified to by Russell that Eltenton was requested by Bransten to send a telegram of congratulations to a Russian scientific society in the Soviet Union. However, there is no indication that he sent the telegram which she requested. The Bureau's files reflect that Rose Isaak of the American-Russian Institute asked Eltenton to send a telegram of congratulations to the USSR on the 50th anniversary of Peter Kapitza, a leading Russian physicist. Eltenton dictated his congratulatory wire to Isaak and asked her to send it.

Russell's testimony regarding the espionage activities of Eltenton, Chevalier, Ivanov, and Oppenheimer is in accordance with the facts developed by the investigation of this situation by the Bureau.

The appendix of the report of the Committee reflecting the hearings during the month of October, 1947, reflects the various communications sent to the Committee by interested individuals concerning the testimony introduced in the record with regard to the alleged espionage activities engaged in by John Weber and Chalmers "Slick" Goodlin, previously referred to in this section. It also refers to various communications received by the Committee from Walt Disney, in which he corrected his testimony by stating that he actually was referring to the League of Women Shoppers rather than the League of Women Voters in his testimony and enclosed the communications he received from the League of Women Shoppers, which were made a part of the appendix of this report.

The appendix also contains a communication received by the Committee from Mr. Roy E. Brewer, previously identified in this section. This communication reflects additional information concerning the Communist connections or associations of Herbert K. Sorrell and John Howard Lawson.

Activities of the "Unfriendly" Witnesses, Their Attorneys and Associates, Following the October, 1947, Hearings of the Un-American Activities Committee

On October 30, 1947, following the hearings of the Un-American Activities Committee, Special Investigator Louis J. Russell was contacted by Agents of the Washington Field Office and he advised that the reason for this discontinuing was that the Committee was running short of funds and further, that the "friendly press" had advised them that it would be hard to hold the public's interest any further in the hearings if they were drawn out. It was suggested that it might be a good psychological move to discontinue while they were being well received by the public.

Another reason for the postponement is the fact, according to Russell, that they had received indirect word that Larry Parks and Waldo Salt had indicated a desire to turn friendly witnesses and tell all information in their possession concerning Communist Infiltration of the motion picture industry. The Committee felt that by postponing the hearings it would give these two men a chance to prepare their material and aid the hearings at a later date.

It was also ascertained following these hearings that attorneys for the "unfriendly" witnesses, namely Robert W. Kenny, Bartley C. Crum and Ben Margolis, left Washington, D. C., to return to the West Coast, Marvin Martin Rosen, vice-president of the National Lawyers' Guild and also a counsel for the "unfriendly" witnesses, to carry on any legal endeavors in Washington, D. C.

Confidential Informant [redacted] who is a member of the Communist Party and a paid confidential source of the Washington Field Office, advised on October 30, 1947, that Charlotte Young, Membership Secretary of the Communist Party in Washington, D. C., had received a subpoena from the House Un-American Activities Committee on October 27 or 28, 1947, to appear before the Committee on October 29, 1947. This subpoena has caused consternation in the local Communist Party office to such an extent that William Taylor, Chairman of the local party, has ordered all party members to stay away from the Committee hearings.

Additional data obtained by informant reveals that Charlotte Young has been instructed to stay away from all party meetings and under no circumstances is she to go to Communist Party headquarters here in Washington. As Membership Secretary of the local Communist Party, Charlotte Young was engaged in the 1948 Registration Campaign of the party. In this connection, all papers and records which would implicate Young in party affairs have been taken from her person as well as from the home of her parents where she resides. The

informant stated that William Taylor was more upset and concerned over the discovery that Young has been a paid employee of the 19 hostile defendants in their office at the Shoreham Hotel than he had been about anything else for some time. The main objective of the party at the time is to disavow any knowledge of Communist Party affiliations on the part of Charlotte Young.

On November 1, 1947, [redacted] an executive for MGM, gave the following information concerning the recent hearings of the Un-American Activities Committee in Washington, D. C.

[redacted] stated that L. B. Mayer had attempted to bribe the Committee, at least Stripling, into cancelling his appearance before the Committee. He said that through Vic Orsatti, who is already well known to the Bureau as an associate of the hoodlum element, Mayer got hold of one Rosner (obviously Morris Rosner, alias Mickey Rosner, [redacted] and sent Rosner to Washington to see Stripling. [redacted] heard that Rosner practically caused Stripling to eliminate Mayer from the hearing, saying that he came as a representative of the Motion Picture Producers Association, and produced the letter which the Committee wrote to Mayer asking him to appear. He said that toward the end of the conference with Stripling, Rosner practically pulled a roll of bills out of his pocket.

One of those who apparently knows of this is Westbrook Pegler, an old time friend of [redacted] who chided [redacted] about the incident and asked if Mayer does not talk to him. [redacted] replied, "Why are you so hard on my boss", whereupon Pegler said: "As long as the top man in that industry deliberately choose pimps, hoodlums and underworld characters to represent them officially I will take a crack at them". He told [redacted] that all [redacted] had to do was call Pegler or anyone of several newspaper men who would have been glad to help him get out of the hearing as everyone knew that he didn't know anything anyway. [redacted] said that he had told the Committee when they were in Los Angeles and Mayer had personally requested that he be called before the Committee that they should not call Mayer as he gets emotional and doesn't know anything anyway.

[redacted] said that he doubted that Hollywood would immediately begin ousting Party members from its payroll, the reason being that the movie industry is still in the hands of the first generation. He said in confidence, and without desiring to call names, that the industry grew up in the hands of junk dealers, fur traders, push cart operators and their like and that these people have never learned that there is a moral code in America against which

you cannot buck. They still feel that the man with the dollar can do anything he likes. He said that these men apparently fail to recognize the fact that they got where they did through the American form of government and that they have an obligation to the citizens of America. He therefore was a little apprehensive as to any real good coming from the Committee Hearings as far as getting Communists out of Hollywood is concerned.

Confidential Informant [redacted] on November 6, 1947, advised that the current feeling among Communist and left-wing groups in Hollywood since the hearings in Washington was distinctly "anti-Lavery". It will be recalled that Emmet Lavery is the former head of the Screen Writers Guild and according to these sources he should have refused to answer the question as to whether or not he was a Communist when interrogated by the House Committee.

These same sources also advise that the Communists in Hollywood are attempting to convince people that the Thomas Committee is a "Catholic-inspired committee", continuing that Thomas is a Catholic and that he and other members of his committee are carrying out instructions of the Church in attempting to expose people whom the Church has singled out for persecution.

On November 6, 1947, it was ascertained through [redacted] that Popper was contacted by Kenny, who advised Popper that he had just received important information from a Hearst correspondent, Sentner (phonetic). This story, according to Kenny, reflected that Robert Stripling, chief investigator for the House Un-American Activities Committee, had just discovered a short cut in the citations for contempt of Congress can be referred directly to the Speaker of the House and then to the Courts, and that Representative Thomas was going to carry out Stripling's idea. Popper indicated that he would make a formal call on Speaker Martin and have some other people see Speaker Martin, indicating that he would indeavor to contact Congressman George H. Bender of Ohio in this regard.

On November 8, 1947, through [redacted] it was ascertained that Robert Kenny in Los Angeles spoke at length with Popper relative to developments with Speaker Martin, who had taken the position that it was mandatory for him to certify the citation recommended. Kenny indicated that he thought legally this was favorable to them, arguing that it gives them one more point to attack the statute as an improper delegation and in the event they don't win they can go into court arguing it was just one man's opinion, and he stated he was personally delighted and that they could contend that this is not the work of Congress, but merely the work of the Speaker of the House.

On November 9, 1947, through this same source, it was ascertained that Martin Popper talked to Ben Margolis in Los Angeles at which time he informed Margolis that he had received a wire from Speaker Joseph [illegible], Jr., of the House of Representatives that morning which stated: "If you desire to present brief contending it is not mandatory for me to [illegible] citations, please present it as soon as possible as I (Martin) must take action this afternoon."

Popper stated that he had called the Speaker's office and complained about the short notice and the best concession Popper could get was that Speaker Martin will stay in Washington overnight and will allow Popper to argue the points on the following morning at 9:00 a.m. and that Popper would appear at the Speaker's office under protest. Popper stated he believed the Full House Un-American Activities Committee had met that morning and apparently told Speaker Martin to make a certification of the citations by that afternoon. Popper suggested to Margolis that he have Bartley Crum and Robert W. Kenny call Speaker Martin from California and they should tell Speaker Martin that this is an unreasonable notice and the Speaker should give them a couple days at least to prepare their arguments.

Martin also suggested that Margolis get a wire sent by a large number of screen people protesting the inadequate notice and secondly that Congress will meet within a week and the Speaker should let this important matter be voted by the people's representatives and they should be given an opportunity to know what the issues are. Martin thought that Margolis should put Helen Gahagan Douglas, Chet Holifield and Gordon L. McDonough on the spot on this issue. Margolis said that the meeting was held yesterday by the Hollywood group and they decided to borrow $25,000 which will be paid back over a period of six months so that they could underwrite the radio program. Popper stated that whether or not they should put the radio program on and whether it is worth the amount of money they will spend on it he does not know but from a political point of view Popper thought they should put the Republicans on the spot.

Margolis said that in the event Speaker Martin does not certify, Popper is authorized to go ahead on the radio program. Popper asked what the cost of the radio program would be and Margolis replied $2,000. Popper said that they should get Cowan (phonetic) (probably Norman Corwin) and Adam Clayton Powell for the radio show. Margolis said that they could get them. Popper asked if in the sum of $25,000 was included funds for the research project. Margolis replied yes and said that Bob Kenny is mailing Popper a check for $1500. Margolis asked if Popper did anything about getting free reply time on the air to J. Parnell Thomas' program. Popper said they took it up with the radio company and with

Clifford J. Durr of the Federal Communications Commission. He also stated that the feeling of the law is that the Thomas & O'Neil of the American Legion time on the air was a reply to the two broadcasts of the Committee for the First Amendment.

Clifford J. Durr suggested to Popper that they make a protest to the company which they are going to do. Margolis said that individual statements are being drafted for the Congressmen and they will try to get the Committee for the First Amendment to sign these statements but if they do not get the First Amendment group to sign, he asks Popper what they should do. Popper suggested they get as many prominent people, including members of the Committee for the First Amendment. Popper asked Margolis to call him back later in the day to keep him informed and to have Speaker Martin relay any change in mind to Popper.

At 12:35 p.m. through this same source it was ascertained that Popper had contacted James D. Proctor, 545,- 5th Avenue, New York City, and told Proctor to get as many Broadway figures as possible to send wires to Speaker Joseph Martin telling Martin that they object to the short notice and further that Speaker Martin should not act upon the citations himself but wait for the special session of Congress and let the complete body act on the citations. Proctor indicated that this would be almost impossible because he does not know whom he can get within the next few hours.

Popper then informed Proctor that he had just received this information and Proctor replied and said "you were taken off your guard." Popper said you mean we were not given any chance and we expected something like this was going to happen. Popper then related he had seen Speaker Martin just three days before and Martin advised that Popper would be given sufficient time to argue the case. Popper then advised Proctor that after insisting Speaker Martin had allowed them until nine o'clock the following morning to present the arguments and Popper stated: "Unless we can put a lot of heat on him, he will insist on the arguments being heard as scheduled." Popper told Proctor to address the wire to Joseph W. Martin, Jr., and to say in the wire: "We object to the untimely haste within which you insist upon acting, that more time should be given and secondly that you urge the issue is so important that the liberty of the people is involved; that Congress is coming into session within less than a week and therefore he should not certify the contempt citations." Proctor said he would do what he could even if he only secures a half dozen names Popper then urged Proctor to get on the phone and reach New York Congressmen and ask them to call the Speaker. Popper told Proctor that if he gets a dozen or so names Proctor should give this information to the press.

It was ascertained through this same source that Albert (E. Blumberg) contacted Martin Popper and stated he had just arrived in town. Popper then related his dealings with Speaker Martin. Albert then asked if he had seen Charlie (Kramer) lately and Popper replied that he had and Kramer is around town today. Albert wanted to have dinner with Charlie Kramer and Martin Popper that evening and they made tentative appointment for dinner at 6:00 p.m. but Albert would confirm this later. It is to be noted that Albert E. Blumberg was definitely identified by agents of the Washington Field Office in a surveillance on November 11, 1947, and further that he is well known to the Baltimore and New York Offices as national legislative director of the Communist Party, U.S.A., as well as chairman of the Communist Party in Baltimore.

At 5:42 p.m. it was ascertained through this same source that Martin Popper at that time contacted Ben Margolis, Los Angeles, California, and Ben advised that Helen Gahagan Douglas had left California the previous night and was to have arrived in Washington this morning, and suggested Popper contact her to see if she made contact with Speaker Martin. Ben stated he was attempting to reach other California Congressmen but was having difficulty due to the short notice. Popper stated he had been wiring Congressmen all day and Popper seemed determined to go ahead according to schedule anyway. Popper stated he held a press conference and the press seems to be sympathetic and carried all his stuff. Popper said that Sabath had called Speaker Martin and Eberharter said he would call. He told Ben that wires were in from Broadway and from the PCA all over the country. Ben stated that wires were going out of California, however, very few from Republicans. Ben stated that Bob Kenny had sent a wire and he then read the wire to Popper. In it Kenny requested to present arguments personally to Martin, saying he was not notified in time to get there and asking that hearings be continued until Friday, November 14th. Ben said other wires were on the same general theme requesting that the Speaker not issue the citations.

Margolis told Popper that he believed Popper should try to get some Congressmen to go on the radio and protest against Martin. He told Popper that they were getting out a statement to go to the Congressmen and it would probably revolve around the Sabath (Adolph J. of Illinois) bill instead of the citations. Popper said that it should also contain a criticism of the actions of the Speaker as illegal and saying that the committee was afraid to present it before the House for public debate and that the Lawyers Guild would fight it to the destruction of the committee. Ben then said that that argument might make the Congressmen want to wait until the courts decide. He then told Popper they were getting out statements and would mail them direct from California and Popper asked under what letterhead. Ben replied he would not know until he saw what kind of signatures they obtain. Popper said he thought Ben ought

to let his office do it because they would get a better press out of Washington. They decided then that Ben would complete the whole thing and then send it to Popper for release.

On November 11, 1947, it was ascertained through this same source that Popper was in contact with the House press gallery waiting for a United Press reporter. Popper was conversing with Bob Silberstein in his office and said to Bob that the parliamentarian of the House was there and that Speaker Martin reserved judgment on the statement of fact as furnished him by the House Committee on Un-American Activities on the previous afternoon. Martin stated that the statement of fact which was presented him turned out to be technically incorrectly drafted and so this morning Martin still had the statement before him. Popper related to Silberstein that he had protested to Speaker Martin and Martin replied: "You people don't seem to realize that out of the generosity of my own heart I gave you my own hearing which was never done before and you don't think that I am being generous and you, Popper, probably state so." Popper stated that Abe Fortis, a member of his staff, did say after the hearing was over that this procedure was unprecedented in Congress.

Popper said he had accomplished all that a lawyer could expect to accomplish at a hearing like that expecially when the guy (Speaker Martin) is not a lawyer; that Martin started out that it was absolutely mandatory and then became confused about the issue during their discussion. Martin concluded that he would have to get his lawyer to study the statute or reconvince him and Popper stated: "Of course, which he won't have any difficulty in doing." Popper stated: "Actually though, I think we can make it a hell of a good case." At a point later Popper said it was ministerial in effect. At this point Popper hung up the receiver without getting an answer from the press gallery reporter.

At 10:39 a.m. through this same source it was ascertained that Al Goldsmith (phonetic) of the Independent Film Journal, had talked to Martin Popper and asked if Popper was all through now that he had presented his views to the Speaker of the House. Popper replied that he is not all through but they intend to persuade the Speaker and all members of the House that there should be no certifications. Goldsmith asked what Popper's basis was for the statute as not mandatory for Speaker Martin to sign the certification and they then discuss at length the various points of the statute concerning this point.

On November 11, 1947, through this same source it was ascertained that Martin Popper called Robert E. Stripling of the House Committee on Un-American Activities and identified himself as one of the counsel for the ten

witnesses from Hollywood and said he had been up before Speaker Martin that morning on oral argument regarding his powers to [illegible]. He also stated that Joe Martin told him at that time that there had not been an official statement of the fact before him from the House Committee and that he (Martin) did not know when that was expected at this time. Popper then asked direct if Stripling could tell Popper when the statement of fact is expected to be before Martin and Stripling replied that he could not tell. Popper then asked, "Well, when will you know?" Stripling replied, "I don't have any comment to make about it, Mr. Popper, not to you."

At 1:35 p.m. Martin Popper contacted Robert Kenny in Los Angeles. Kenny said he heard over the radio that Popper was battling away and asked if Popper won. Popper replied "decision reserved." Popper thinks that the committee is "over a barrel" because the committee does not have anything official before Joe Martin and that they have not given Joe Martin a statement of fact upon which he must act. They then discussed whether or not it was mandatory for Speaker Martin to act. Popper then related his conversation with Stripling, saying that Joe Martin had before him the statement of fact which was turned down by the House parliamentarian because of technical deficiencies in that the committee had gotten votes by telephone and telegram and had not met. Kenny asked where all this leads to in the radio program as planned and Popper said they must assume this will come up on the House floor and he is finding out what is the latest time they can cancel the radio program in case they must.

Kenny stated that they are nearly broke and that he had sent Popper $1500 today. Popper said that Margolis told him the group will borrow $25,000. Kenny replied that is the kind of money they will need for lawyers and in the radio show. Kenny stated that Corwin (phonetic) will take care of the mechanics of the radio show. Popper stated he would like to be advised as soon as possible because he is working on the Congressmen. Kenny then asked if they are holding the banquet and Popper replied that they were not, that Helen Gahagan Douglas will not issue the invitations, that Adolph J. Sabath is sick in Chicago, and that Popper will see Bender tomorrow to see if Bender can get a group of Republicans into a small private dinner. Kenny stated he would pass this information on to Ben Margolis and Popper stated that if the committee puts a statement of fact before Joe Martin he is of the opinion that Martin will sign it.

Popper stated that he put the fight in such a way that he believes it has done them a lot of good. Kenny then asked about the press and Popper told him that he had a press conference last night which was pretty well carried in the East and the press picked up a copy of his memo and that all the reporters were there at the hearing and Popper thinks the press will carry the memo. Joe

Martin would not grant a private hearing and Popper thinks the press will carry the memo. Martin told the reporters that Popper's arguments and brief are now under consideration together with the petitioners' brief and would await his (Martin) lawyer's advice. Kenny then talked to both Martin and Popper, and advised her [redacted] had a check in the mail for $1500 and she would [redacted] an account with that and then asked her to get all the bills together and send them to him. Popper asked Kenny to get the fellows on the West Coast to get together 12 five-minute speeches that he can give to 12 friendly Congressmen to use on the floor when they bring this citation matter up. Popper will give the speeches to Douglas, Sabath, George G. Sadowski, and Herman P. Eberharter who would be primed up for this issue. Popper stated that his speeches should be in the mail by Thursday, November 13, 1947.

On November 15, 1947, through this same source it was ascertained that Bartley C. Crum advised his wife, Gertrude, that he had a very interesting meeting in Los Angeles. Crum stated: "I can save these fellows, but it is only possible under one way. The only way I could save them would be if now they would declare to the public whether they are, or are not, Communists, with an accompanying statement from each of them, which I think they ought to do." It was indicated that Gertrude was doubtful as she felt these witnesses were too stubborn to make such statements. Crum, however, indicated that in his opinion, it was the only way that he could save the jobs of these hostile witnesses. He continued "They may not care to but I should think that they would as it amounts to a considerable amount of money."

Crum indicated that he had spoken to a Mr. Mannix of MGM, whom he identified to Gertrude as being directly under Louis B. Mayer. Crum indicated he told Mannix "I don't give a C—D—— about the motion picture industry or you, Mr. Mannix. You are not important to me. You're just a guy that holds an office." Crum indicated further that he told Mannix to lower his voice as he was not being impressed by Mannix at all. Continuing, Crum indicated that he told Mannix the nineteen men that he condemns (hostile witnesses) "went over the entire strategy with your council, Governor McNutt, and with Eric Johnston." Crum continued, according to the source of information, that Johnston had lied to him as Crum had been told by Johnston that there would be no black list, and it subsequently appeared in the testimony the next day that he proposed a black list. Crum indicated that he planned to again go to Los Angeles in approximately a week, apparently as a follow-up on behalf of his clients.

On December 17, 1947, on a confidential basis, [redacted] furnished the following information concerning the Hollywood "unfriendly" witnesses and their legal counsel:

[redacted] related that in connection with the arraignment of the ten Hollywood [redacted]viduals cited for Contempt of Congress he had conferred with Martin Popper, their attorney. Popper wanted to make a deal whereby the ten men would be [redacted] on the date of the trial rather than to have to travel across the country for the arraignment. [redacted] would not agree to this because of the experience in the [redacted] Contempt [redacted] where Ernestine Gonzales Fleischman did not appear at the date of trial and is still a fugitive. United States Attorney Morris Fay was in agreement with [redacted] on this matter.

A few days later, according to [redacted] Attorney General Clark called Fay and said that "his good friend Bartley C. Crum, with whom he had worked on War Risk Insurance cases, wanted something done as a favor relative to the arraignment of the ten Hollywood men" and Clark wanted "Fay to do something as a favor to Crum". Fay then called in [redacted] and after some discussion [redacted] pointed out to him that the ten Hollywood figures were fighting extradition in California, and upon hearing this Fay said he would so inform Attorney General Clark and that the case should be rushed to extradite the ten men.

In a day or so Fay informed [redacted] that Clark had again called him and that Senator Claude Pepper had been in touch with Clark. Fay mentioned casually that some circles believed that Pepper was Vice Presidential timber. Fay wanted [redacted] to agree to the arraignment of the ten men at the date of trial.. [redacted] again pointed out to him the disadvantages of this procedure and Fay told him that he had reached an agreement with Martin Popper on the matter. [redacted] and Fay then went to Justice Pine and reportedly Fay actually argued with Justice Pine who was opposed to the arraignment at the date of the trial, and Fay finally convinced Justice Pine that such a procedure could be followed with safety. However, [redacted] ran into Justice Pine that evening and Pine was still not in favor of the idea and [redacted] informed Pine that confidentially he did not favor it. The following day Pine informed Fay that he had not made up his mind on the matter and was still inclined to oppose Fay's suggestion. When the matter came up for argument before Justice Pine, Popper made the appropriate motion which was to the surprise of Popper, opposed by Fay. Popper then charged Fay with bad faith which Fay denied, saying he had made no agreement with Popper, although everyone present, including Justice Pine, knew Fay was lying. Justice Pine thereupon denied the motion made by Popper and set the arraignment for January 9, 1948 in Washington, D.C.

[redacted] Martin Popper it was ascertained that he contacted Robert Kenny concerning the possibility of lobbying on behalf of the ten Hollywood defendants who were cited for contempt by Congress in order to secure a delay in the arraignment until the day of trial.

This conversation occured on December 27, 1947. Popper requested that Kenny come to Washington to see the Attorney General in an effort to cause a delay in the case involving the ten Hollywood defendants. Kenny was of the opinion that it would be just as well if he telephonically contacted the Attorney General upon his arrival in New York City on December 30, 1947. Popper, however, was quite insistent upon Kenny's coming to see the Attorney General in person. He stated that he believed that if Kenny went in and saw the Attorney General face to face he might have a better chance. Popper also indicated that he was going to see the assignment commissioner here in Washington, D. C., and secure a date for a hearing on the first day that Justice Pine is back in Washington. Popper indicated that he was also going to continue lobbying on behalf of the ten Hollywood defendants.

Kenny also advised Popper that he and Bartley Crum, also an attorney for the ten Hollywood defendants, were leaving California together and would arrive in Chicago at 11:30 a.m. on December 29, 1947. Kenny stated that he plans to leave Chicago at 4:30 p.m. December 29, 1947, and arrive in New York City on the evening of December 30, 1947. During the stop-over in Chicago Kenny related that he expected to have a long talk with Henry A. Wallace concerning the political ventures of Wallace and the possibility of Wallace's running for president on a third party ticket. Kenny stated that he believes it would be better if Wallace were to run on the democratic ticket in California rather than cause a split in the Democratic Party.

On January 9, 1948, John H. Lawson, Dalton Trumbo, Albert Maltz, Alvah Bessie, Samuel Ornitz, Herbert J. Biberman, Edward Lmytryk, Robert Adrian Scott, Ring Lardner, Jr. and Lester Cole were arraigned before Justice Keech of the District Court. All ten of these individuals were arraigned en masse and all pleaded not guilty to the indictments. They were represented by Robert W. Kenny, who was assisted by Martin Popper. Mr. Kenny requested that he have thirty days in which to file a motion for dismissal of the indictment. However, this was not permitted by Justice Keech. Mr. Kenny also requested that the defendants not be subjected to being fingerprinted again, inasmuch as they had previously been fingerprinted in Los Angeles. However, on the objection of Assistant United States Attorney Fitz, Justice Keech ruled that the defendants be handled in the ordinary manner as other persons and would be fingerprinted again.

Justice Keech set the first trial for John H. Lawson for February 9; Dalton Trumbo, February 16; Albert Maltz, February 23; Alvah Bessie, February 25; Samuel Ornitz, March 8; Herbert J. Biberman, March 10; Edward Lmytryk, March 15; Robert Adrian Scott, March 17; Ring Lardner, Jr., March 22; and Lester Cole; March 24.

FREEDOM OF INFORMATION AND PRIVACY ACTS

SUBJECT: COMMUNIST INFILTRATION-MOTION PICTURE INDUSTRY(COMPIC) (EXCERPTS)

FILE NUMBER: 100-138754

SERIAL:1103(part 1)

PART: 10 OF 15



FEDERAL BUREAU OF INVESTIGATION

Office Memorandum • UNITED STATES GOVERNMENT

TO : MR. L. V. BOARDMAN

DATE: January 3, 1956

FROM : MR. A. H. BELMONT

SUBJECT: COMMUNIST INFILTRATION INTO THE MOTION PICTURE INDUSTRY
INTERNAL SECURITY - C
Bufile 100-138754

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There are attached hereto additional pages of the running memorandum on Communist infiltration into the Motion Picture Industry, brought up to date as of December 31, 1955.

As indicated by the information contained in the attached memorandum Bureau files reflect Communist infiltration of the Motion Picture Industry is practically nonexistent at the present time. Furthermore, informants report no information reflecting any plans on the part of the Communist Party to infiltrate the industry.

It does not appear that the amount of information being obtained is commensurate with the time and money being expended by the Bureau in compiling this running memorandum. Accordingly, it is recommended that the running memorandum on Communist infiltration of the Motion Picture Industry be discontinued at this time. The Bureau file on this matter, however, will remain open, and in the event information of interest to the Director is developed he will be advised by individual memorandum. If in the future Communist Party activities in this field so warrant the running memorandum will be reinstituted.

RECOMMENDATION:

That the running memorandum on this matter be discontinued at this time.

Enclosure

RECORDED-53 100-138754-1103

HC:bas:dlj
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1 - Mr. Nichols
1 - Mr. Boardman
1 - Mr. Belmont
1 - Mr. Cromer
1 - yellow

JAN 17 1956

"ENCLOSURE ON BULKY RAMP"

EX-125

Volume II from Director's office should be included in enclosure

100

Corrected page to memo Belmont to Boardman dated December 1955, re "Communist Infiltration Into The Motion Picture Industry, Internal Security - C, Bufile 100-138754." HC:bas

MR. L. V. BOARDMAN

January 3, 1956

MR. A. H. BELMONT

COMMUNIST INFILTRATION INTO
THE MOTION PICTURE INDUSTRY
INTERNAL SECURITY - C
Bufile 100-138754

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Enclosure

HC:bas:dlj
(6)
1 - Mr. Nichols
1 - Mr. Boardman
1 - Mr. Belmont
1 - Mr. Cramer
1 - Mr. Mellow

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January 3, 1956

RUNNING MEMORANDUM ON COMMUNIST INFILTRATION INTO THE MOTION PICTURE INDUSTRY

(Up to Date as of December 31, 1955)

100-138754-1103

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I. HISTORY AND DEVELOPMENT OF THE COMMUNIST PARTY IN HOLLYWOOD

Communist Declarations of Interest in Motion Picture Industry

Willi Muenzenberg, for many years a Communist Party functionary in Germany, in an article entitled "Capture the Film F" with the subtitle "Hints on the Use of, but of the Use of, Proletarian Film Propaganda" which appeared in the Daily Worker on July 23, 1925, stated as follows:

> "We must develop the tremendous cultural possibilities of the motion picture in a revolutionary sense....One of the most pressing tasks confronting Communist parties on the field of agitation and propaganda is the conquest of this supremely important propaganda weapon until now the monopoly of the ruling class, we must wrest it from them and turn it against them."

In stressing the importance of the motion picture, Muenzenberg calls attention to the fact that "the total attendance in the movie theaters of England, France and the United States is perhaps even today (1925) greater than the total number of newspaper readers in those countries." Muenzenberg also states in this article "not the destruction of tools and technical equipment, but their conquest and their turning to the use of the labor movement, for the idea-world of Communism".

In a second article by Muenzenberg found in the Daily Worker of Saturday, August 15, 1925, entitled "The Picture and the Film in the Revolutionary Movement", he quotes internationally famous Communists concerning the importance of motion pictures to the world Communist movement. He quotes Vladimir Ilitch Lenin in a conversation with Comrade A. V. Lunacharski, the former Soviet Commissar for Public Education, as stating:

> "You must powerfully develop film production, taking especially the proletarian kino (motion picture theatres) to the city masses and in still a much greater extent to the village. You must always consider that of all the arts, the motion picture is for us the most important."

Muenzenberg also quotes the Chairman of the Executive Committee of the Communist International, Gregory E. Zinoviev, concerning the motion picture as follows:

> "The motion picture in the possession of the bourgeoisie is the strongest means for the betrayal and befuddling of the masses. In our hands it can and must become a mighty weapon of Communist propaganda for the enlightening of the widest working masses."

He quotes Clara Zetkin who has been referred to as the oldest revolutionary woman and an intimate friend of Lenin as stating concerning the significance of the film in the Communist propaganda:

> "On no account can the Communist movement ignore the propaganda power of the motion picture."

WILLIAM C. SULLIVAN:JC

In addition to these quotations cited by Muensenberg, he also wrote in his article as follows:

"....In the factories or after working hours we could show the workers by means of trick film the constant lowering of their living conditions, of the actual lowering of their wages in comparison to the rising prices, and thus demonstrate the actual working out of bourgeoisie control of politics and industry.

"There are hundreds of motives and objectives that can be utilized in film propaganda. We are not oblivious to the colossal censorship difficulties, technical and organizational obstacles, that stand in the way of all these suggested plans. Much groundwork would already be won if we could put every Communist Party and organization into a position to show a monthly film chronicle of the most important happenings in Soviet Russia, and thus to bring the development of this strongest prop of the international proletarian and revolutionary movement into the clear vision of the masses."

Muensenberg concludes this article with the following statement:

"There must no longer be any country in which the Communist Party and its groups do not make extensive propagandist use of the motion picture film." (Daily Worker, Thursday 7/23/25; Daily Worker, Special Magazine Supplement, Sat., 8/15/25; Soviet Communism-A New Civilization by Sidney & Beatrice Webb)

With regard to the aforegoing quotations, it should be pointed out that they were taken from the Daily Worker, which is the Communist daily paper for the eastern part of the United States published in New York City. [redacted]

Communist Tactics, Strategy and Methods of Operation

The deceptive tactics employed by the Communist Party have been indicated by their use of trickery and subterfuge to gain an objective. The following quotation of V. I. Lenin, regarded as the "great god" of the American Communists whose writings are their bible, are being set out as indicative of the above.

"The strictest loyalty to the ideals of Communism must be combined with the ability to make all necessary practical compromises, to manoeuver, to make agreements, zig-zags, retreats, etc., so as to accelerate the coming to power..." ("Left-Wing Communism, Infantile Disorder", by V. I. Lenin--International Publishers, Co., Inc.,1940, pp.75-76)

Present Tactical Line

Confidential Informant [redacted] of the Los Angeles Office, who is a former member of the Communist Party in the Los Angeles area and has been closely affiliated with the motion picture industry for a considerable period of time, has stated that there has been a noticeable change in the general tactical lines and methods of operation in the Communist Party in the film industry. He stated that this is apparently due to the wave of exposals of individual Communists and Communist

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Party line followers in government and other circles as a part of the broad campaign of the attack now being waged on Communism. He related that there has resulted a change in its method of operation and tactics to meet these conditions. He stated that some of the former outspoken leaders of the Communists as well as Communistic sympathizers have drawn back to less important positions and have less to say openly on Communist affairs, while those who have not been so active or so well-known have been forced to the front to carry on the program not as Communists but camouflaged as "liberals" and "progressives."

Informant [redacted] has related that these Communists are even boring within the anti-Communist movement with the objective in view of taking over the movement and directing it to less harmful channels, the result being that Communists are attacking themselves but not sufficiently vigorously enough to basically harm themselves or their movement. He related that these are all a part of the tactics which were laid down at the Leninist School of "strategy and tactics." It should be pointed out that this informant, [redacted] being a former member of the Communist Party, has considerable knowledge of the Communist strategy and tactics. [redacted]

[redacted] stated it is becoming more and more apparent that the Communists are using prominent sympathizers in the motion picture industry to further their policies. He stated that by using these persons of high standing and influence the Communist Party hopes to cover up these individuals' real Communist connections.

Confidential Informant [redacted] also related that a large percentage of this pro-Communist element was brought into Hollywood during the period from 1935 to 1944. Many of these individuals were European refugees who came to this country following the rise of Nazism in Europe and were employed in reliable positions in the field of writing and directing. The majority of these people, although not openly admitted members of the Communist Party, have shown a sympathy to the Communist cause or have moved in Communist circles in the motion picture industry.

Confidential Informant [redacted] provided information indicating that the Communists have recently [redacted] to some extent in the trade union field because of the failure of the strike of the Conference of Studio Unions. He indicated, however, that the Communists have more than made up for their failure by having many of their sympathizers placed in high executive positions such as directors and writers. He related that this latter type of penetration is more insidious because of the reputations and influence gained by those elevated in this manner. An outstanding example was the appointment of Dore Schary to be Director of all production at RKO Studios. Mr. Schary has followed the Communist Party line for many years, has engaged in the activities of and supported a number of Communist influenced organizations. Informant [redacted] related that his important position affords him complete protection against any charge by an outsider that he has been involved in Communist activity. This pattern appears to be followed closely, according to [redacted] and extends throughout the industry, tending to make it somewhat exempt from any criticism of a definite or specific nature.

Early Communist Party History and Organization in Hollywood

Confidential Informant [redacted] of the Los Angeles Office related that the League of American Writers, at a convention held in New York City in April

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of 1935, decided to form a Pacific Coast Branch of the League of American Writers and related that at that time [redacted] was the National Secretary of the League of American Writers. [redacted]

The United Progressive News of September 28, 1936, reflects that some 25 writers attended the first local (Los Angeles and Hollywood) meeting of the League of American Writers on Sunday night and that included in this group was V. J. Jerome (true name Isaac Romaine). By the way of identification, it should be pointed out that V. J. Jerome is one of the leading theoreticians of the Communist Party now holding the position of Associate Editor of the monthly theoretical organ of the Communist Party, "Political Affairs". [redacted]

[redacted] has related that in 1935, V. J. Jerome, identified above, came to Hollywood from New York in an effort to organize Communist Party units in Hollywood among the writers, producers and actors. [redacted]

Informant [redacted] of the Los Angeles Office related that in the Spring of 1935 [redacted] a member of the Communist Party, direct orders came down from the top structure of the Communist Party, U.S.A. to all units in the Los Angeles Area instructing them to intensify and concentrate their activities in Hollywood and the motion picture industry. The directive emphasized the fact that Communists must try to capture the labor unions and pointed out if this were done, the unions could be of tremendous service in influencing the type of picture produced. The directive also contained a specific call to the Communists requesting them to concentrate on the so-called intellectual groups in Hollywood which are composed of directors, writers, artists, actors and actresses and the highly paid technicians. [redacted]

According to [redacted] in the Communist plans of infiltration of the motion picture industry were various schemes to capture labor unions, influence management, make friends among the company executives and to penetrate the so-called intellectual groups. He stated by mobilizing the Communist Party back of a particular picture which was to the liking of the Communists, management was put on notice that it could expect tremendous support from the Communist Party in an effort to make the picture a success. [redacted]

Structural Development of the Communist Party in Hollywood

Following the work of V. J. Jerome and the appointment of Herbert Biberman and John Howard Lawson to executive positions in the Communist Party, Hollywood Section, the Communist Party was reorganized in about 1942. According to Informant [redacted] who has been identified as [redacted] this reorganization was effected through the establishment of the Northwest Section of the Communist Party in Los Angeles. It wasn't until this time, according to [redacted] that the Los Angeles County Communist Party had jurisdiction over important Communists in Hollywood. According to [redacted] this new section was to encompass all Communist Party members in Hollywood including the Communists in the motion picture and radio industries.

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Through a most highly reliable but very delicate source, it was ascertained that the Northwest Section was under the leadership of the following individuals known as the Section Executive Committee:

John Howard Lawson	Elizabeth Lesch, also known as Elizabeth Benson and Elizabeth Glenn
Waldo Salt	Misha Altman
Margaret Bennett Wills	M. W. (Bill) Pomerance
Louis Harris	[redacted]

It was ascertained that John Stapp was made the Organizer. [redacted]

John Howard Lawson, Elizabeth Lesch Glenn, and John Stapp, in carrying on the work of the Northwest Section and, its successor, the Hollywood Section of the Los Angeles County Communist Party, maintained contact with the Headquarters of the Los Angeles County Communist Party.

On June 13, 1947, Henry Winston, National Organizational Secretary of the Communist Party, USA, was in Los Angeles, California, and on that occasion he discussed the Hollywood Section of the Party stating that Hollywood was important to the entire country and that one person must be responsible for the Hollywood Section to the National Office. He indicated this person should be John Stapp, the Hollywood Section Organizer.

Informant [redacted] estimated the membership of the Hollywood Section in 1947 at approximately 900 persons. Of this number, the Party records indicated approximately 600 were employed in the motion picture and radio industries. Of the 600, approximately 300 were actually employed in the motion picture industry. [redacted]

Communist Party Membership in Hollywood

The Communist Party in the Hollywood Motion Picture area has developed an organized body, particularly among the unions and cultural organizations. There were in 1947, 520 individuals in Hollywood who were or had been identified as Communists. These individuals were either connected with the Hollywood motion picture industry or the Hollywood radio industry. [redacted]

Communist Situation In Hollywood 1948-1949

Confidential Informant [redacted] in January and February, 1948 reported that the general situation in the motion picture industry, resulting from years of infiltration by Communists, was at that time in a most critical state. He attributed this situation to the investigation of Communism in Hollywood by the House Committee on Un-American Activities in October, 1947, and notoriety which that investigation had given to Communist influence on motion pictures.

This informant attributed this condition partially to a boycott of theaters, particularly in the Middle West and smaller communities, because of the Communist taint of pictures and the employment of known Communists and sympathizers in the making of pictures.

Another reason, according to this informant, why the motion picture industry was in a critical state was due to the fact that producers could not decide on what type of pictures to make, fearing that some pictures might add to the reputation of Hollywood as a center of Communist activities.

Informant [redacted] also stated that Communist infiltration of the motion picture industry had begun in 1935 and was not unknown to the heads of the industry and, in fact, some of the top studio officials had actually given aid to the Communist penetration. This informant stated that in order for the producers to protect the industry and their own financial condition, they had found themselves lined up with the Communist Party in a united front to oppose any investigation of Communist infiltration into the motion picture industry, and that the producers now find themselves working hand in hand with Communists, Communist fronts, and all elements sympathetic to that cause.

According to this informant, following the Washington hearings in October, 1947 the producers had issued a statement that they would not employ known Communists in the motion picture industry and would voluntarily clean house of all such elements. As a result, certain writers and directors were discharged, but the movement proceeded no further. [redacted] reported that all the efforts of the producers were, at the time of his report, directed toward covering up the Communist situation in Hollywood and using all possible pressures to discredit and, if possible, abolish the House Committee on Un-American Activities. [redacted]

Informant [redacted] further reported in February, 1948 that the Jewish question was becoming very apparent in Hollywood. He also stated that Jewish publications themselves were raising the issue that the House Committee and all other government agencies or state investigative agencies concerned with the investigation of Communism were actually attempting to attack the Jews rather than the Communists.

The informant stated that the majority of producers in Hollywood are Jews and that about seventeen of the nineteen "unfriendly witnesses" subpoenaed before the House Committee in October, 1947 were also Jews, that the racial issue is becoming more and more apparent, and that the producers and those in high positions are becoming so sensitive on the subject that they are actually becoming morbid about it. This attitude, according to the informant, plays right into the hands of the Communists who exploit the work of the Investigative Committee as a sign of rising Fascism in America.

On July 17 and 18, 1948, the 13th District of the Communist Party held a convention in Los Angeles and John Stapp addressed the convention on the subject of the Party's work in the cultural field. He described the entertainment industry as a fringe industry under capitalism, but of value in exposing the contradictions

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in which capitalism is being plunged. In connection with the motion picture industry, he cited its inefficient methods, the competition for foreign markets, the high overhead for salaries for Vice Presidents, and the utilization of speed-ups and loyalty oaths as terrorist methods. [redacted]

Indications were received during the Fall of 1948 indicating that financial contributions to the Communist Party were not as freely available in Hollywood as had been the case in the past. It was indicated that many of the individuals in Hollywood were in financial straits, such as the "Hollywood Ten", and that other Party members in high salary brackets were inclined to "cover up" and to contribute only to Party functionaries and to controlled organizations. [redacted]

During the early part of 1949 it was learned that the Cultural Section of the Communist Party in Los Angeles claimed a total membership of 407, which indicated that some 400 Party members were employed in the motion picture, radio, and allied industries in the Hollywood area, including individuals who were members of various professions, such as lawyers, doctors, scientists and authors who, for one reason or another, felt they could not afford to risk exposure of their Party membership. At this time it was learned that of the 407 total, 387 members had actually been registered for the current year as of March, 1949. This indicated that approximately 95% of the cultural membership were on record as Party members for 1949, and that their dues were paid up to date. This was a better record than the county membership as a whole, of which approximately 86% had been registered for the year 1949.

The memberships of the clubs in the Cultural Section are broken down with a membership limit of approximately 20, and for the purposes of additional security, each club itself is again broken down into groups of six or seven members. Of the clubs in the Hollywood area, the following are known to exist: Jacob Leisler (for writers), Aragon (for members in the radio industry), Fiske, Frenau, Barbusse, McGuire, and Haldane. With reference to the Haldane Club, at least half of its membership is reported to consist of comrades with ten or more years of membership in the Party, while the balance of the Club is composed of individuals considered prominent by members of the Communist Party. [redacted]

With reference to the history of the Communist Party in Hollywood, the column of Bob Considine appearing in the "Washington Times-Herald" of March 4, 1949, stated that late in the 1930's the Communist Party began to move some of its more talented individuals into Hollywood, but that the organizers "found a fertile field of endeavor among some of the tinseled souls who had developed a guilt complex over their earnings or a lust for power growing out of an intellectual contempt for the pioneers who bossed them." Considine commented that it was a move which should be expected inasmuch as products of Hollywood were being witnessed by 75,000,000 Americans each week, and that Lenin had devoted much thought and some wordage to the need of seizing the medium. [redacted]

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I. HISTORY AND DEVELOPMENT OF THE COMMUNIST PARTY IN HOLLYWOOD
(July 16, 1945, to April 15, 1950)

Los Angeles Informant [redacted] on October 3, 1949, reported that the so-called Cultural Section of the Los Angeles County Communist Party had registered 63.6 of its current membership which was about the average percentage figure for the entire county membership at that time. Informant reported, however, that registration figures indicated forty-eight "drops" for the Cultural Section which was far above the average for the other divisions and sections.

On January 3, 1950, the informant reported that as of October 1, 1949, the Cultural Section had registered 396 of its members which comprised approximately 9% of the total membership in Los Angeles County.

Los Angeles Informant [redacted] reported that the Cultural membership was still exercising strict security measures, that no telephonic contacts were made unless absolutely necessary, with clubs being broken down into small groups. The practice was also being followed of dispersing automobiles at meeting locations and those attending meetings did not leave meetings in a body. Also, according to the informant, great security measures were being exercised in recruiting in order that the individual doing the recruiting would not have to expose his Party membership to the person approached until a definite decision had been reached that the individual was to be offered Party membership. [redacted]

Los Angeles Informant [redacted] on January 21 reported that the registration for 1950 had been practically completed and that as of January 1, 1950, the Cultural Division had actually registered a total of 332 of its membership which was approximately 90% of its previous registration. The figures furnished by this informant showed the current breakdown of the Cultural Section as follows:

Male - 172
Female- 160
Employed - 162
Unemployed - 86
In business or self employed - 14
Housewives - 64.

The informant also furnished figures concerning the length of time of Party members as follows:

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Over 10 years - 116
5 to 10 years - 126
2 to 5 years - 61
1 to 2 years - 2.

The union affiliations of the Party members as furnished by the informant were as follows:

CIO - 5
AFL - 80
Independent - 91.

The occupational breakdown of the Cultural Section membership, according to this informant, is as follows:

writers (including books, etc) - 116
artists, actors, etc - 101
engineers, draftsmen, technicians - 2
musicians - 6
newspaper writer - 1
office workers - 7
salesmen - 4
social service - 1
students - 4
others - 3.

Los Angeles Informant [redacted] reported that John Stapp is the only full-time functionary assigned to the Cultural Section.

With regard to the above figures regarding length of time in the Party, it is noted that only two members of the Cultural Division have been in the Party less than one year indicating a lack of new recruits possibly because of extreme security measures on the part of the members of the Cultural Division. It is also noted that the Cultural Division does not include doctors or lawyers while in the past (1947) both doctors and lawyers were attached to the Cultural Division, according to Los Angeles Informant [redacted] indicating that the Cultural Group in Hollywood is limited almost exclusively to the motion picture and allied industries.

[redacted]

I. HISTORY AND DEVELOPMENT OF THE COMMUNIST PARTY IN HOLLYWOOD
(April 16, 1950, to June 29, 1950)

In the April 10, 1950, edition of the "New York Mirror", on page 25, in a column by Lee Mortimer there appeared an article concerning "Red Pinkos, Frontera in the Entertainment Field." In this article Mortimer stated that in recent years many big names in show business have endorsed Communist fronts or appeared on platforms with acknowledged Stalinists but that after "pinkos went out of fashion" the stars reversed their positions. He indicated that some of such individuals were still Party members, but underground, while others had been "taken in" in their support of such organizations.

He then set forth what he described as his "selected list" of entertainers who had supported Communist fronts or had appeared with known Communists. Included among the individuals he named were the following:

Larry Adler	Kim Hunter
Humphrey Bogart	Rex Ingram
Charles Boyer	Danny Kaye
Abe Burrows	Gene Kelly
James Cagney	Myrna Loy
Charles Chaplin	Mr. and Mrs. Fredric March
Joseph Cotten	Margo
Olivia De Haviland	Burgess Meredith
Kirk Douglas	Karen Morley
Melvin Douglas	Paul Muni
Henry Fonda	Larry Parks
Ava Gardner	Gregory Peck
John Garfield	Vincent Price
Paulette Goddard	Ann Revere
Rita Hayworth	Artie Shaw
Katharine Hepburn	Orson Welles
Lena Horne	Cornel Wilde
Marsha Hunt	Anna May Wong. [redacted]

The column "On Stage" by Joseph T. Shipley which appeared in the May 6, 1950, edition of the "New Leader" made reference to Communist infiltration into the theater during the last twenty-six years. In this column he indicated that the more radical aspects of life had found reflection in the theater and that during 1935-1939 in the Federal Theater jobs had gone mainly to those "who knew the Red angles." He cited the production "There Shall Be No Night" which had been for the purpose of raising funds for the "Soviet-trampled Finns." He also indicated that specially

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formed companies presented left wing plays and in this connection named the Theater Union (1932-1937) with Michael Gold and John Howard Lawson; The Group Theater (1932-1941) and similar bodies in Philadelphia, Chicago, Los Angeles and San Francisco. Shipley stated that some of these plays were so definitely Communistic that at the end of the play both the players and the audience would sing the Internationale.

He continued the column by stating that more recently plays by writers with such tendencies have stopped heralding the Soviet system and instead concentrate on one or another of the imperfections in our own country. He then stated, "It is no coincidence that playwrights whose works have most scorchingly flayed the American way, most vividly pictured evils in our system and scoundrels in our midst are prominent on the list of Red 'front' organizations and Communist rallying groups." [redacted]

An anonymous communication was received by Mr. Victor Riesel which he furnished to the Bureau. This communication postmarked in Los Angeles April 25, 1950, asked several questions in connection with Communist infiltration into the motion picture industry. Among such questions were the following:

"Is it true that the Commies have taken over the anti-Commie movement in Hollywood?"

"Is it true that a certain star is or was a secret member of the State Committee of CP?"

"Is a certain ex-govt official who put the Hollywood 'fix' on the House Committee getting very nervous?"

"Is it true that a top Hollywood exec don't sleep well because of a ten grand donation to the Party?"

The communication then concluded by stating that the writer did not know the answers to the questions and that there were many other questions.

Copies of this material have been furnished to New York and Los Angeles with instructions to attempt to identify the writer of the communication. A laboratory examination of the original documents was made with negative results upon comparison with the anonymous letter file and handwriting specimens of Communist key figures. [redacted] Memo Belmont to Ladd [redacted] and Memo [redacted] to Harbo dated [redacted]

Early in 1948 Sidney Bernstein, who is generally known as Sid Bernson, appeared in the Los Angeles area and during his stay was closely associated with cultural activities of the Communist Party in Hollywood although investigation did not determine what his status was with relation to Hollywood Communists or the Cultural Group.

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On March 28, 1950, [redacted] voluntarily appeared at the Los Angeles Office and furnished information concerning his Communist Party affiliations and activities since he joined the Communist Party in 1937. Although willing to discuss his own activities, [redacted] was hesitant to identify any of his fellow CP members in the motion picture industry. However, he did furnish information concerning the activities of Sidney Bernstein as follows.

In about 1947 some differences of opinion arose among the Communist writers in Hollywood which developed into two factions, one group of whom was referred to as "The Young Turks" which group felt that the function of the Communist writer was to make his contribution to the Party through his writings without being involved or burdened with actual CP organizational work. The other group [redacted] referred to as "the Old Guard" which felt that a Party member's function, even among writers, was first - organizational work for the Party and secondly - writing.

As a result of this divergence of opinion the group known as "The Young Turks" won out with the result that it was suggested by several in this group that someone be brought out from the East to handle organizational work among the writers and serve as an assistant or liaison man with the CP's full time functionary among the cultural groups. (This functionary was John Stapp, Section Organizer of the Hollywood Cultural Section).

[redacted] refused to identify the writers who made this suggestion but did admit that Bernstein was the man who had been sent out from New York to Hollywood and that Bernstein had been previously known to the writers who suggested that he be sent. [redacted] stated that for approximately eighteen months Bernstein remained in Hollywood and worked closely with Stapp, the Section Organizer, and that Bernstein was supposed to be the representative for the writers while Stapp represented the Communist Party Cultural Section.

[redacted] expressed the opinion that Bernstein had failed in his mission and that "they had to get rid of him" with the result that Bernstein returned to New York in the fall of 1949.

Confidential informants have previously advised that screen writers Waldo Salt and Abe Polonsky appeared to be the two writers who received Bernstein and with whom he was most familiar. Informants have also advised that Alvah Bessie had written Bernstein suggesting that he come to Hollywood.

I. HISTORY AND DEVELOPMENT OF THE COMMUNIST PARTY IN HOLLYWOOD
(June 24, 1950, to December 31, 1950)

Los Angeles Informant [redacted] who was a member of the Communist Party in Hollywood, particularly in the cultural groups, for more than ten years, furnished information concerning the early history and origin of the Communist movement among the intellectual elements in Hollywood. This informant stated that in his best recollection the Communist movement actually began to get underway in Hollywood in about 1936, although there had been a Communist Party organizational unit prior thereto covering Hollywood. This early organizational unit was comprised chiefly of so-called "street units," the make-up of which did not include cultural or intellectual people who could not afford to be exposed as taking part in Communist demonstrations.

The informant was of the opinion, however, that even prior to 1936 there were comparatively few cultural members in Hollywood who maintained liaison with Los Angeles County Party headquarters. Among the individuals this informant recalls who were active in this early unit were Herbert Biberman and Nora Helgren.

The informant advised that in about 1935 or 1936, V. J. Jerome, a member of the Communist Party Central Committee in New York, travelled to Hollywood for the purpose of investigating a Party functionary who had been careless in handling Party funds and also for the purpose of organizing a definite plan to recruit Party members among the cultural and intellectual people in Hollywood. The informant stated that the really important people in the Communist movement in the cultural and intellectual groups have always been the writers who have been consistently considered as the cultural leaders in the Communist movement in Hollywood.

This source reported that as originally set up, it had been decided that the Hollywood cultural organization of the Party would by-pass the Los Angeles County Communist Party office and would deal directly with Party headquarters in New York. Although he could not recall the exact manner in which this relationship between Hollywood and New York was carried out, he believed such an arrangement existed for several years until about 1941 or 1942. He believed the sole purpose of this arrangement was to give as much protection as possible to the luminaries and other people in Hollywood who could not afford to be exposed as being affiliated with the Communist Party.

The informant advised that sometime during 1938 after the return of Jerome to New York, the cultural organization in Hollywood was fairly-well established, although on a comparatively small scale. He recalled that either during Jerome's stay in Hollywood or shortly after he returned to New York, John Howard Lawson came to Hollywood and from then on was the top man among the Hollywood cultural element in the Party. The informant stated that there is no question but that Lawson has consistently through the years been the Communist Party leader in Hollywood so far as the motion picture industry and other cultural groups are concerned.

This informant identified the following individuals as comprising the early cultural group in Hollywood:

Louis (Lou) Harris - Writer
John Howard Lawson - Writer
Ring Lardner, Jr. - Writer
Harold Buchman - Writer
Richard (Dick) Collins - Writer
Maurice Rapf - Writer
Michael (Mickey) Uris - Writer
Herbert Biberman - Writer
Dorothy Tree - Actress
Samuel Ornitz - Writer
Martin Berkley - Writer
Morton (Mort) Grant - Writer
Madeline Ruthven - Writer

In approximately 1942, the Hollywood cultural set-up was reorganized, according to the informant, and at that time was placed under the jurisdiction of the Los Angeles County Communist Party office. Under this setup, a special section was formed designated the Northwest Section which included all cultural groups, principally those connected with the motion picture industry. This informant recalled that the section was split into various branches with one branch for writers, another for actors, another for artists, another for office workers, et cetera. The informant advised that this organizational structure remained intact but that during 1944 when the Communist Party theoretically went out of existence and reformed as the Communist Political Association, it brought organizational changes to Hollywood which established the branches more along community lines rather than occupational lines. This organizational structure lasted only a short time, however, and by 1945 it was again overhauled and the cultural members again kept separate and apart from the rank and file members.

In approximately 1947-1948 when this informant was last actively associated with the Communist Party in Hollywood,

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the following individuals, according to the informant, were those whom he considered to be the cultural leaders in the Hollywood area regardless of whether or not they may have held actual functionary positions:

John Howard Lawson	Ring Lardner, Jr.
Paul Jarrico	Waldo Salt
Albert Maltz	Abe Polonsky
Mitchell Lindeman	Lester Cole
Goldie (Mrs. J. Edward) Bromberg	Herbert Biberman
Mike Wilson	John Weber

[redacted]

In October 1950, [redacted] former Communist Party functionary, furnished an Agent of the Los Angeles Office a list of individuals who had been identified by John L. Leech as people prominent in the motion picture industry who had been affiliated with the Communist Party. Leech was the Organizer of the Los Angeles County Communist Party for about a year during 1935-1936. With regard to the reliability of Leech, it has not been completely established and because in some instances the Communist Party affiliations of the individuals he has listed have not been substantiated by other sources, complete reliance cannot be made upon his information. The individuals listed by Leech, according to [redacted] whom Leech personally knew in the Communist Party and with whom he had attended closed Party meetings at one time or another are as follows. The individuals whose names are preceded by an asterisk have been identified as Communist Party members in the past by other reliable Los Angeles informants:

Humphrey Bogart	Fritz Lang
Franchot Tone	Clifford Odets
*Lionel Stander, (CP name J. Rand)	June Mair
*Lester Cole	*Robert Tasker
*Frank Tuttle	*John Bright
*Tuzga Tuttle	Frank Davis
*J. Edward Bromberg	Florence Eldridge
Frederick March	*Albert Maltz
*Sam Ornitz	*Sadie Ornitz
*Dalton Trumbo	*John Howard Lawson
*Budd Schulberg	Tess Schlesinger
*Herbert Biberman	Herbert Kline
*Donald Ogden Stewart	*Alvah Bessie
Philip Dunne	

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Also, according to [redacted] Leach listed a small group of prominent Hollywood individuals whom Leach identified as members-at-large in the Communist Party directly responsible to the Central Committee but never present at Communist Party meetings attended by Leach. In this category, Leach listed Edward G. Robinson, James Cagney and Charles Chaplin. [redacted]

During June of 1950, Los Angeles Informant [redacted] reported that John Stapp had been removed as the Communist Party Organizer for Hollywood and had been relieved of all leadership duties and assignments pending a full investigation concerning Stapp's activities. The informant advised that the Communist Party leadership had placed a charge of duplicity against Stapp charging that he misrepresented the National Cultural Commission's report to the Cultural Division and that he had also misrepresented the political staunchness of the Hollywood 10 to the Committee office. The informant subsequently advised that Stapp had been replaced as Organizer of the Cultural Division by Milton Perman, an active Communist in Los Angeles and elsewhere over a period of years. [redacted]

[redacted] of Beverly Hills, California, a former Communist Party member in a cultural group who still has a number of contacts among the Party membership in Hollywood, advised during June 1950 that he believes that a number of the so-called cultural comrades are "on the fence" as to whether to go along with the Communist Party or to drop out of its activities. The informant advised that to his knowledge several former active Party members connected with the motion picture industry have already either become completely inactive or dropped away from the Party entirely. He believed this change of attitude was due to the fact that these individuals have awakened to the fact that the Communist Party does not deviate from the foreign policy line of the USSR and that with the deterioration of international relations between the U. S. and the U.S.S.R. these members felt that the time had come for a decision regarding their remaining in the Party.

This source reported that the cultural groups in Hollywood are particularly security conscious and for all purposes are underground at this time; that the chief activity will be the creation of propaganda on specific issues which will utilize to the utmost "big names" connected with the industry as far as possible. The informant stated that the biggest issue at that time was the "Peace Line" arising out of the situation in Korea while the local issue of most importance to the Communist Party was that concerning the "Hollywood 10" and the campaign to obtain freedom for these individuals. [redacted]

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I. HISTORY AND DEVELOPMENT OF THE COMMUNIST PARTY IN HOLLYWOOD
(January 1, 1951, to June 15, 1951)

In November, 1950, [redacted] who was a member of the Communist Party in Los Angeles from 1929 until the latter part of 1936, furnished information concerning the history of the Party in Hollywood. During his membership in the Party, [redacted] for approximately one year, was Party organizer for Los Angeles.

During the early part of [redacted] was made organizational secretary of the Party in Los Angeles and concentrated his activities in Hollywood because of the need for finances. Through Sam and Sadie Ornitz, [redacted] and Louise Todd, organizer of the Los Angeles Section at that time, were introduced to several individuals in Hollywood. At this time, Seymour Robbins, better known under his Party name of Stanley Lawrence, was transferred to Los Angeles from New York where he had been connected with the Cultural Commission of the Party.

Todd and [redacted] decided to transfer Lawrence to the motion picture industry in an effort to build the Party in that industry. [redacted] advised that one of the first persons to be active in the Party in Hollywood was Frank Tuttle, a director, and another individual named Frank Davis. By the summer of 1935, the Party group in Hollywood comprised approximately twenty individuals and it was felt that it was dangerous to have them all meeting in a single group. It was, therefore, decided to break the Hollywood contingent into small groups of five or six individuals which would be called Study Groups instead of Party units.

During the year 1935, [redacted] on the basis of communications from the central office, became aware that John Howard Lawson and Herbert Biberman had been members of the Party prior to this time as had Sam and Sadie Ornitz. [redacted] recalls that he personally handled the transfer of membership from New York to Hollywood of J. Rand, which was the Party name for Lionel Stander.

[redacted] advised that thereafter the Party developed very quickly in Hollywood and among the members were Lester Cole, Robert Tasker, John Bright, Budd Schulberg and Jean Muir.

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In approximately August of 1936, V. J. Jerome came to Los Angeles from New York under orders of the Central Committee and took over the Hollywood apparatus after which [redacted] had little contact with the Hollywood contingent.

[redacted] stated that as first set up, the Hollywood section was not entirely independent of the county office as it later became but, nevertheless, the county never tried to exercise the same discipline over Hollywood members as it did the rank and file. He further stated that the Hollywood section was almost completely secret from the rank and file of the Party and Party headquarters followed the policy of keeping it separated to such an extent that few, if any of the rank and file members knew of the existence of a Hollywood cultural section.

Based on his recollection, [redacted] furnished the following information concerning the individuals hereafter listed.

Charlee Katz - [redacted] visited Katz' home almost every week discussing Party matters.

James Cagney - During 1933 or 1934, Cagney was exposed as a contributor of finances to the strike committee during a cotton strike in the San Joaquin Valley, California, as a result of a raid on one of the Party's strike offices. As a result of the exposure of Cagney and the possibility of loss of finances from him, the local Party office was advised that Cagney would be handled directly by the Central Committee.

Frank Davis - Davis and his wife, now deceased, were two of the early members of the Party in Hollywood.

Humphrey Bogart - [redacted] advised that, to the best of his recollection, Bogart came into the Study Group in Hollywood in the fall of 1935, but he never attended regularly and was somewhat

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of a rebel, although he regularly contributed money. [redacted] recalls Bogart was a Party member but was never considered good Party material and the Party's only interest in him was that he did make a substantial monthly contribution.

Franchot Tone - [redacted] recalls that Tone was a big contributer in 1936, to a meeting for Earl Browder held at the home of Frank Tuttle. [redacted] advises that Tone was a Party member, held a Party book and made a monthly contribution.

Lester Cole - [redacted] advised he was intimately acquainted with Cole, talked to him on numerous occasions concerning Party campaigns and knows that Cole contributed to the Party.

Frank and Tanya Tuttle - [redacted] advised that he knew Tuttle and his wife rather well, particularly all through the year 1936, and worked with Tanya quite closely.

J. Edward Bromberg - According to [redacted] Bromberg was a member of the Hollywood Study Group in the middle 1930's and at that time was married to a sister of Emma Cutler, who was on the section committee of the Party in Los Angeles. [redacted] estimated that during 1935-1936, Bromberg contributed a minimum of two thousand dollars to the Party.

Dalton Trumbo [redacted] had no personal contact with Trumbo but knows he was on the Party's sustainer list and that he attended Study Groups in 1936, which would have made him a Party member.

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Budd Schulberg - [redacted] recalls him as a member of the Young Communist League and as a member of the Study Group in Hollywood.

Herbert Biberman - [redacted] advised that Biberman was a Party member as early as 1934, and recalls that he was a member of the Professional Unit in the Hollywood subsection of the Party.

Donald Ogden Stewart - [redacted] never recalled handling Party records on Stewart but, according to hearsay, Stewart periodically attended the Study Groups and contributed funds.

Fritz Lang - [redacted] advised that Lang attended Study Groups in Hollywood infrequently but contributed regularly to the Party.

Clifford Odets - [redacted] recalls Odets was a Party member and considered him as one of the best developed Party people.

Jean Muir - [redacted] stated he met Muir at one of the Study Groups in Hollywood and that her home was used periodically for Party meetings. He also described her as a rather militant individual and a close friend of Lionel Stander.

Robert Tasker
John Bright - [redacted] considered both these individuals as very militant and, on occasion, they had to be warned about carrying their Communist efforts too far, thus risking exposure. He advised that they were also among the Party's best recruiters.

According to [redacted] the Party's efforts among the cultural element prior to 1933 were limited to such groups as the John Reed Club and the Pen and Hammer Club which were mass organizations operated strictly by the Party. By 1936, Party membership in Hollywood had reached 42 and the members were divided into eight Study Groups and [redacted]

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recalls the following individuals as members of these Study Groups: John Howard Lawson, Frederic March, Florence Eldridge, Marian Spitzer, and Frank Scully.

According to [redacted] just prior to the transition to the individual Study Groups, the Party was receiving some ten thousand dollars a month from the cultural members in Hollywood. He also recalls that Lawson carried credentials of the Central Committee as a member of the Central Committee's Cultural Commission.

In December, 1950, Los Angeles Informant [redacted] furnished information concerning the membership of the cultural division in Hollywood reflecting a total membership of 283. The membership figure in December, 1949, based on 90 per cent actually registered at that time, according to Los Angeles Informant [redacted] was 332, thus indicating a decline in membership during 1950. The 1950 membership figures were not available in occupational breakdowns, with all cultural members being classified as "professional." As of December, 1950, according to Los Angeles Informant [redacted] there were 499 classified as "professional" in the entire Party organization in Los Angeles, of which 283 (approximately 57 per cent) were concentrated in the Hollywood Cultural Division.

On March 22, 1951, [redacted] also known as [redacted] a film writer, was interviewed by Los Angeles Agents at his request.

[redacted] advised that he joined the Communist Party in 1942, inasmuch as its aims seemed to be patriotic in support of the war effort. He was recruited, as he recalls, by either Richard Collins or Sam Moore. During 1944, he left Hollywood and dropped from the Party and when he returned in the latter part of 1944, again took up his Party activity and remained in the Party until 1948.

During the interview, [redacted] identified the following individuals as Party members:

Leo Bigelman	Fred Rinaldo
Robert Lees	Elizabeth Leech
Waldo Salt	Les Edgley
John Stapp	Madelene Ruthven
Henry Meyers	Harold Buchman
Edward Eliscu	Jay Gorney
Ring Lardner, Jr.	Maurice Rapf
Lou Solomon	Robert Rossen

Allen Barets	Margaret Englander
David Lang	John Howard Lawson
Edward Dmytryk	Wilma Shore
Mae Benoff	Charles Leonard
Virginia Shulberg	J. Edward Bromberg
John Wexley	Paul Jarrico
Maurice Clark	Paul Trivers
Arnold Manoff	Leopold Atlas
Sonora Babb	Herman Boxer
Gordon Kahn	Ann Roth Morgan
Bess Taffel	Lester Cole
Meta Reis	George Sklar
Cyril Enfield	Ben Barzman
Mickey Uris	George Beck
Alvah Bessie	Marguerite Roberts Sanford
Frank Tarloff	Dalton Trumbo
Larry Parks	Howard Da Silva
Charles Daggett	Ann Daggett
Phil Stevenson	Janet Stevenson
Arthur Birnkrant	R. B.Roberts
Katie Roberts	Mel Levy
Joe Losey	Louise Losey
Maurice Carnovsky	Al Leavitt
Helen Sloat Leavitt	Hugo Butler
George Pepper	Ed Robbin
Dan James	Lilith James
Sylvia Richards	Karen Morley
Lloyd Gough	Judy Raymond
Pauline Lauber	Barbara Meyers
John Weber	Lou Harris
Hy Kraft	Bob Shaw
Mortimer Offner	Harry Carlisle
Armand D'Usseau	Susan D'Usseau
Michael Wilson	Julian Zimet
Joseph Mischel	Sol Barzman
Stanley Roberts	Bernard Schoenfeld
Herbert Clyde Lewis	

On May 3, 1951, [redacted] a film writer who was identified as a Communist Party member in 1943, appeared at the Los Angeles Office of the Bureau and was interviewed. [redacted] stated that he became interested in Marxism while attending the University of California at Los Angeles, from which school he graduated in 1941. He joined the Communist Party in 1940, attended three meetings and quit, inasmuch as he could not understand the Party's position with regard to the Hitler-Stalin Pact.

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In 1942 he rejoined the Party under the name of [redacted] attended a few meetings in 1943-1944, and then became inactive until 1946 when he again became active at the urging of Albert Maltz. He finally dropped out of the Communist Party in 1947.

[redacted] identified the following individuals known to him to be Party members:

Howard B. Davis	George Pepper
Joy Pepper	Albert Maltz
Robert Lees	Val Burton
Harry Carlisle	Sam Ornitz
John Howard Lawson	Abe Polonsky
Murray Abowitz	Eleanor Abowitz
Gordon Kahn	Waldo Salt
Bernie Skadron	Elliott Grennard
Benn Barsman	Norma Barsman
[redacted]	

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I. HISTORY AND DEVELOPMENT OF THE COMMUNIST PARTY IN HOLLYWOOD
(June 15, 1951, to April 15, 1952)

On September 8, 1951, [redacted] who was a member of the Communist Party in [redacted], California, from approximately 1937 through 1942, furnished information concerning the organization and development of the CP in Hollywood during its early formative period.

According to [redacted] the CP in Hollywood was under the leadership of V. J. Jerome during 1937 and upon [redacted] arrival in Hollywood in early 1937 the CP was in a state of flux in that its membership was constantly increasing and the individual members were shifted from group to group on almost a monthly basis. [redacted] advised that the groups were composed of from 12 to 14 individual Communists and that before each group meeting a Chairman, Literature Secretary and Financial Secretary were elected for the group itself. He continued that it was the Party's policy to change group chairmen frequently in order to give every member leadership experience and a basic knowledge of parliamentary procedure.

[redacted] recalled that the Hollywood Section was under the leadership of John Howard Lawson and that there was a section committee composed of Herbert Biberman, Lou Harris and Goldie Bromberg under Lawson's leadership.

[redacted] stated that in early 1937 V. J. Jerome was the actual head of the CP in Hollywood although he remained under cover and directed activities of the CP through John Howard Lawson. He recalled that during the latter part of 1937 a wide split developed between Jerome and Lawson and that in approximately the latter part of 1937 Jerome was recalled to New York City by the National CP leader and John Howard Lawson became the "kingpin" among Hollywood Communist leaders. According to [redacted] the split between Lawson and Jerome was over Party tactics and Party leadership. [redacted] stated that Lawson was jealous of Jerome and felt that it was unwise to have Jerome in Hollywood working under cover when he, Lawson, could accomplish

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more for the Party by working openly among the membership. According to [redacted] during the period of his membership in the CP in Hollywood, the Party's main activity was the attempt to infiltrate and control the various guilds and crafts in the motion picture industry.

On July 12, 1951, [redacted] a free-lance screen writer, and [redacted] also a free-lance writer, were interviewed [redacted] and furnished the following pertinent information regarding the period comprising the latter part of 1945 after receipt by the Communist Political Association of the so-called Duclos letter which resulted in the scramble by the CPA in Hollywood to reorganize as the Communist Party, USA.

During the period of the Communist Political Association, 1944-1945, the leadership in Hollywood had continued to be in the hands of John Howard Lawson and Elizabeth Leach Glenn, the latter being the Organizational Secretary of the Hollywood Cultural Section.

During the change brought about by the Duclos letter a serious review was made of the Hollywood leadership during which period Screen Writer Waldo Salt and Charles Glenn, also a writer and husband of Elizabeth Leach Glenn, assumed the Hollywood leadership. They were part of a so-called Interim Committee which was appointed to carry on the functions of the Hollywood Section while the Party leadership there was being reviewed.

Inasmuch as both [redacted] and [redacted] had close connections with this Interim Committee, their recollections are based on firsthand knowledge.

This committee was made up of representatives from each of the cultural branches in the Hollywood Section such as the writers, radio actors and similar branches whose members were made up of individuals employed within the motion picture or allied industries. Elizabeth Glenn's home on Crescent Heights had been a sort of headquarters for the Hollywood Section up to this time and a number of the meetings of the Interim Committee were held at this place.

The Interim Committee was made up of delegates from each of the branches in the section and among those who were on this committee were the following:

Morton Grant writer	Richard Collins writer
Lester Cole writer	John Weber writer
John Howard Lawson writer	Goldie (Mrs. J. Edward) Bromberg
Arthur Birnkrant writer	Sylvia Richards
Waldo Salt writer	Elizabeth Leach Glenn
Arnold Manoff writer	Ann Roth Morgan
Barbara Myers	

Ann Roth Morgan and Barbara Myers served as sort of secretaries for the Interim Committee meetings, maintaining the minutes and so forth.

The Interim Committee also served as a sort of section committee for the Hollywood Party during the change-over period and lasted all summer, meeting four times a week at various places.

Separate from the Interim Committee was established also a so-called Review Committee which was headed by screen writer Dan James. The purpose of the Review Committee was to go over the leadership that had been running the section up to the time of the Duclos letter and find out where it had gone wrong and to recommend whether the old leaders should be retained or new ones substituted for them.

As a result of this review of the leadership Elizabeth Leach Glenn faded from the Hollywood picture, it being believed that the County Headquarters had moved her to some other section. For a time the leadership of John Howard Lawson himself was seriously challenged; however, in the final analysis the County Office backed up Lawson possibly on orders from the National Committee in New York and his leadership was restored and he continued to be the ranking Party member in the Cultural Section in Hollywood.

As a result of the deliberations of the Interim Committee, the Review Committee and the reorganization in Hollywood in general, the Hollywood Section "went proletariat" and was reorganized into three subsections, namely, Cultural, Industrial and Community. For a time thereafter the various cultural branches or clubs in Hollywood were no longer formed on strictly craft lines as had been the practice theretofore, that is, a particular branch or group might be composed of writers, actors, office employees, house wives or radio people.

The County Office of the Los Angeles Communist Party appointed John Stapp as the organizer over the entire Hollywood Section including those three subsections. Stapp himself was not connected with the motion picture industry and was strictly a paid functionary responsible directly to the County Headquarters. In 1948 Stapp himself was disciplined by the CP, removed from Hollywood and subsequently put on probation for a year.

During the course of previous interviews during the earlier part of 1951, [redacted] identified the following individuals as having been members of and active in the CP in Hollywood in the past, within his experience and knowledge although he could not state of his own knowledge just what their Party status may be today.

Bert Bargeman
Leon Becker
Cedric Belfrage
Sid Benson
Leonardo Bercovici
Larry Edmunds Bookshop (Employees)

Allen Boretz	Millard Lampell
Bill Copland	Al Leavitt
Andrels Deinum	Charles and Helen Leonard
Carl Dreher	Allen Lewis
Ann Frank	Peter Lyons
Ann Froelich	Jan McCartin
Lester Fuller	Cameron McKenzie
Arthur Galston	Jane Meade
Walter Garland	Sidney Myers
Don Gordon	Mildred Robinson
Fra Heflin	Jerry Sackheim
Dan and Lilith James	Harold J. Salemson
Pauline Lauber	Mike and May Simmons
Adele Jerome	Elliott Sullivan
Lester Koenig	John Weber
Joan Laird	Betty Wilson

Julian Zimet

[redacted]

Based on information furnished by [redacted] on August 14 and October 8, 1951, the CP membership strength in what the Party now calls the John Reed Division was 271 as of April 1951. It may be noted that the CP concentration within the film industry from the early beginnings in the 1930's has been designated progressively by such terms as "Studio Section," "Northwest Section," "Hollywood Cultural," "Cultural Division" and currently "The John Reed Division."

In the past the Cultural Division has been made up almost exclusively of Party members who were either directly or indirectly connected with the Hollywood motion picture and allied industries together with a few from such professional groups as doctors and lawyers. According to the informant, the composition of the John Reed Division as it is currently known remains generally unchanged.

A breakdown of the 271 Party members in this Division as of April 1951 is noted as follows:

Writers (film)	38
Writers (radio)	10
Actors	68
Artists	29
Doctors	19
Lawyers	21
Students	27
Miscellaneous	14
Special	7
Abroad	13
Unclassified	12
Total	271

In connection with the activity and affiliation of the John Reed membership with other organizations, generally referred to by the Party as "mass organization work," the informant advised that it is clearly evident that by far the big majority of the John Reed Division members are affiliated with the Hollywood Council of the Arts, Sciences and Professions (ASP). Other organizations of this type in which the John Reed comrades are members are the Independent Progressive Party (IPP) of Los Angeles County, the Jewish People's Fraternal Order (JPFO), the Civil Rights Congress (CRC), the American Committee for the Protection of Foreign Born (ACPFB), the Committee Against Remazification and the National Association for the Advancement of Colored People (NAACP). In many instances the CP members in Hollywood are also members of more than one of these groups.

With regard to the trade-union affiliation of the John Reed Division, it is noted from advice furnished by the above informant that the Party membership in Hollywood is scattered throughout the following unions. In some cases a Party member is a member of more than one of these unions.

Authors Equity Association (AEA)
Screen Actors Guild (SAG)
Television Authority (TVA)
American Federation of Radio Artists (AFRA)
Screen Extras Guild (SEG)
Office Employees Industrial Union (OEIU)
[redacted]

I. HISTORY AND DEVELOPMENT OF THE COMMUNIST PARTY IN HOLLYWOOD

(July 15, 1952, to February 15, 1953)

On February 4 and 5, 1953, [redacted] voluntarily appeared at the Washington Field Office and furnished considerable information concerning Communist activities in Hollywood from 1937 to 1947. It is noted that [redacted] had been previously identified as a Communist by several witnesses appearing before the House Committee on Un-American Activities in 1951. It is further noted that [redacted] himself appeared before this Committee on June 25, 1951, at which time he refused to affirm or deny Party membership. Following is a summary of the information furnished by [redacted] in the above interviews:

In 1935, he became interested in Communism as a result of the depression and the influence of the New Deal although he did not join any Communist Party organization at that time.

In the early part of 1936 a fight existed between two Hollywood unions, the Screen Playwrights Union and the Screen Writers Guild; the former was set up by the motion picture companies whereas the latter was fighting company unionism. He became affiliated with the Screen Writers Guild inasmuch as he felt that company unionism was a bad thing. During the period of his affiliation with the Screen Writers Guild in 1936 many "splinter" meetings were held, some of which he knew to be Communist controlled. "Fraction" meetings attended solely by Communist Party members were also held.

In the latter part of 1936 he moved from New York City to California, became interested in the Spanish refugee situation and through this interest became affiliated with the Joint Anti-Fascist Refugee Committee in Los Angeles. During the period of his affiliation with that organization he took an active part in its affairs and contributed financially to its cause although he was never issued a membership card. Through his activities in both the Joint Anti-Fascist Refugee Committee and the Screen Writers Guild, he became acquainted with Michael Uris in the early part of 1937 and Uris recruited him into the Communist Party.

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Before a person could become a member of the Communist Party, it was a prerequisite that he attend Marxist classes. Persons attending these classes were required to attend approximately six meetings before they would be referred to the new members classes. These classes were held weekly and were attended by approximately twelve persons. During these classes Marx and Lenin were repeatedly quoted and the point of the course was to show the philosophical development of dialectical materialism, Marx's interpretation of dialectical materialism and his synthesis thereof.

Following the completion of the above classes he began attending meetings of the new members class in the early part of 1937. During the course of these classes lectures on the operation of the Party were held at which time it was explained that decisions of the Party originated at the bottom and also each obligations as a Party member in terms of finances were explained to him. At that time dues for basic membership in the Communist Party were 50¢ or $1.00 per month. However, members of the Hollywood Branches of the Los Angeles County Communist Party were told that they were to be assessed a certain percentage of their salary which was originally about 5% less agent's fees. These classes were attended by six or seven people and it was while attending these classes that individuals became members of the Communist Party.

Upon completion of the new members classes he was assigned to a branch of the Party, the name of which he was unable to recall. The Hollywood Section of the Los Angeles County Communist Party consisted of numerous branches, probably as many as eight or ten. Initially husbands and wives were put in separate groups. To the best of his recollection a branch consisted of not more than twenty persons and usually no fewer than eight or ten with meetings being held weekly in the homes of the individual members.

During the early part of his activity with the Party it was very common to have a Party name. These names were not used in branch meetings although they were a matter of record

with the Branch Secretary. Branch officers consisted of Chairman, Secretary, Literature Director and Financial Secretary. It was the responsibility of the Chairman to prepare the agenda and to preside at the meetings. During these branch meetings current events would be discussed and given a Marxist interpretation with much time being devoted also to Marxist approach to literature.

In approximately 1946 he was transferred from the Communist Political Association in Los Angeles to the Communist Political Association in New York. While in New York he did not attend many organized Communist Political Association branch meetings although he did attend some cultural discussion groups of this organization.

In 1945 he returned to California. The first meeting he attended was a Section meeting of the Los Angeles County Communist Party in 1945 at which time this organization was in a great state of chaos and disorganization. Although he had been initially assigned to a Screen Writers Branch of the Los Angeles County Communist Party Section in Hollywood, he was transferred to a trade-union branch upon his return to California. During this period of transfer he was assigned by the Screen Writers Guild to be an observer of the strike which was then in progress. He felt that possibly this assignment by the Screen Writers Guild may have been made because he was a Party member. During the period of his affiliation with the trade-union branch there were never more than six members present at a meeting and the main concentration of this particular Branch was the strike then in progress. In the latter part of November or early part of December 1945 he was reassigned to the Westwood Branch of the Hollywood Section and in late 1946 or early 1947 he had broken completely with the organizational structure of the Communist Party in Hollywood.

During the approximate 10 years that he was a member of the Party he had contributed between $5 and $20,000 to the organization. The average contributions in the Hollywood Section of the Party amounted to approximately $3,000 a month.

Although he had disaffiliated himself with the Party both organizationally and financially in 1947 or early 1948 he was subsequently approached in 1948 by John Howard Lawson

to contribute money to the defense of the eleven Communist Party leaders then on trial in New York. Lawson stated that he was aware that [redacted] was not a member of the Party any longer but that the Communist Party was badly in need of funds to provide adequate counsel for the eleven Communist leaders and that the fact that [redacted] was no longer in the Party should not interfere with any feelings he might have to see that justice was done.

During the period of his membership in the Party he was associated with numerous screen writers who also were members of the Communist Party. In fact, the Communist Party held writers clinics for the benefit of these screen writers at which Party members were told that the only way man can understand the world around him is to study Marxist scientific approach.

To Communist writers the basic theory in life is Marxism and if one were a Marxist he thought as a Marxist. To his knowledge, however, Communist Party members who were screen writers were not compelled to submit scripts to the Party for review. However, these writers being Communist Party members were expected to inject Marxist interpretations in their scripts. Although he never personally submitted a script to the Party, on occasions some writers were known to have taken scripts to such Communist Party members as John Howard Lawson or Albert Maltz for their criticism. In these instances the literary aspects and the Marxist aspects of the script would be discussed. In his opinion, however, anyone who was dictated by the Party to intentionally slant a script toward the Party would have been of no consequence in the screen writing profession. He felt that any writer who intentionally made an effort to inject Marxist principals into his writing would have much difficulty in doing it while expecting to accomplish a hit. He himself never intentionally slanted any of his screen writings to reflect Marxist principles.

During the course of the afore-mentioned interview on February 4 and 5, 1953, [redacted] furnished two lists of names, the first of which consists of individuals whom he identified as having been Communist Party members in Los Angeles during

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the period 1937 to 1947 and the second of which included those persons whom he feels were Communist Party members sometime during that period but is unable to state this of his own knowledge. It is noted that the vast majority of these individuals included in the above two lists have been previously identified as Party members and these names are not being set forth herein.

Upon the conclusion of the above interview [redacted] stated that he had never engaged in any activity while a member of the Communist Party of which he was ashamed or which he felt was working against the best interest of the United States. He further stated that he has not definitely made up his mind as to whether he desires to testify before the HCUA although he has his doubts that he would. He stated that he still has a certain hesitation about mentioning names of persons whom he knew to have been Communist Party members.

[redacted]

I. HISTORY AND DEVELOPMENT OF THE COMMUNIST PARTY IN HOLLYWOOD (July 1, 1954 - December 31, 1954)

Victor Riesel

In the October 15, 1954, edition of the "New York Mirror," there appeared a column written by Mr. Riesel in which he stated that the Communist "apparatus has been ordered to try to reinfiltrate the movie studios and the film colony from which it was purged during the Korean fighting."

The Los Angeles Office was requested to furnish the Bureau any available information regarding Mr. Riesel's remarks and they advised that Martin Berkeley, film writer and former Communist who was a cooperative witness before the House Committee on Un-American Activities, was the source of the foregoing comment. However, Mr. Riesel had "dreamed up" Berkeley's statement when it appeared in the newspaper. Berkeley readily admitted he had no evidence to support the statement and said the remark was based on his "feeling" and observation of meetings of the Screen Writers Guild. Berkeley said there is a small bloc within the Guild which is following the Communist Party line on most issues. Berkeley believed that the Communist Party would never "write off" its one-time influence in the film industry, simply because of setbacks resulting from House Committee on Un-American Activities hearings.

[redacted] a confidential source of the Los Angeles Office, commented that Berkeley, while entirely sincere, often expresses what are actually "hunches" concerning what the Communist Party is doing without having firsthand knowledge of it. [redacted] himself, feels there is no real drive on the part of the Communist Party to attempt to recapture the film industry at this time, that the one-time influence and effectiveness of the Communist Party in Hollywood was lost as a result of the House Committee on Un-American Activities disclosures and the Korean conflict, that the Communist Party is nothing without agitation, and there has been no issue within the film industry to bring them out into the open. [redacted]

I. HISTORY AND DEVELOPMENT OF THE COMMUNIST PARTY IN HOLLYWOOD (July 1, 1955, through December 31, 1955)

On March 4, 1955, information was received from an anonymous source indicating that the Communist Party in Los Angeles County had prepared and issued a confidential questionnaire apparently directed to Communist Party members who are or have been connected with the motion picture film industry. Based on the type of questions asked in the questionnaire the purpose appeared to be to make a survey of effects of so-called "black lists" and "gray lists" in the Hollywood film industry.

[redacted]

II. COMMUNIST INFILTRATION OF LABOR

In 1935 the Communist Party ordered all units in the Los Angeles area to endeavor to capture the labor unions of the movie industry. It was felt that control of these unions would be of tremendous service in influencing pictures along Communist lines. The leaders of this Communist effort were reported, by former Communist Party members, to be V. J. Jerome and Jeff Kibre. One Michael Klatzin, then attached to Amtorg, is reported to have been a principal figure at one of the preliminary meetings held to launch this Communist infiltrational offensive. (II, 1)

International Alliance of Theatrical Stage Employees (IATSE)

The IATSE (AFL) was the principal active labor organization in the motion picture industry in its early days. Its unsuccessful strikes led to the discontent of its members and opened the door for Communist infiltration.

The IATSE's control of the labor field was challenged in the middle or early 1930's by the United Studio Technicians Guild (USTG), headed by the aforementioned Jeff Kibbe. Kibre sought to establish an over-all industrial union. In 1936 the IATSE won an election which had been called for by the USTG, in connection with an NLRB decision. The IATSE won: Kibre abandoned the field and his organization dissolved.

Documentary evidence submitted to a 1940 AFL convention reflected considerable Communist activity in an effort to penetrate and control the motion picture industry between 1928 and 1938. (II, 2, 3)

In July, 1948 an officer of this organization advised that Communists within the craft unions in Hollywood had "definitely gone underground" and had ceased all activity except of a business nature. (II, 71)

Motion Picture Industry Council (MPIC)

The MPIC, according to the "New York Times" of February 1, 1949, was established in late 1947 at the suggestion of Eric Johnston "to weld all the elements of the industry into a solid front after the enunciation of the anti-Communist hiring policy." The "Times" further stated that the MPIC had been split wide open by the withdrawal of the Hollywood AF of L Film Council, which represented, among others, the Screen Actors Guild and the IATSE. The withdrawal was reportedly due to the election of Cecil B. DeMille as Chairman of the Council. DeMille was described as being "persona non grata" to the AF of L because of a dispute with the Federation of Radio Artists; he had refused to pay a $1.00 assessment in 1944 on the grounds of political freedom. (II, 82)

Note: Source-references are to Section and page of the Running Memorandum current as of 7-15-49, of which this is a condensation.

P. J. BURKE; mce

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Screen Publicists' Guild (SPG)

In the spring of 1949 a Los Angeles informant expressed the opinion that the IATSE would soon take over the SPG and eliminate all pro-Communists therein. He added that the IATSE also intended to take over the Costumers Union. When these two steps were taken, the "back lot" or labor end of the picture industry, comprising 20,000 workers, would be free from Communist influence. (II, 79)

Screen Office and Professional Employees Guild (SOPEG)

The October 8, 1948 issue of "Counterattack" referred to the SOPEG as an affiliate of the United Office and Professional Workers of America, and then described both as being "Communist-controlled." (II, 80)

The same publication reprinted portions of a letter from Barney Balaban, President of Paramount, to the SOPEG. Balaban stated that because union officials had refused to file non-Communist affidavits, Paramount declined to negotiate with the unions. (II, 80, 81)

The December 16, 1948 issue of the "Daily Worker" indicated that the SOPEG had been appealing to movie-goers in New York City to stay away from Loew's Theatres on Thursday and thus help force the company to resume contract negotiations. The union had charged Loew's with months of "stalling." (II, 81)

Labor League of Hollywood Voters (LLHV)

In November, 1948 the "Hollywood Reporter" announced that the LLHV had been formed to block Communist penetration of motion pictures. Ronald Reagan and Roy Brewer were mentioned as Chairman and Vice-Chairman, respectively. At a recent election, the LLHV had endorsed anti-Communist candidates. (II, 81)

A Los Angeles informant described the LLHV as being mainly an AF of L organization which had been formed to bring pressure on various AF of L organizations to eliminate Communists and to terminate the sponsoring of Communist-endorsed candidates.

The same informant expressed the view that the then current unemployment in the movie industry was providing an opportunity for a possible resurgence of Communist influence over Hollywood labor. (II, 81)

Motion Picture Workers Industrial Union (MPWIU)

This organization was under direct Communist control during its existence (1934-36), according to a former Communist Party member. In spite of its successful growth, it was disbanded in 1936 in keeping with the Communist policy of liquidating independent unions and sending the members thereof into the A.F. of L. (II, p. 4)

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Conference of Studio Unions (CSU)

Following his election as president of an AF of L Studio Painters' Local in the Los Angeles area in 1937, Herbert K. Sorrell soon became the leader of Communist factions in Hollywood labor circles. After developing the leaders of locals which had strong Communist groups therein, he took steps to set up an organization dominating all locals. (II pp. 4, 5)

The Conference of Studio Unions (CSU) was officially organized in 1941, with Sorrell emerging as the overall leader of the Communist faction in the Hollywood motion picture studios. The CSU's reported purpose was to organize all unorganized groups in the studios into unions which the Communists could control and, in the absence of a union proper to workers of a particular craft, to place those workers in Sorrell's Painters' union.

The CSU followed the Communist Party line after the CSU's organization in 1941; it carried on a program of agitation demanding local autonomy and "democratic unionism," and advocating contempt for union officers above the local level. (II, 5, 6)

The CSU is reported to have taken up the Communist fight where the United Studio Technicians Guild had left off, utilizing, however, different tactics. The CSU was designed to form a wedge between the membership of the AF of L and the international unions of the AF of L, and, at the same time, to establish a solid front of those unions which the Communists had been able to bring into their orbit. (II, 5)

According to a former Communist Party member, the CSU is the organization upon which the Communist Party relied for achieving complete domination of motion picture unions. (II, p. 5)

In January, 1943, the minutes of a CSU meeting reflected that a motion had been made and seconded (by two known Communists) protesting against the release of the picture "Tennessee Johnson." The resolution charged that the picture represented Andrew Johnson in a sympathetic light, and was unfair to Thaddeus Stevens, "a statesman... whose life-long struggle for the extension of democracy throughout America won for him the love of the people, Negro and white..." (II, 46, 47)

The minutes also reflected a resolution protesting against alleged censorship by the fascist Spanish government of the film, "For Whom the Bell Tolls." The resolution condemned the alleged submission of the film by its producer, with State Department approval, to representatives of the "Fascist government of Spain" for approval. (II, 47, 48)

During 1943 the CSU strongly opposed the making of a film based on the life of Captain Eddie Rickenbacker. The CSU charged that Rickenbacker had "forfeited his claim to heroism by exploiting his adventures to the detriment of the war effort through his anti-labor expressions." The CSU sent a letter in October 18, 1943, to Gary Cooper urging him not to discredit himself with labor by accepting the Rickenbacker role. The letter, on CSU stationery, was signed by Herbert K. Sorrell as President. Sorrell's Communist connections are set forth on page four of this section. (II, 48, 49)

A prominent official of the International Alliance of Theatrical Stage Employees advised that when Rickenbacker returned from the Soviet Union and praised the Russian soldiers, all CSU protests concerning the film based on his life ceased. (II, 50)

During World War II, the Communists, making political capital out of our alliance with Russia, successfully furthered their penetration of the motion picture industry.

The CSU has engaged in strikes of a political character designed to break the International Alliance of Theatrical Stage Employees, (IATSE).

In March, 1945 a jurisdictional dispute between the CSU and the IATSE precipitated a strike. The Communist Party opposed this strike at first because of its "no strike policy" during the period of US-USSR collaboration. Immediately following the reconstitution of the Communist Party - USA in July, 1945, the Communist Party press gave full support to the strike, which was subsequently marked by violence. (II, 7,8)

The alleged purpose of the CSU in this strike was: (1) to keep the general labor situation agitated in line with the Communist program of creating confusion in the United States; and (2) to maintain intact the leadership of Herbert K. Sorrell.

In the fall of 1946 a similar strike was called by the CSU. It resulted in the arrest of numerous strikers and union leaders, about 1189 in all. (II, p.8)

On November 22, 1946, according to the Los Angeles Daily News of that date, the County Grand Jury returned felony indictments against 14 men for activity in the film strike. (II, 10) Of these, the following have been identified with Communist activities as indicated:

Herbert K. Sorrell. The Bureau's Laboratory identified Sorrell's handwriting on a 1938 Communist Party registration blank made out under a false name. He is reported to have participated in numerous organizations and campaigns of a pro-Communist nature. (II, 13-16)

Averill J. Berman. Berman has been active in behalf of Communist front organizations in the Los Angeles area. (II, 11)

Norval D. Crutcher. In 1944 Crutcher held CPA card 47439. (II, 11,12)

Frank J. Drdlik. On May 17, 1947 an extremely reliable but highly delicate source advised that Drdlik was a member of the Communist Party. The record this source made available was dated December 11, 1945. (II, 12)

Edward M. Gilbert. A highly confidential, thoroughly reliable source ascertained on February 11, 1947 that Gilbert was affiliated with the Whitman Branch of the Communist Party in the Los Angeles area. (II, p. 12)

Andrew Lawless. Lawless has been described by his own brother as a "right-hand man" of Herbert Sorrell (previously identified). However, while he is reported to have "played along with the Communists," he has not been identified as a Communist Party member. (II, 16)

Russell L. McKnight. In 1944 McKnight, as editor of a union journal, was allegedly accused (by the technical editor of that publication) of "plugging Communism."

In 1947, according to a Los Angeles informant who attended a Communist Party meeting, the Communist Party supported McKnight's candidacy for the Los Angeles City Council. (II, 16,17)

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John R. Martin. Martin, according to a former member of the Communist Party, attended a meeting September 6, 1943, at which the "Motion Picture Labor Committee for Political Action" was founded. According to the source, the group's ostensible purpose was to participate in national and local elections and to elect candidates favorable to the cause of the Communist Party. (II, 17, 18)

Matthew Matison. Matison was a member of the North Hollywood Section of the Los Angeles County Communist Party during 1946. (II, 18)

In July, 1947 eleven major Hollywood studios in the International Alliance of Theatrical Stage Employees (IATSE) were sued for $43,000,000 by the striking Conference of Studio Unions (CSU). The suit charged that the producer and the IATSE had an agreement to eliminate competition in their respective fields — to crush the CSU.

During the same period, another million dollar suit was filed in relation to the ten month old CSU strike. Sixteen members of the AFL Carpenters Brotherhood asked for $28,000,000 in back pay from the major producers and the IATSE. (II, 19)

In 1947 testimony was given at Hearings of the House Committee on Un-American Activities that AFL Motion Picture Painters' Union Local #644 (member of CSU) was dominated by Communists. The union strongly denied the accusations, pointing out that it had filed the non-Communist affidavit required by the Taft-Hartley Law, and the union's officers had signed it. Among the latter was Herbert K. Sorrell, who has been identified as a former member of the Communist Party by the Tenney Committee. (II, 51)

In February, 1948 before a House Labor Sub-Committee, Matthew Levy, IATSE attorney, charged that there was Communist influence in the CSU. He declared that the AF of L Carpenters Union was "joined in a marriage of convenience" with alleged Communist elements in an effort to destroy the dominant position of the IATSE. He added that "the subversive drive to bring all Hollywood labor under the influence of the Communist Party centers around the Conference of Studio Unions and Herbert K. Sorrell." (II, 71)

The publication, "The Film Daily," during the latter part of February and early March, 1948 carried Articles regarding the House Labor Sub-Committee's investigation of a Hollywood jurisdictional labor strike. The March 4 issue reported the testimony of Herbert K. Sorrell, stating that he denied membership in the Communist Party and denied that an alleged Communist Party membership card for 1937 was his. The March 5 issue related that the Subcommittee was requesting the FBI to determine whether Sorrell had actually signed the card. The March 15 issue reported that the FBI had furnished a report that the handwriting on the alleged Communist Party card was that of Sorrell. Two days later the publication reported that John R. Robinson had testified that as a close associate of Sorrell in 1937 he has seen Sorrell's Communist Party card and had heard Sorrell brag about his Party membership. (II, 72, 73)

In July, 1948 a former Communist Party member advised this Bureau that the CSU had, for the time being, ceased open activity and that some of the Communist leaders of various unions had dropped out of sight. (II, 73)

During the spring of 1949 a Los Angeles informant advised that Herbert Sorrell, CSU leader, had been completely eliminated as a force in the motion picture industry and that the CSU had "ceased to exist." (II, 79)

Screen Writers Guild (SWG)

The SWG, according to the Motion Picture Almanac for 1942 and 1943, was an affiliate of the Authors League of America, Inc. (ALA). The Los Angeles representative of the ALA, Ann Roth Morgan, was a member of the Communist Party as of November 19, 1945. (II, 19, 20)

The SWG was organized in 1933. According to a former Communist Party member, this was one of the first unions in the cultural field to come under the influence of the Communists in Hollywood. Among the original organizers were John Howard Lawson, Samuel Ornitz and Guy Endore. (II, 20)

One of the organizers of the Guild related that between 1935 and 1939 he realized that Communists were gaining control of the SWG through constant, untiring activity. After years of fighting this control, he withdrew. He expressed his complete conviction that Communists were in complete control of the SWG despite the fact that the majority of members was neither Communist nor sympathetic to the Communist cause. (II, 20)

According to the June, 1945 issue of the SWG's official publication, the SWG had approximately 13,000 members. Of this number about 100 were identified at that time as Communists by a confidential source. In addition, a former Communist Party member pointed out, a great many members were associates of Communists, members of Communist fronts, or Communist sympathizers. Other informants, well acquainted with the motion picture industry, stated that the SWG was actually controlled and operated by some 100 to 300 members who took an active interest in the work of the organization. (II, 20,21)

John Leech, former Secretary of the Communist Party in Los Angeles County, testified before that County's Grand Jury that John Howard Lawson had been sent from New York to Hollywood by the leaders of the Communist Party. Leech further stated that Lawson immediately became active in Hollywood Study Clubs, in the Communist faction of studio unions, and, particularly, in the organization of the SWG. Lawson was the Guild's first president. (II, 22)

In July, 1947 Roy Brewer, international representative of the IATSE, stated that definite Communist control over the SWG was exercised in the main through John Howard Lawson, Gordon Kahn and Emmett Lavery (then President of the SWG). (II, 22)

Louis Budenz advised that Lavery was supposed to be a well-known Catholic and was, accordingly, considered a good "front" by the Communists who also regarded him as a faithful follower of the Party line.

According to Budenz, the Communists had figured prominently in the organization of the Guild and were in control of it as of 1945, when he left the Party. Communist leaders agreed that control of the Guild would provide the wedge for the control of all Hollywood. The purpose of the Guild was to improve the working conditions of its members and to strengthen the Communist Party's position in influencing public opinion. The Party used the Guild for forcing management and influential persons into line so as to avoid the heavy barrage of criticism otherwise leveled at them. (II, 22, 23)

Of the 28 officers and executive board members of the Guild in July, 1947 ten were, or had been, members of the Communist Party. (II, 24)

Of 21 individuals connected with the Guild's monthly, "Screen Writer," during 1946-47, eight were (or had been) members of the Communist Political Association. (II, 26, 27)

As early as September, 1947 the SWG announced that it was going to fight the House Committee probe of Communist activities in Hollywood. (II, 51)

Hollywood journals stated in September 1947 that the SWG had been split over two main issues - one economic and the other political. The latter concerned a move by Guild president Emmett Lavery to have all executive board members sign the non-Communist affiliation certificates. (II, 51)

On December 15, 1947 approximately 500 SWG members met with representatives of the Producers' Committee to discuss the latter's actions concerning the employment and dismissal of Communists in the motion picture industry. (II, 52)

Two screen writers advised that the Communists were able, as usual, to control the conduct of this meeting. The representatives of the producers, Dore Schary, Edward J. Mannix, and Wanger, attended the meeting to request that the writers, instead of criticizing producers who fired Communists, join in with the producers in an all-industry public relations campaign. (II, 52)

Schary, according to the two aforementioned screen writers, stated that he followed MGM policy because he worked for MGM. At first he voted against their policy, but came to believe in it: "Our job is public relations. The producers told me that as soon as the spotlight is removed, things will get back to the way they used to be. We have got to make the people of America regain confidence in our industry." Schary asked his listeners to be "patient" and to help in the work of public relations. (II,53

After Schary spoke, Dalton Trumbo, Communist screen writer, seized the microphone and shouted that the producers' representatives were liars, hypocrites and thieves. Trumbo charged that Schary had betrayed every principle the Guild was founded on. Mannix, according to Trumbo, had often told him that he had no objection to the employment of Communists. As for Wanger, Trumbo alleged that he had written every public utterance made by Wanger in the previous five years:

> "Even more than that; during the United Nations meeting in San Francisco he telephoned me long distance, got me an A-1 priority to fly to Frisco and had me ghost the speech for Edward Stettinius. Now they come here and ask you, my fellow guild members, to turn your back on me when I am fighting for a principle that concerns every man in this room. I haven't changed one bit during the past year and a half. I am now what I was then. Are we going to be swayed by this lying hypocrisy?" (II, 52, 53)

Trumbo spoke in a disparaging manner concerning three writers who had acted as "friendly witnesses" before the House Committee on Un-American Activities. He said he would anonymously write these three writers into the poorhouse. (II, 55)

The focal point of the meeting was a statement of policy adopted by the newly elected all-Guild board, which submitted it to the membership for approval. Some of the important points were:

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(a) Recognition of the fact that there was a Communist menace in America;
(b) Expression of the belief that both the Thomas Committee and the Communist Party were equally subversive;
(c) Disapproval of three members of the SWG who testified as friendly witnesses in Washington, because they stated publicly that the Guild was Communist-dominated;
(d) Disapproval of the actions of the ten witnesses who refused to answer questions;
(e) Criticism of four members of the SWG (among the "Unfriendly Ten") for refusing to admit SWG membership, because they thereby placed the Guild and the Communist Party in the eyes of the public as two similar organizations.

Two resolutions were affixed to the policy statement:

1. The Guild would appear as amicus curiae in the civil suits to be instituted against the studios by writers fired for Communist activity, and would supply them with "the best available counsel."
2. The Guild would combat any effort of the producers to form a black-list of writers for their Communist activity, and would seek a court injunction to prevent the firing of any more writers.

Four of the screen writers who had been cited for contempt of Congress led a free-for-all battle to prevent approval of the statement. It was finally approved at 1 a.m. by a margin of two votes. Many of those who voted for it then began to vote for reconsideration. After another vote, the statement was tabled. Informants who reported on the meeting stated that many anti-Communists had left after the first vote on the statement. It was the same old story: the Communists outlasted their opponents and won the fight at 2 a.m. (II, 53, 54)

In 1947 a screen writer advised that anti-Communist groups within the SWG were attempting to establish a proxy voting system whereby they could control voting, as they believed they outnumbered the Communists. The latter had exercised control because of the inactivity of anti-Communists. This writer expressed the opinion that the dismissal of Communists was only "window dressing" designed to convince the public that Hollywood had cleaned house. He advised that screen writer Abraham Polansky was being groomed to take over John Howard Lawson's position as top Communist functionary in the SWG and the Hollywood cultural groups. Polansky has been identified as a Communist by this Bureau. (II, 55)

It was publicly announced that on January 13, 1948 the SWG held a meeting in Hollywood, at which the "progressive caucus" was defeated in its attempt to fight the black-listing of writers cited for contempt by the House Committee. It was stated at the meeting that Attorney Thurman Arnold had been retained (pending his partner's approval) by the SWG to defend the three writers (Ring Lardner, Jr., Dalton Trumbo, and Lester Cole) who had brought civil action against their producer-employers. (II 55, 56)

In February, 1948 a former Communist Party member advised that the SWG was still under Communist influence, and that even though new officers had been elected following the House Un-American Activities hearing, the new officers were simply another group of pro-Communists. (II, 73)

A member of the SWG advised in 1948 that certain Guild members had planned to hire Thurman Arnold to appear as amicus curiae in the suit brought by the "unfriendly

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witnesses" against the studios which had allegedly black-listed them. The Guild's Executive Board had already entered into negotiation with Arnold, when opposition to the hiring arose. This source named the following as the most consistent supporters of the Board's action: Ring Lardner, Jr., John Howard Lawson, Alvah Bessie, Gordon Kahn, and Lester Cole. All were identified as 1944-45 members of the Communist Party by a highly confidential source. (II, 74)

At a meeting of the Guild on March 23, 1948 the action of the Executive Board in hiring Arnold was upheld by the Board membership. (II, 75)

A meeting of the Guild on May 10, 1948, according to a screen writer, was "packed" by anti-Communists. A resolution condemning the Mundt-Nixon Bill was defeated by the informant and members of his group. (II, 75)

According to the "Washington Star" of May 30, 1948, the SWG filed a suit to void a resolution which the motion picture industry associations allegedly adopted in November, 1947 that they would not "knowingly employ a Communist or a member of any Party which advocates the overthrow of the Government by force or by any illegal or un-constitutional method." The article stated that the petitioners would include 30 top writers, none of whom was a Communist Party member or had any connection with the 10 Hollywood writers charged with contempt of Congress in October, 1947. (II, 75,76)

In July, 1948, Los Angeles informants reported that the SWG had not held a meeting for the past 60 days. One informant stated that it appeared that the Communists and fellow-travelers had ceased having meetings because "they are getting pushed around by our proxies." He felt that an effort would be made by some Guild members to do away with proxy voting; this would result in the emergence of the Communists as the dominant force in elections. This source had, earlier in 1948, reported that the Communist group in the Guild was seeking to place limitation on proxy voting. This method had proved very useful in combatting the Communists who always attended in person, voted in a bloc, and stayed late. (II, 76; 74)

In the fall of 1948, according to a Los Angeles informant, the SWG was threatened by a split which might result in a petition by non-Communist members for a NLRB election. (II, 79)

According to another Los Angeles informant, while the Communist and non-Communist groups were preparing slates of officers for a Guild election, Communists and fellow-travelers attempted to have the SWG constitution changed to prohibit the use of voting by proxy. This move was defeated. (II, 80)

In January, 1949 the Los Angeles office advised that SWG elections had resulted in the election of anti-Communists to all positions of prominence. (II, 80)

On November 5, 1948 the New York Times reported the dismissal of the civil anti-trust suit which the SWG had filed on the grounds that the producers had conspired to govern the political views and associations of persons engaged in the production of pictures. The dismissal was on technical grounds, and the complainants were granted leave to file an amended complaint. (II, 80)

American Authors' Authority (AAA)

The AAA was planned and established by the Screen Writers Guild (SWG), according to the Guild's "Screen Writer." The purpose of this organization was to protect the economic interests of writers for the screen, publishing houses, radio, etc., by acting as a "holding agency" for the copyrights of all material produced by U. S. writers.

A former Communist Party member declared that the formation of the AAA within the Screen Writers Guild has a relation to the general activities of the Communist Party as shown by the individuals of the overall Committee of that guild who were assigned to putting the AAA across. Of the 25 committee-members named by the source, six were identified as Communist Party members. (II 27, 28, 29)

With reference to the AAA's proposed control of all U. S. writings, it may be of interest to note a statement made in private by John Howard Lawson on May 23, 1946. Lawson declared that the best method of fighting "Fascism" was to Communize the writers and producers in Hollywood, and, eventually, to control every picture and fiction story produced in Hollywood. He stated that perhaps one day it would be possible to control every news article in the U.S. (II, 29)

In July of 1945 over 50 writers, all members of the SWG, were working on scripts to be produced in conjunction with the Office of War Information Overseas Film Program. Among the editorial board members were ten SWG members. Of these, three were identified as Communists. The rest were reported to be members of Communist fronts. (II, 30, 31)

It is through the SWG that the Communist ideology has been taught to the fellow-travelers, Communist sympathizers, and unsuspecting writers affiliated with the Guild. Through the Guild, Communists not only infiltrated propaganda into motion picture scripts, but also eliminated anti-Communist statements and scenes therefrom. (II, 29)

Screen Actors Guild (SAG)

In 1947, 42 persons, in good standing as members of the SAG, were known by this Bureau to be members of the Communist Party and/or former members of the Communist Political Association. (II, 32)

In April, 1947 screen actors Ronald Reagan and his wife Jane Wyman advised that they had observed that SAG meetings reflected the presence of two cliques which followed the Communist Party line on all questions of policy. The respective heads of these cliques, Anne Revere and Karen Morley, did not appear to be particularly close, but the two cliques invariably joined forces in supporting a person for a Guild position. Of the nine members (and leaders) of these cliques named by the Reagans, six were identified by this Bureau as members or former members of the Communist Party or the Communist Political Association. (II, 31, 32)

Lloyd Gough, according to Reagan, was named Chairman of the clique within the Guild called the "Combined Actors Committee." That clique apparently met in advance of Guild meetings and agreed on policy to be followed at those meetings. Gough was identified by this Bureau as a member of the Communist Party in May, 1947. (II, 32)

The SAG held its annual election in September, 1947 and passed a resolution to the effect that no Communist, or person with Communist affiliation, could be an officer. However, both Larry Parks and Anne Revere were elected to the Executive

Board. These individuals are known to this Bureau as present or former members of the Communist Party or the Communist Political Association. (II, 56; 31)

In December, 1947 actress Ida Lupino advised that the SAG appeared to be waging a successful fight to keep "radical" actors from occupying executive positions. However, a few mysteriously seemed to remain in positions of prominence within the organization, enabling the "radical" group to create discord. She stated that Ronald Reagan was endeavoring to keep the "radical" members out of controlling positions.

Of the individuals mentioned by Lupino as being Communists or pro-Communists, the following have been identified as Communists by highly confidential and delicate sources, or reliable confidential informants: Howard DaSilva, Larry Parks, Karen Morley, Anne Revere, Herbert Biberman and Jane Mead. (II, 56, 57)

With reference to actor Sterling Hayden, Lupino stated that a close friend of his had recently expressed apprehension over Hayden's being subpoenaed before the House Committee. This friend, Warrick Thompkins (who was identified by this Bureau as a Communist Party member in 1947), felt that Hayden might "break" and spill enough information "to hang us all," including "a lot of high Government officials." (II, 57)

Actor Ronald Reagan advised in 1947 that he had been made a member of a committee to "purge" the motion picture industry of Communist Party members. This committee resulted from the Thomas Committee hearings in Washington, D. C., and a subsequent meeting of motion picture producers in New York City. Reagan suggested that Congress declare that the Communist Party is not a legal Party but a foreign-inspired conspiracy, and that Congress should cite Communist controlled organizations as such so that membership therein could be construed as an indication of disloyalty. These declarations would serve as a basis for eliminating Communists from Hollywood posts. (II 57,58)

In January, 1948 John Dales, Jr., Executive Secretary of the SAG, stated that during December, 1947 the SAG submitted to its members a lengthy ballot covering 21 resolutions. One resolution stated that no person should be eligible to an office or committee of the SAG "unless and until such person signs an affidavit that he is not a member of the Communist Party nor affiliated with such party." (II 58, 59)

At a SAG meeting the above resolution was opposed on the grounds that there was "no proof that the Communist Party was ready to overthrow or undermine," that Guild members did not know what was meant by "a Communist" or what the Communist Party was. Some sought to kill the resolution by ridicule, others by saying it would create a controversy which would weaken the SAG. (II 59)

The resolution was passed, 1307 to 157. Mr. Dales pointed out that the Communist clique usually mustered about 150 votes for its policies at SAG meetings. (II, 59)

Dales further advised that the Communists in the SAG strongly supported a resolution calling for an end to the mail ballot and the establishment of poll balloting in SAG elections. He expressed the opinion that the aim of those supporting this resolution was to hold frequent SAG meetings which their clique would attend regularly, remaining late and thereby passing resolutions which they would not otherwise put through. (II, 60,61)

The leaders of the Communist element within the SAG according to Dales, continued to be Ann Revere and Lloyd Gough. As individuals who supported these two regularly, he named Morris Carnovsky, Larry Parks and Roman Bohnen. (II, 61)

Actor Robert Montgomery was reported in 1947 to have become very much concerned over Communist infiltration among young actors. He was alarmed that the anti-Communist forces contained but few of the younger actors. (II, 62)

Mervin LeRoy, an MGM producer, expressed a similar concern. He expressed the opinion that the Actors Laboratory was the place where many young actors and actresses were indoctrinated in Communism. He named the following as being important in the operation of the Laboratory: Mary Tarcai, Roman Bohnen, Lloyd Bridges, J. Edward Bromberg, Morris Carnovsky, Phil Brown and Rose Hobart. The first five have been identified as Communists through a highly confidential and delicate source. (II, 62,63)

On January 15, 1948 the "Los Angeles Examiner" reported that SAG members had voted (1307 to 157) that officers, directors and committeemen must sign affidavits that they are not Communists. (II, 76)

Screen Cartoonists' Guild (SCG)

The SCG was organized in Hollywood in the Fall of 1939 as an independent union having jurisdiction over cartoonists, sketch artists and animators in the motion picture industry. In 1941 it obtained an AFL charter. (II, 33)

A former Communist Party member named seven persons as being among those chiefly responsible for the founding of the SCG. Of these, three are known by this Bureau to have been Communist Party members or to have been otherwise closely connected with the Party. (II, 33,34)

In 1941 the SCG called a 40-day strike at the Walt Disney Studios. According to a former Communist Party member, the entire strength of the Communist machine in the Los Angeles and Hollywood areas was thrown into the strike. The SCG was recognized as the sole bargaining agency for the cartoonists, and the Communists in this Guild considered this a major victory. (II, 33)

The same source stated that during the period of the Stalin-Hitler Pact, the SCG strongly opposed aid to Britain, and U. S. entry into the war. After the invasion of Russia, the SCG called for U. S. entry into the war and the opening of a "Second Front." (II, 34)

During 1943-45, according to the same source, the leading functionary of the SCG was Mortimer W. Pomerance. As Business Representative, he used his influence to direct and control union activities which would bring the union into the Communist orbit. In April, 1944, Pomerance told a Communist Party official that the SCG had no objection to the holding of Communist Party meetings in the SCG Hall. (II, 34)

This source further advised that the SCG was a member of the Conference of Studio Unions and was one of the studio guilds which sponsored the Hollywood Writers Mobilization. The last-named organization was cited by the Attorney General as being within the purview of Executive Order 9835, and was classified by him as "Communist."

In January, 1945 it was determined that Elizabeth Leach, an official of the Communist Political Association in Los Angeles County, had in her possession a report on the SCG. It stated, in part, that the SCG "has done a great deal toward developing understanding of the possibilities of the cartoon film as a propagandist educational medium." (II, 34)

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In June, 1947 the SCG held an election of officers. Among these were the following:

Robert Carlson - Treasurer
Carlson is reported to have received Communist literature and to have spoken openly in favor of Communism in 1946. (II, 35)

Maurice Howard - Business Agent
A most reliable source identified both Howard and his wife as Communist Party members in 1945. (II 35, 36)

Milton S. Tyre - Legal Advisor
In June, 1947 a very reliable source advised that Tyre was a member of the Communist Party, and had been such for two years. (II, 36)

Cecil Beard - Member of the Board of Trustees
In 1947 Beard was a member of the Communist Party. (II, 36)

Thomas Byrnes - Member of the Board of Trustees
Byrnes is reported to have married a woman who was a member of the Communist Party. Source was unable to give her name. (II, 36)

William ("Bill") Higgins - Member of the Board of Trustees
Higgins reported to have given a very pro-Communist and pro-Russian speech while in the U. S. Army, and to have had Communist Party literature in his possession. (II, 36)

Arthur Babbitt, former President of the SCG, who has exercised a great deal of influence over the Guild, is reported to have been discharged by the Walt Disney Studios in June, 1941 for endeavoring to influence other employees to become interested in Communism and also for the distribution of Communist literature. (II 36,37)

Walt Disney, while discussing the SCG in 1947, pointed out that this union was not affiliated with the Motion Picture Producers Association, but is linked with the Society of Independent Motion Picture Producers, headed by Donald Nelson. As a consequence, the Cartoonists Guild was not asked to form a committee to meet with the producers in an attempt to combat Communism, as were the other talent guilds. (II, 63)

Disney stated that the Disney Studios employed the largest percentage of Guild members (about 250), so that as the Disney employees voted, so did the entire membership of about 500.

He expressed the opinion that the Communist problem in the SCG came to a head when the Technicolor Studios were on strike in the 1947 struggle between the CSU and the IATSE. At that time Disney laid off 400 workers; included were all who were suspected of being Communists. (II, 63)

In 1947, Mr. Disney stated, the SCG's Business Agent was Maurice Howard. (Howard has been identified as a Communist through a highly confidential and delicate source.) Disney pointed out that some SCG members were endeavoring to get rid of Howard by refusing to pay their assessments until Howard was removed from his post. (II, 63, 64)

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Mr. Bonar Dyer, Director of Labor Relations for Disney Studios, stated that SCG members were becoming alarmed over possible Communist infiltration and had begun to take a more active interest in the matter. Their failure to attend meetings in the past had been a source of weakness in combating infiltration, he said. (II, 64)

Dyer stated that at one time, while in the SCG building negotiating a labor matter, he heard a woman speaking to a group in an apparent effort to sell subscriptions to the "Daily People's World," a West Coast Communist newspaper. The woman alleged that that publication "is the only local newspaper with a direct wire to Moscow." He cited this as an example of how the SCG building has been used by Communists. (II, 64).

In December, 1947, according to a Los Angeles informant, he received a telephone call that a SCG meeting was to be held protesting the producers' action against the "unfriendly witnesses" at the hearing before the House Committee on Un-American Activities. He received no other notice of the meeting and discovered that the shop stewards had likewise not been notified. He and the stewards attended the meeting and defeated a resolution voicing the above-mentioned protest. (II, 76,77)

With reference to Maurice Howard, (former) Business Agent of the SCG, the same source reported that many Guild members wished to oust him.

In June, 1948, SCG members employed by Walt Disney led a movement which resulted in the defeat of Howard and the election of Raymond T. Macomber as Business Agent. The informant stated that this put an end to the Communist domination of the SCG. He added that the Guild had voted to sign non-Communist affidavits and he was of the opinion that Howard's career in Hollywood was finished. (II, 77)

Screen Office Employees Guild (SOEG)

The SOEG was originally affiliated with the Brotherhood of Painters, Decorators and Paperhangers, AFL Local 1391. In 1945, when the Conference of Studio Unions called a strike, only about half of the SOEG membership participated. Later, the SOEG voted in an NLRB election to affiliate with the AFL's "Office Employees Industrial Union," and the SOEG went out of existence. (II, 37)

In July, 1947 a leader of the Motion Picture Alliance advised that at one time the SOEG was strongly dominated by the Communist Party. He added that as of 1947 there was no indication that the "Office Employees Industrial Union" was under Communist control. (II, 37-39)

Screen Directors Guild, Inc. (SDG)

In 1947 the SDG had 18 officers, none of whom was identified by this Bureau as a Communist. It was determined through a highly confidential source that nine screen directors (as of 1947) were, or had been members of the Communist Party. These nine were SDG members. In addition three other directors, not members of the SDG, were identified as members of the Communist Party or the Communist Political Association. (II, 39)

In 1947 the SDG formally protested to the Speaker of the House denying the validity of the testimony of Sam Wood, screen director, regarding Communist activities in the SDG. Wood had testified before the House Committee. (II, 65)

In December, 1947 director Cecil B. DeMille became prominent in an effort to control the SDG by "packing" people friendly to "the American system." He and a group of directors packed a SDG meeting December 5, 1947 and succeeded in passing a resolution which provided that no person would be eligible for any SDG office or committee unless and until such person signs an affidavit that he is not a member of the Communist Party, nor affiliated with such a party or sympathetic to its aims." (II, 65,66)

The assistant directors in Hollywood have an organization known as the "Screen Directors Guild, Junior Branch." Cecil B. DeMille stated in January, 1948 that this group was led by Robert Aldrich, President, and George Tobin, Vice President. He added: "I do not know whether these two men are Communists or not, or Communist supporters or not. I do know they are supported by the Communist group in the Junior Branch, and the other group - the American group - of the Junior Branch has come to me and talked to me about the necessity of getting these two men out of the control of their Guild as they were trouble makers and had attempted to turn the Guild over to Herbert Sorrell..." (Sorrell has been identified by this Bureau as having filled out a 1938 Communist Party registration blank. II, 13) (II, 67)

On January 13, 1948 the SDG held a meeting concerning the separation of the Junior Branch from the Senior Branch. DeMille opposed the giving of a vote of confidence to the above named Junior Branch officers. DeMille was defeated and he advised: "The result was a motion carried giving virtually a clean bill of health to the two men in the Assistants branch (Junior Branch), which is supported by the Communist element." (II, 67,68,69)

According to DeMille, he and his associates became determined either to split the assistant directors from the directors group, or to remove what they believe to be the Communist element among the assistant directors. He has been told that the above-cited Robert Aldrich "writes (director) William Wyler's stuff and the two work together as a team. That is why Wyler (at the January 13, 1948 meeting) insisted on a vote of confidence in Aldrich." DeMille stated at that meeting, "I favor keeping the junior members in the Guild because I feel we can keep them from straying into fields in which they should not go." Aldrich immediately challenged this statement from the floor, saying that DeMille was indulging in innuendo. DeMille received the impression that Aldrich seemed to be fronting for pressure groups, and was a definite influence in carrying out what seemed to be the party line in the political maneuvering within the Guild. (II, 69,70)

Cecil B. DeMille advised that he and nine other directors (members of SDG) had arranged a confidential meeting on March 12, 1948 to decide upon a slate of officers which they would seek to elect at the next SDG election. They planned to gain support, in person or by proxy, for this slate. (II, 77,78)

At a Guild meeting March 23, the Guild resolved to require its officers and directors to sign a pledge including a statement that they were not, and had not been, members of the Communist Party, and were not in sympathy with the aims of the Party. (II, 78)

In July, 1948 DeMille advised that the Guild had elected non-Communist officers and that, following the election, SDG meetings had dealt solely with Guild business

matters. He expressed the opinion that the Communists and their friends in the SDG had gone underground. He also stated that some of the younger directors were adopting a positive anti-Communist stand. He believed that eventually younger men, opposed to the Communists, could be trained to take over direction of the Guild. (II, 78)

Musicians Mutual Protective Association (MMPA)

In 1947 the MMPA, (Local #47 of the American Federation of Musicians - AFL) listed 13,000 members in good standing. This union reportedly included all professional white musicians in the Los Angeles area. The only 1947 officer identified by a reliable source as a Communist Party member (holding Communist Party Book #36200 in 1943, was Don E. Wight, a member of the Trial Board and Delegate to the Pasadena Central Labor Council. (II, 40)

From 1937 to 1939, California State Senator Jack B. Tenney was President of the MMPA. His investigation of Communism within the union resulted in a number of expulsions.

In 1939 Tenney was defeated for re-election as president. Since that time Communist activities within the union are reported to have resulted in its withdrawal from affiliation with Los Angeles Central Labor Council and the State Federation of Labor. (II, 40)

J. K. ("Spike") Wallace succeeded Tenney as president of the MMPA, allegedly with the support of Communists. According to a 1947 officer of the union, Wallace cooperated closely with the Communists during the period, 1939-1947. The Communists' demands became exorbitant, however, and in 1947 Wallace indicated that he was "through" with them. (II, 40)

Forty-one members of the MMPA, in good standing as of 1947, were identified by this Bureau as members of the Communist Political Association (as of January 16, 1945) or the Communist Party (as of May 17, 1947). (II 40, 41)

Council of Hollywood Guilds and Unions (CHGU)

The CHGU was formed in June, 1944 to combat the anti-Communist "Motion Picture Alliance for the Preservation of American Ideals." Prior to the formation of the CHGU, numerous private meetings of known Communists were held in the Los Angeles area to study ways or means of smearing the Motion Picture Alliance. (II, 41, 42)

One of the tactics suggested by Dalton Trumbo, Communist screen writer, was to stress the inability of the Motion Picture Alliance to name a single picture containing Communist propaganda. Trumbo believed that this was a very vital point, as he felt that the Alliance could not criticize a specific picture without attacking the producing organization, thus providing the critics of the Alliance with new allies. (II, 43)

Of the eight CHGU officers listed in 1945, two were known by this Bureau to be Communists. (II, 45)

In January, 1947 it was ascertained through a reliable source that the CHGU consisted of twelve unions. This source related that the CHGU had lost three affiliates,

mainly as a result of difficulties over the 1947 film strike. (II, 44, 45)

An official in the AFL labor movement in the Los Angeles area advised that as of 1947 the CMU was dormant, but still had to be regarded as a force in the "radical labor wing." (II, 45)

II. COMMUNIST INFILTRATION OF LABOR GROUPS
(July 16, 1949 to April 15, 1950)

Screen Writers Guild

The September 22, 1949 issue of the "Daily Peoples World" contained an article concerning the Screen Writers Guild, indicating that the Guild had joined in an alleged "witch hunt" against Communism with the result that any criticism of the Board or any demands of the Guild for action were branded as Communist propaganda. This article indicated that at a public relations conference held in Chicago, the representatives of the Guild had been afraid to stand up against a demand by Y. Frank Freeman for an industry-wide loyalty check. The article concluded by urging a determined fight by Guild members against the Board's policies. [redacted]

On October 27, 1949, Los Angeles reported that according to [redacted] a screen writer in Hollywood, the Guild was then in the process of selecting officers for the coming year with the anti-Communists without a strong personality to function as an officer. This source indicated that the anti-Communists at that time controlled 155 proxies, while in 1948 this faction had controlled 280 proxies. The anti-Communist group reportedly had approached 14 different individuals, asking them to serve as President, and all had declined.

The October 5, 1949 issue of "Variety" listed the 33 individuals nominated for the Executive Board of the Screen Writers Guild, and an examination of this list reflected that four of such nominees had been identified as Communists. It is interesting to note that Albert Maltz, one of the "Hollywood Ten," was circulating petitions to place his name on the ballot as a candidate for the Executive Board.

[redacted] stated that the principal person actively attempting to rally the anti-Communists was Alan Rivkin, who had personally financed the mailing of literature, etc., in soliciting proxies. [redacted]

[redacted] on November 28, 1949 reported that following the defeat of the supporters of the "Hollywood Ten" in the January, 1949 election of officers, the Screen Writers Guild had directed a notice to the Authors' League of America, with which the Guild is affiliated, advising that unless the officers of the Authors' League signed non-Communist affidavits as required by the Taft-Hartley Act, the local Guild intended to withdraw affiliation with the Authors' League.

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[redacted] reported that when the Screen Writers Guild elections were held on November 14, 1949, several supporters of the "Hollywood Ten" were elected, although Waltz was defeated. In addition, Michael Blankfort, whom the source stated regularly supported the Communist line in Guild affairs, was also defeated for a vice presidential position, although Harold Buchman who has been identified in the past as a Communist Party member was elected.

This source reported that the Guild was in poor financial circumstances with its contracts expiring in May, 1949. In trying to negotiate new contracts, difficulties had arisen in view of the Guild's affiliation with the Authors' League, of which five members had refused to sign the non-Communist affidavits required by the Taft-Hartley Act, thereby denying the Screen Writers Guild the right to appeal to the National Labor Relations Board in connection with its negotiations. [redacted]

Los Angeles informant [redacted] on February 20, 1950 reported that the National Labor Relations Board had ruled that the 36 Council members of the Authors' League of America must sign non-Communist affidavits, as well as all officers of the Authors' League. The League, according to this informant, had protested to the National Labor Relations Board, but had advised its affiliates, which includes the Screen Writers Guild, that the officers would sign the required affidavits by April 11 regardless of the ruling by the National Labor Relations Board. This informant reported that all of the Screen Writers Guild officers have signed such affidavits. [redacted]

Screen Cartoonists Guild

On July 8, 1949, Los Angeles informant [redacted] reported that Bill Littlejohn had agreed to be a candidate for Business Agent of the Screen Cartoonists Guild at the personal urging of Herbert Sorrell, leader of the pro-Communist faction within the International Alliance of Theatrical and Stage Employees. The informant reported that Littlejohn was elected by a vote of 290 to 190 and that of this latter figure 147 votes were cast by employees of Disney Studios. This informant also advised that the employees of Disney Studios were considering withdrawing from the Screen Cartoonists Guild and forming a local of their own. Los Angeles confidential source [redacted] Disney Studios, reported that he feels that the Screen Cartoonists Guild has been recaptured by the Leftists and that in all probability Maurice Howard, who has been identified as a member of the Communist Party, would again be the Business Agent for the Guild. [redacted]

In August, September and October, 1949, [redacted] reported that the July, 1949 issue of "The Animator," publication of the Guild, which was the first issue following the election of Littlejohn, contained an article dealing with "This period of Witch Hunts and Loyalty Tests." This source also reported that the constitution of the Guild had been changed, providing for a general meeting of the membership once each month instead of once each three months, and in addition quorum requirements were reduced, making 25 a quorum. This source stated that these two maneuvers were typically Communistic in that most of the members did not like to go to meetings and thus, by increasing the number of meetings and reducing the number of persons necessary to form a quorum, a relatively small group who attended each meeting could control the Guild. [redacted]

Screen Publicists Guild

On December 9, 1949, Los Angeles informant [redacted] reported that Communist Party members, by means of infiltration, were still in control of the Screen Publicists Guild, but that efforts were being exerted by members of the Guild to oust individuals adhering to the Communist line. This informant advised that as of that time, the "Right Wing" forces within the Guild were agitating for affiliation with the International Alliance of Theatrical and Stage Employees, while the "Left Wing" forces were supporting a program to remain independent of any national union affiliation. [redacted]

Screen Analyst Guild

On January 5, 1950, Los Angeles source of information [redacted] RKO Studios, advised that the Screen Analyst Guild had been successful in "weeding out" most of its members who had been sympathetic to Communism from Executive Board positions within this Guild. This source advised that this had been accomplished by not rehiring individuals who were undesirable following the 1945 studio strike. This source reported that Kay Leonard was at that time President of the Guild and, according to the informant, believed to be anti-Communist but quite "liberal" in her views. Leonard, according to this informant, has been employed principally by Columbia Pictures Corporation and has associated with individuals who have the reputation of being "very left" or sympathetic to Communism. [redacted]

Motion Picture Industry Council

The Motion Picture Industry Council, which is under the leadership of Cecil B. DeMille, functions as a public relations organization for the motion picture industry and is comprised of management and labor, as well as productive and acting talent. On June 15, 1949, Los Angeles informant [redacted] reported that during that week the question had arisen as to the Council's attitude toward individuals cited in the report of the Tenney Committee (California Committee on Un-American Activities) and that Mr. DeMille had taken a positive stand that the Council should not set itself up as being critical of Tenney's findings. [redacted]

Motion Picture Operators, Local 306, AFL

The December 30, 1949 issue of the "Daily Worker" reported that the "United Ticket" of this union had scored a sweeping victory over a Red-baiting opposition. According to this article, the principal issue of the opposition slate had been the demand for the dismissal of Harry Sacher as attorney for the union because of his acting as attorney for the eleven Communist leaders. [redacted]

Screen Office Professional Employees Guild, Local 109

In March, 1949, the above local became the bargaining agent for 2,300 screen office and professional workers, including professional and office workers in New York City employed by Paramount, Loews, MGM, Columbia, Twentieth Century-Fox, RKO, Republic, National Screen Service, Warner Brothers, and Universal Pictures. New York informant [redacted] advised that the Communist Party had been assisting this local by providing demonstrations on behalf of the union and by organizing delegations to call on theater managers in behalf of the union. [redacted]

II. COMMUNIST INFILTRATION OF LABOR GROUPS
(June 24, 1938, to December 31, 1938)

Actors Equity

This union represents practically all actors on the legitimate stage and according to an article appearing in the December 12, 1948, issue of the Daily Worker, this union had a membership of 5,000.

[redacted] of New York City, a former member of the Council of Actors Equity, on September 8, 1949, reported that the leaders of the Communist faction of this union were Sam Jaffe and Phil Loeb. [redacted] has advised that both of these individuals were known to him as "concealed Communists."

[redacted] active in the anti-Communist faction of this union, reported on March 3, 1950, that after fifteen years the "conservatives" had gained control of the nominating committee of the union and planned to remove Communists from the Council.

The September 13, 1950, issue of the Daily Worker reported that the Council of Actors Equity on the preceeding day had mapped plans to combat political blacklistings of entertainers. The article stated that this action was taken as a result of the dismissal of Jean Muir from the television show "The Aldrich Family."

[redacted] Guild of Variety Artists, advised on October 18, 1950, that on the preceeding day at a meeting of Television Authority the question of the Jean Muir incident had arisen. This meeting was under the chairmanship of Robert Spiro, a member of the Chorus Equity of Actors Equity. Informant advised that during this meeting Spiro spoke against the Crusade for Freedom and the Anti-Communist Crusade. [redacted]

American Guild of Variety Artists

The December 18, 1948, edition of the Daily Worker reported that this union covers night club and vaudeville artists and at that time had a membership of 1,465. [redacted]

[redacted] identified above, who is a member of this organization, advised on October 18, 1939, that this union is not dominated by Communists although he suspected Jonas T. Silverstone, the attorney for the organization, of being either a Communist or Communist sympathizer. Silverstone, according to an anonymous source, reported in December, 1949 that Silverstone was a member of the National Lawyers Guild. In 1939 or 1940, according to the informant, Hoyt Haddock was made Executive Secretary of this organization although he had no previous connections whatever in the entertainment field but had been active in the National Maritime Union and the American Communications Association. Haddock was suspected because of his connections with Harry Bridges and was ousted in 1940 or 1941. A report of the House Committee on Un-American Activities set forth testimony in 1939 of a Communist Party member from 1921 to 1928 who stated that he knew Haddock as a member of the Communist Party. [redacted]

Association of Documentary and Television Film Cameramen

[redacted] of New York City, of known reliability, on July 27, 1950, made available a form letter sent out by a number of the members of the above organization asking other members to join them in signing the World Peace Appeal. [redacted] of New York on August 3, 1950, reported that he had received a copy of this letter and believed it to be in support of the Communist Party line. He reported that this organization was located at 1600 Broadway and had a membership of something over 100. He stated that he had thought for some time that the association was dominated by the Communists.

[redacted] of New York City reported on August 29, 1950, that there were a number of individuals connected with this association whom he believed to be members of the Communist Party. In this regard he stated that Max Glenn, a member of the Association, had admitted he was a member of the Communist Party. This informant also referred to the above-mentioned letter which he felt to be further evidence of Communist Party sympathies on the part of a number of members of the Association. [redacted]

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Authors League of America

The May 23, 1949, issue of "The Compass" reflected an article to the effect that the Authors League of America had issued a statement declaring that the refusal of the Supreme Court to review the case of the "Hollywood 10" had perpetuated a situation in which there exists in the United States "a form of censorship dangerous to the rights and economic subsistence of all authors." Military Intelligence advised in May, 1949 that it is made up of a number of subsidiaries such as the Authors Guild, Radio Writers Guild and the Screen Writers Guild, each of which is a member of the National Council of the Authors League. [redacted] advised that during the early days of the League he had never noticed any Communist activity and that the officers in control thereof were strongly anti-Communist, being such individuals as Rex Beach and Rupert Hughes. He stated, however, that in recent years he had noticed it has had people connected with it who apparently are sympathetic toward Communism, stating he specifically had in mind individuals who had supported the "Hollywood 10." [redacted]

Motion Picture Industry Council

This group was set up after the House Committee on Un-American Activities hearings in 1947 and according to Los Angeles Informants [redacted] and [redacted] had as its principal purpose to create better public relations for the motion picture industry. Both informants advised that it is entirely free of any Communist taint and that it has been used as a pressure group against Communism.

[redacted] of Los Angeles characterizes the purpose behind the group as a very good one although entirely self-serving for the motion picture industry inasmuch as it acts as a "muzzle" to keep any scandal and other sensational matters from reaching the public. In this connection she stated that if the organization had been in existence prior to the House Committee hearings that the "friendly witnesses" might never have been permitted to speak for the motion picture industry. [redacted]

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Los Angeles Informant [redacted] November and December, 1950 advised that the Council during the summer of 1950 had proposed the establishment of an industry-wide loyalty oath and that during October several such oaths were drawn up and submitted to the Council but no agreement could be reached and some of the Council's affiliates, namely the Screen Producers Guild and the Screen Writers Guild, had opposed the loyalty oath program.

As a result of this dispute, several factions arose within the Council threatening to destroy it.

The informant advised that the loyalty oath proposal had been referred back to member organizations for study and recommendations and that as a practical matter the subject of loyalty oaths for the industry is currently being dropped. The informant advised that Edward Cheyfitz, assistant to Eric Johnston, was consulted for advice in this matter. Prior thereto it had been suggested by members of the Screen Actors Guild that instead of establishing a loyalty oath, the Council establish a hearing board which proposal of the Screen Actors Guild had received favorable reaction from a number of Council representatives. However, Cheyfitz advised that the establishment of such a board would tend to establish a "white wash" and might serve to unite opposition to the loyalty oath program and ultimately assist the Communists in the industry. Cheyfitz expressed the feeling that action should be taken by individual producers to deny employment to Communist suspects.

According to this informant, M-G-M had adopted Cheyfitz' suggestion with regard to Betsy Blair, an actress who has been active in the Hollywood Council of the Arts, Sciences and Professions.

According to the informant, M-G-M had cast Blair in an important role in a new production but prior to the commencement thereof she had appeared as a speaker at a meeting sponsored by the Hollywood Council of the Arts, Sciences and Professions. Following this appearance, M-G-M authorities contemplated canceling her contract but reportedly

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consulted Cheyfitz who suggested that M-G-M officials confront Blair concerning her association with Communist front groups and request her to explain this activity. This was done and Blair advised that she had been badly misled by Communist front organizations and people with whom she was associated. She stated, according to the informant, that she would no longer have any contact with Communist front groups or individuals of pro-Communist sympathies and made an affidavit to this effect. Prior to her interview she had been removed from her role in the picture, but after the execution of the affidavit, was restored to the role. The informant advised that this matter was handled by Dore Schary of M-G-M and no publicity is to be given the matter unless her employment and Communist front activities are brought to the attention of the public, in which event the studio plans to use the affidavit and Blair's explanation of her activities. The source reported that Gene Kelly, husband of Blair, has been greatly upset concerning her affiliation with front groups and has consulted Cheyfitz regarding action he should undertake to rehabilitate her. The informant expressed an opinion that Kelly considered divorcing his wife because of her Communist front activities but a reconciliation has been effected.

The informant expressed the opinion that the adoption of an industry-wide loyalty oath is currently impossible because of the opposition of the Screen Writers Guild and the Screen Directors Guild.

Los Angeles Informant [redacted] advised that at a meeting of the Council on November 21, 1950, considerable support had prevailed for the proposal by the Screen Actors Guild for the establishment of a hearing board but that the proposal was opposed by the Screen Producers Guild and the Screen Directors Guild because they felt that there were certain valuable talent properties who could not satisfactorily explain their activities in Communist front groups or their Communist activities before such a board and would, therefore, be exposed to the public in a manner such as to impair their value as actors and actresses. [redacted]

The Council, on November 13, 1950, took full-page ads in the "Hollywood Reporter" and "Daily Variety" which

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advertisement stated that the Council repudiated the Hollywood Council of the Arts, Sciences and Professions and denied that this organization in any way represented Hollywood. This advertisement was occasioned by a meeting of the Hollywood Council of the Arts, Sciences and Professions to protest the publication "Red Channels" which exposed the Communist characters of numerous individuals in the entertainment field. Thereafter, on November 20, 1950, the Hollywood Council of the Arts, Sciences and Professions took a full-page ad in "Daily Variety" opposing "Red Channels" as operating a blacklist and also opposed any loyalty oaths for the motion picture industry. [redacted]

Screen Actors Guild

[redacted] of Los Angeles on August 25, 1950, advised that this organization is not controlled in any respect by the Communists or Communist Party fronts and that the leaders of the Guild are George Murphy, actor, and Ronald Reagan, both of whom are definitely anti-Communist. [redacted]

Los Angeles Informant [redacted] reported that the election of officers of the Guild took place on November 12, 1950, and that the officers who were elected are all actively opposed to Communism. [redacted]

Screen Directors Guild

This organization has recently amended its charter to change its name to Screen Directors Guild of America. Mr. Vernon Keays of the Guild stated that it is a separate and independent organization from the Screen Directors Guild of New York City and that it has no affiliation with any large labor organization. He stated that although the organization includes in its membership a few individuals he described as "leftists" that its current officers and Board of Directors are free from any taint of Communism and the Communist element has had no control in Guild affairs in recent years. Recently, the Board of the Guild voted to incorporate a non-Communist oath or affidavit in all new applications for membership and voted to submit to the membership by a mail vote the proposition of incorporating such an affidavit into the Guild's bylaws. [redacted]

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Los Angeles Informant [redacted] advised in October, 1950 that a dispute had arisen within the Guild over the adoption of a loyalty oath for its members. The principal opponent of such an oath was Joseph Mankiewicz, President of the Guild, who was in Europe at the time the loyalty oath provision was adopted by the Board of Directors. As a result of the submission of the proposal to a mail vote of the members, the informant advised that 618 ballots had been mailed to members in good standing; that 547 had voted in favor of the measure; 14 voted in opposition; and 57 failed to respond. Following Mankiewicz' return to the United States, he issued a statement criticizing the action of the Board of Directors and on September 5, 1950, at a meeting of the Board of Directors the matter was explained to Mr. Mankiewicz and the change in bylaws was again approved. Mankiewicz opposed this amendment as creating a "blacklist" and expressed disapproval of the entire action. Subsequently, a faction within the Guild associated with Mankiewicz in his protests and as a result thereof C. B. DeMille and Albert S. Rogell began a recall of Mankiewicz as President. During the controversy, Mankiewicz, who had executed a non-Communist affidavit in accordance with the Taft-Hartley Act, executed the Guild loyalty oath, explaining that he desired to remain a member of the Guild in good standing so that he could carry on his fight within the Guild against the oath. At a general membership meeting of the Guild on October 22, 1950, Mankiewicz explained his position and was given a unanimous vote of confidence by the membership, which membership further called for the ouster of the Guild Directors who had begun the move to oust Mankiewicz. When these events took place the informant advised that the Board of Directors immediately resigned and the membership adopted a resolution that all ballots obtained to oust Mankiewicz be destroyed.

Los Angeles Informant [redacted] in November, 1950 advised that the controversy over the loyalty oath within the Screen Directors Guild was having a detrimental effect on the other individuals affiliated with crafts and guilds in Hollywood to invoke anti-Communist oaths in their respective guilds. He further stated that the defeat of the loyalty oath in the Screen Directors Guild has strengthened the position of the pro-Communist forces in other guilds who have been opposing the adoption of loyalty oaths. [redacted]

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Los Angeles Informant [redacted] advised that the Screen Directors Guild is now completely controlled by directors who oppose a loyalty oath and he believes that included in this group are a number of Communist Party sympathizers. [redacted]

Society of Independent Motion Picture Producers

[redacted] of Los Angeles advised that the Communists have no foothold in this organization and that when the Screen Directors Guild had voted to require a non-Communist affidavit of its members, the Society of Independent Motion Picture Producers over the signature of its head, Gunther Lessing, sent a telegram of congratulations to the Guild on its affidavit and its stand on the Communist question. [redacted]

Screen Producers Guild

According to [redacted] identified above, this is a recently formed organization of producers on the payroll of various studios as salaried men only without the power to "hire and fire." Its present head is William Perlberg, a producer at Twentieth Century-Fox Studios. The informant advised there is no indication whatever of Communist inroads into this organization. [redacted]

Los Angeles Informant [redacted] on October 6, 1950, advised that the members of the Board of Directors of this Guild had voluntarily filed non-Communist affidavits with the organization. The Guild also has adopted a resolution pledging full support and cooperation to the Government in the Korean emergency and continued support of the national effort. [redacted]

Screen Writers Guild

In August, 1950 Los Angeles Informant [redacted] advised that this Guild, which is probably the most important single guild in the industry, was free of actual Communist control at that time. He cited as an example that a short

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time previously a letter had been received by the Guild from Tibe Willner requesting that the wife of John Howard Lawson be allowed to appear before the Executive Council of the Guild to request its assistance in obtaining clemency for the "Hollywood 10" but the Executive Council of the Guild had turned the request down. At that time the informant advised that while the Communist faction within the Guild is numerically weak and in no position to dominate policy it does by clever parliamentary maneuvers, often block or delays action which the anti-Communist majority desires. [redacted]

Los Angeles Informant [redacted] on December 7, 1950, advised that the annual elections of the Screen Writers Guild had been held on November 15, 1950, at which time Karl Tunberg had been elected President. This source advised that Tunberg is strongly opposed to Communism and that other officers who were elected are also opposed to Communism. The informant advised that at the November 15, 1950, meeting Paul Jarrico had proposed a resolution requesting writers to write letters to the Department of Justice recommending paroles for the "Hollywood 10" but that this resolution had been defeated. Jarrico has been identified as a member of the Communist Party. [redacted]

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II. COMMUNIST INFILTRATION OF LABOR GROUPS
(January 1, 1951, to June 15, 1951)

Conference of Studio Unions

The March 26, 1951, issue of "Hollywood Reporter" contained an article reflecting that Herbert K. Sorrell of the Conference of Studio Unions had been convicted by the Trial Board of the Brotherhood of Painters, Paper Hangers and Decorators of America of "willfully and knowingly associating himself with organizations and groups which subscribe to the doctrines of the Communist Party." His sentence was banishment from holding any office in the Brotherhood or its locals for five years.

Los Angeles Informant [redacted] advised that Sorrell may endeavor to take individuals connected with Studio Painters Local Number 644, with which Sorrell presently has a contract, into a new independent union, away from any AF of L affiliation. This source also stated it had been rumored in Hollywood for some time that Sorrell might effect an association of his labor group with the Longshoremen's Labor Union under the leadership of Harry Bridges.

This source advised that Sorrell, as of April 1951, had the support of the Communist factions within Hollywood motion picture studio labor. He advised that Communist support had fallen away from Sorrell after his unsuccessful strike but, inasmuch as no other labor leader has appeared in Hollywood whom the Party could support, it had again aligned its support behind Sorrell in the hope that he may be able to again develop influence and strength in the industry. [redacted]

Screen Actors Guild

Confidential Source [redacted] in March 1951, advised that the Screen Actors Guild had received a letter from Gale Sondergaard enlisting the support of the organization in her behalf in connection with the subpoena issued for her appearance before the House Committee on Un-American Activities. The source advised that the Executive Board of the Guild rejected her appeal, stating that as a labor organization, the Guild would endeavor to defend members

against blacklisting or loss of employment from activities in which they had engaged which came within the purview of the union. However, with regard to the activities of individual members of the Guild in organizations which had been determined to be un-American and activities which were clearly outside the scope of union activity, the Guild could not support the position taken by any one of its members who might be accused of engaging in any of these activities. The source advised that this action by the Executive Board was a direct rebuke to the Communist faction of the Guild. [redacted]

Screen Writers Guild

Confidential Source [redacted] advised that the Screen Writers Guild, on April 4, 1951, issued a formal statement in vigorous opposition to the blacklisting of any of its members "for any reason whatsoever." This statement reflected that the policy of the Guild in regard to the actions of writers before the Un-American Committee is that these are the actions of individuals, and therefore beyond the professional purview of the Guild. The statement did, however, reiterate that the Guild was opposed to the blacklisting of members for any reason whatever.

The source advised that this statement was the result of the appeal made by Sondergaard to the Screen Actors Guild. [redacted]

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II. COMMUNIST INFILTRATION OF LABOR GROUPS
(June 15, 1951 to April 15, 1952)

Screen Writers Guild (SWG)

In testimony given before the House Committee on Un-American Activities in Los Angeles, California, on September 25, 1951, Carl Tunberg, who was at that time President of the SWG, stated that he was not and had never been a member of the Communist Party and had asked to be heard by the Subcommittee because the SWG was worried about the reputation of its membership. According to Tunberg, the SWG had 1200 members at that time and the number of Communist members was extremely small. He admitted that the SWG had a "Communist problem" but assured the Subcommittee that the Guild had done a good job ridding its ranks of left-wing and Communist influence.

Tunberg testified that the principal strategies used by the Communist Party to control Guild meetings were the adoption of the technique of proxies, the strategic placing of members in the audience, and their expert use of parliamentary procedure. Members of the Guild who were identified as Communists by Tunberg included John Howard Lawson, Lester Cole, Albert Maltz, Dalton Trumbo, Eddie Huebsch, and Mike Wilson.

During his testimony Tunberg singled out the Radio Writers Guild as the source of two recent Red-inspired efforts to embarrass his organization.

He stated that by refusing to sign non-Communist affidavits under the Taft-Hartley Act twelve delegates of the Radio Writers Guild of the Authors League of America (parent organization of both unions) had temporarily rendered the SWG ineligible under the law to hold an industry-wide election, in connection with its effort to get 100% "guild shop" under which any screen writer would have to join the union.

The second incident of interference, according to Tunberg, occurred when the Radio Writers "attacked us" on the jurisdiction over writers of films for television.
(Los Angeles Times, 9-26-51
New York Times, 9-26-51;

[redacted]

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During the course of testimony also given before a Subcommittee of the House Committee on Un-American Activities, Leo Townsend on September 18, 1951, admitted that he was a member of the Communist Party from 1943 to 1948. He testified that the Communists succeeded in recruiting about fifty members of the Screen Actors Guild into the Communist Party. In connection with the Screen Writers Guild, he stated that the desire of the Communists to control the Guild was tied into their efforts to control the contents of the films. He was skeptical, however, as to whether they succeeded in implanting Communist propaganda in films stating that producers and studio heads were alert to the danger of allowing such propaganda to seep into pictures. Los Angeles Times, 9-19-51;

[redacted]

In December, 1951, [redacted] "Alert" publications, 127 [redacted], Los Angeles, California, advised that the Screen Writers Guild, which at that time had a total membership of approximately 750, had recently held its annual election of officers and members of its Executive Board. The results of this election were gone over with [redacted] a free-lance screen writer, and [redacted] also a screen writer, both of whom advised that no individual is currently holding office in the Guild whom they could identify from personal knowledge as having been affiliated with the Communist Party as a member thereof. Some idea of the Communist voting strength within the SWG was indicated by the results of the above elections with regard to the write-in candidacies for the Executive Board of screen writers Michael Wilson and Lester Cole, both of whom had been named in sworn testimony before the HCUA as having been members of the Communist Party in Hollywood. As a result of this balloting, Wilson received a total of thirty-three votes for one of the vacancies on the Executive Board while Lester Cole received a total of thirty-five votes for a similar position. Both [redacted] who are rather close observers of Communist tactics within the SWG believe that this would indicate just about the Communist strength in the SWG at this time.

[redacted]

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It may be noted here that with regard to the support by the SWG of Paul Jarrico in his dispute with RKO, which matter will be discussed in detail in a subsequent section, [redacted] advised on April 10, 1952, that actually the Guild is in no way for Jarrico as an individual and that the Guild has no interest in Jarrico personally but would much prefer that the writer involved in this dispute had been someone other than Jarrico. [redacted] stated that the Guild, however, fought for years to obtain the right to determine screen credits; that the Guild feels that the determination of credits cannot be left to the producers and that the Guild's action in the Jarrico case is simply a matter of business. [redacted]

Screen Actors Guild (SAG)

The Screen Actors Guild held its annual meeting at the Hollywood Legion Stadium in November, 1951. [redacted] and [redacted] previously identified, advised that examination of the current officers and members of the Screen Actors Guild Board of Directors failed to reflect that any individual identified as a Communist Party member is currently holding office in the Guild. [redacted]

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II COMMUNIST INFILTRATION OF LABOR GROUPS (July 15, 1952, to February 15, 1953)

International Alliance of Theatrical Stage Employees

According to the "Daily Worker" of September 9, 1952, Roy Brewer, International Representative of the International Alliance of Theatrical Stage Employees (IATSE), has a plan for spreading the black list which has so far resulted in loss of career for more than 200 Hollywood actors, writers and technicians.

According to this article, Brewer wants films made abroad to be screened so that no film made in European or Mexican studios could be shown in the United States if a black-listed artist were active in it's production. This article further reflected that Brewer went to Representative John S. Wood, Head of the HCUA, and asked him to initiate legislation forbidding importation of films in which black-listed men and women took part. ("Daily Worker," 9/9/52; [redacted]

The "New York Times" of August 26, 1952, also contained an article pertaining to Brewer's request to ban the importation and showing in this country of movies made abroad by persons identified as holding "membership in or loyalty to the Communist Party." According to this article, Brewer's request was made in his capacity as Chairman of the Hollywood American Federation of Labor Film Council and singled out the motion picture "Encounter," which has not yet been released in this country, as the type of production that should be banned by legislation. ("New York Times," 8/26/52; [redacted]

Information concerning the film "Encounter," which was produced in Italy by a group of well-known American Communists and was contracted for release in this country by United Artists, is contained elsewhere in this memorandum.

Motion Picture Industry Council

With regard to the HCUA hearings which were scheduled to open in Los Angeles on September 29, 1952, the Motion Picture Industry Council (MPIC) made known its

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position and attitude in a full page ad taken in the "Hollywood Reporter" of September 29, 1952. It is noted that the MPIC represents practically all important guilds and film organizations in Hollywood including such organizations as the Screen Actors Guild, Screen Producers Guild and Association of Motion Picture Producers.

Speaking for these organizations of the film industry, the MPIC advertisement reflected that it repudiates any attacks upon the HCUA made by any organization seeking to give the impression directly or indirectly that they speak in behalf of the motion picture industry. This advertisement was directed largely against the "Citizens Committee to Preserve American Freedoms," which had been actively fighting proposed hearings of the HCUA and had implied in a trade paper advertisement that it was seeking Hollywood support in this fight.

The above advertisement of the MPIC reflected that on March 21, 1951, the full membership of MPIC gave its unanimous approval to a statement supporting any legally constituted body that has as its object the exposure and destruction of the International Communist Party Conspiracy. The advertisement continued that this position was reiterated by MPIC on September 17, 1951, and has not changed since that time. [redacted]

Screen Writers Guild

According to "The Film Daily" of June 24, 1952, members of the Screen Writers Guild (SWG) would gather on July 2, 1952, to consider a proposal of the Motion Picture Industry Council to set up a Loyalty Committee to look into cases of those whose names have been associated with suspected Communistic activities. According to this article the Motion Picture Industry Council had already won the support of the board of the Screen Actors Guild. ("The Film Daily" 6/24/52; filed in publications)

According to the "Daily Worker" of July 30, 1952, the membership of the Screen Writers Guild voted the above-mentioned loyalty plan proposed by the Motion Picture Industry Council. ("Daily Worker," 7/30/52; [redacted]

Screen Directors Guild

The October 2, 1952, issue of the Los Angeles "Herald and Express" carried a news item to the effect that in the midst of the HCUA probe of Los Angeles and Hollywood

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Communists, the Board of Directors of the Screen Directors Guild was in a bitter battle over the application of film director Herbert Biberman, one of the so-called "Hollywood Ten," to regain his membership in the Screen Directors Guild.

It is noted that the Screen Directors Guild is an independent union made up of Hollywood's leading film directors. Biberman's membership therein had lapsed for nonpayment of dues.

According to the above-mentioned publication, Biberman's application to the guild had caused a definite split within the guild. The issue appeared to be whether anyone who refuses questions of the HCUA as to his Communist affiliations is entitled to membership in the Screen Directors Guild. According to the article, those who favor the readmission of Biberman argue that no one should be denied membership therein for his political beliefs while the opponents held that the Communist Party is not a political party but a criminal conspiracy to overthrow the United States Government. [redacted]

II. COMMUNIST INFILTRATION OF LABOR GROUPS
(February 15, 1953 to July 15, 1953)

Actors Equity Association

This union represents virtually all of the actors on the legitimate stage.

[redacted] New York City, confidentially advised during July 1952 that this Association in practice, in his opinion, is dominated by those with pro-Communist sympathies. He stated that he believes this to be true because of the numerous actions that have been taken by this organization in which the pro-Communist element has backed resolutions put forth by the "leftist group" in the organization.

He further stated that probably in actual figures the pro-Communists control only about ten per cent of the vote in this organization but these individuals are hard workers and get more people to the meetings and can, therefore, dominate these meetings.

He also stated that there is no organized anti-Communist activity in the Actors Equity Association in the New York area. He continued that Ralph Bellamy, who was elected President of the Actors Equity Association in 1952, is definitely anti-Communist but that he, Hartnett, does not expect that Bellamy would make a crusade against the "left wingers" because Bellamy is very careful in his actions so as not to be labelled as a "red-baiter."

On March 10, 1953, [redacted] advised that the pro-Communist element in the above organization, in his opinion, has increased to some extent, basing his opinion on the fact that a number of actors and actresses who can no longer obtain work in Hollywood have come to New York in an attempt to obtain work in the legitimate theater.

[redacted]

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Screen Actors Guild

According to an article appearing in the "New York Herald Tribune" of May 21, 1953, the Board of Directors of the Screen Actors Guild on May 20, 1953, appointed a committee headed by Actor George Murphy to consider expelling many of its members who have been identified as members of the Communist Party by responsible Governmental bodies and who have not taken steps to cooperate with such Governmental agencies in the interests of the United States.

John Dales, Jr., Executive Secretary of the Guild, stated that the union named the committee to "implement its long-standing active opposition to Communism as reflected in the Guild's strong anti-Communist resolution of 1946 and the Guild's continuing fight against the possibility of any Communist influences remaining in the motion picture industry." ("New York Herald Tribune," May 21, 1953; [redacted])

The "Los Angeles Times" of July 1, 1953, contained an article stating that the Board of Directors of the Screen Actors Guild has unanimously accepted and presented to the membership for approval a new bylaw barring Communists from membership. The bylaw is quoted as follows: "No person who is a member of the Communist Party or of any other organization seeking to overthrow the Government of the United States by force and violence shall be eligible for membership in the Screen Actors Guild. The application for Guild membership shall contain the following statement to be signed by the applicant: 'I am not now and will not become a member of the Communist Party nor of any other organization that seeks to overthrow the Government...by force and violence'."

The above statement went on to name and condemn certain Guild members who have been publicly named as Communist Party members and who have refused to testify before the House Committee on Un-American Activities. It also said there are ten other Guild members who have been named as Communist Party members who have not been called to testify and urged these persons "to take steps immediately to cooperate with the proper Government authorities." (Airtel from Los Angeles dated July 1, 1953; Not recorded to date [redacted])

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II. COMMUNIST INFILTRATION OF LABOR GROUPS (July 15, 1953 - December 15, 1953)

Screen Actors Guild

Mr. [redacted] of the Screen Actors Guild confidentially advised the Los Angeles Office that during the months of July and August, 1953, the members of the Screen Actors Guild adopted by an overwhelming majority a new bylaw prohibiting any member of the Communist Party from joining the Guild. The vote favoring the bylaw was 3,769 with 152 opposed. According to [redacted] this was one of the largest votes ever cast in the history of the Screen Actors Guild. [redacted]

Actors Equity Association

The "New York Herald Tribune" of September 30, 1953, contained an article stating that the afore-mentioned organization, representing 6,700 persons in the entertainment field, announced on September 29, 1953, that any member who is proven "by due process of law" to be a member of the Communist Party or any of its subsidiary agencies automatically will face expulsion from the organization. The article continued, "The Council of Actors Equity, which is the governing body of the organization, at a meeting in its headquarters at 35 West 47th Street adopted a resolution pledging 'the weight of its influence and prestige to support the United States Government in its efforts to combat the legally proven plan of the Communist Party to overthrow the United States Government by force and violence.'

The resolution said, 'The Council gives notice that any member who is proven by due process of law to be a member of the Communist Party or any agency thereof or any organization which seeks to overthrow the United States Government by force and violence or is proven guilty of any subversive act shall automatically be charged by the Association with conduct prejudicial to the Association and shall be subject to Article 5 of the bylaws.'" Article 5 provides for penalties up to expulsion.

However, a news article appeared in the September 24, 1953, release of the "Washington City News Service" which stated, "The general membership of Actors Equity Association, the union embracing all American actors, turned down a constitutional amendment that would have barred Communists from membership.

"Angus Duncan, Executive Secretary of Equity, said Equity members voted on the issue last Friday (September 18, 1953) after the Equity Council, the union's governing body, reported the amendment would be 'unenforceable.' The amendment was proposed by a petition signed by sixty-two senior members of the union. Duncan said it was voted down by a 'considerable' margin by the membership of 6,600."

In line with the above and representative of some of the feeling with regard to the proposed amendment of the Actors Equity Association, an editorial appeared in the September 28, 1953, edition of the "New York Telegram and Sun" which opined, "It is unfortunate that the members of Actors Equity Association, the performers' union, saw fit to reject a move that would have barred Communists from membership in their organization.

"While we are on the way toward getting Commies out of the schools for keeps, we apparently still must suffer them to stay in the entertainment field due to Equity's irresponsible action."

[redacted] City, confidentially advised the New York Office on June 25, 1953, that in his opinion Actors Equity Association is still dominated by persons with pro-Communist sympathies.

[redacted] said that in a recent election, an independent slate of candidates was organized by a group of individuals who had taken an anti-Communist stand. This ticket ran against the regularly nominated slate which, to [redacted] knowledge, had never taken a position with regard to Communism. The Independent candidates made Communism an election issue, but the Independents were defeated by a large margin.

In regard to the election in Actors Equity Association, the "New York Journal American" of May 31, 1953, carried an article entitled "Anti-Reds Battle for Equity Rule." According to the article, a group of prominent stage, screen, and television performers, pledged to enact a fight against Communism, had entered the Actors Equity campaign against a slate of Regular candidates in which a second vice president and seventeen members of its council would be elected. According to the article, the Independent ticket was headed by Sidney Blackmer, who was running for second vice president against Bill Ross, a stage manager, the Regular Party candidate. The article quoted an unidentified spokesman of the Independents as stating that the Independents are not saying the people of the Regular Party are "Communists" but that the Regulars have not voiced their anti-Communist feelings to combat the "Red poison."

According to the article, Ross is reported to have made a statement that the active anti-Communist stand by the opposition seems extraneous and that the Regular ticket's position is made clear by the anti-Fascist non-Communist loyalty oath that each one of our candidates has taken. Ross' statement continues that other than this, Communism should not be a union issue and that the real issue is unemployment.

"Show People," a New York weekly trade publication, in its issue of June 13, 1953, reported the results of the afore-mentioned election which reflected that the Regular ticket captured sixteen out of eighteen places, including the election of Bill Ross to the office of second vice president.

[redacted]

American Federation of Television and Radio Artists (AFTRA)

[redacted] of the American Federation of Television and Radio Artists (AFTRA) confidentially advised the Los Angeles Office that in recent months the AFTRA membership passed a resolution that "any member of the Los Angeles Local of AFTRA who is asked by the Un-American Activities Committee of the United States House of Representatives or by any other duly constituted committee of the Congress of the United States to state whether or not he is or ever has been a member of the Communist Party is hereby instructed to so state. Failure to answer such question should be deemed to constitute conduct prejudicial to the welfare of AFTRA . . . . and should be prosecuted pursuant to the constitutional bylaws of the AFTRA National Constitution."

[redacted] reported that the AFTRA has already suspended three of its members for one year under this resolution and that the National Board of AFTRA at its convention in July, 1952, upheld the ruling of the Los Angeles Local of the organization in regard to these three individuals. Further, if within one year the suspended members have not chosen to answer the question, they can be dismissed from membership in the AFTRA. [redacted]

II. COMMUNIST INFILTRATION OF LABOR
(July 1, 1954 - December 31, 1954)

Writers' Guild of America

[redacted] previously mentioned, advises that there has been a reorganization of the guilds in the writing crafts in the film industry. There has recently been formed a new organization called the Writers' Guild of America with an eastern and western branch. Each has a screen writers' branch, a radio writers' branch, and a television writers' branch, and each of these branches has its own officers in addition to a 16-man executive board. Each of the three branches furnishes three representatives to what is called the western branch of the Writers' Guild of America Council.

The western branch of the Writers' Guild of America has just completed its first elections and [redacted] advises that examination of the officers and executive boards elected for each of the three branches reveals not one Communist among them insofar as [redacted] is aware. In this connection, [redacted] pointed out that he was elected to the executive board of the television writers' branch while John Dunkel was elected to the same position in the radio writers' branch. Dunkel, as well as [redacted] was a former member of the Communist Party's organization within the film industry and testified as a cooperative witness before the House Committee on Un-American Activities.

[redacted] feels that if the Communist Party had any real influence at the present time neither he nor Dunkel could have been elected to their respective executive boards.

[redacted] pointed out that writer Frank Davis, a one-time member of the Communist Party who denied it before the House Committee on Un-American Activities, was a nominee to the executive board of the screen-writers' branch of the western branch of the Writers' Guild of America but was not elected.

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[redacted] advised that at the recent elections of the western branch of the Writers' Guild of America among several constitutional amendments voted upon was one which would bar Guild membership to Communists and to those refusing to testify before a Congressional committee. The results of this vote when announced may furnish some indication as to the strength of a Communist and/or pro-Communist faction among the screen, radio and television writers. In discussing this anti-Communist amendment, [redacted] feels that although the results of the voting will not be known for several weeks it would have been virtually impossible to get such an amendment proposed in former years when the Communist Party had some influence within the writers' group. [redacted] stated that he feels certain that this amendment will pass and that many of the old Communist Party writers have lost membership in the Writers' Guild of America due to a lack of screen credits, which is one of the conditions of Guild membership.

[redacted] a writer at Universal - International Pictures and chairman of the executive board of the anti-Communist Motion Picture Alliance, feels that there remains within the Writers' Guild of America, including film, radio and television, a small group of "hard-core" Communists, although they are not particularly vocal or influential at the present time. [redacted] was present at the recent meeting of the newly formed western branch of the Writers' Guild of America held on November 17, 1954. At this meeting, the membership voted on the proposed constitutional amendment which would bar Communists or writers who refused to testify before Congressional committees from Guild membership. [redacted] said that at the request of the eastern branch of the Writers' Guild of America, however, and with which the western branch concurred, the western branch ballots on the amendment were impounded until December 15, 1954. This action was taken when it became apparent that due to the complexities of the New York State Corporation Law the eastern branch of the Writers' Guild of America will not be able to hold its first meeting until that date. At that time the eastern branch will vote on the amendment and announcement of the results will then be released on both the east and west coasts.

At the afore-mentioned meeting of the western branch of the Writers' Guild of America held on November 17, 1954, [redacted] advised that radio writer Dick Powell, [redacted]

[redacted] spoke against the previously mentioned anti-Communist amendment. According to [redacted] Powell, although a good speaker, was not effective and did not arouse any particular interest. In his speech against the amendment Powell charged that the amendment would set up a "loyalty board" within the Guild and would "establish a purgatory for those banned from the Guild who might change their minds and decide to testify." Powell based this charge on a recent public announcement by Representative Francis Walter, the new chairman of the House Committee on Un-American Activities, in which Mr. Walter recommended that the House Committee on Un-American Activities be abolished and its work absorbed by the House Judiciary Committee.

[redacted] continued that other individuals who have been identified as Communists who were present at the meeting on November 17, 1954, were Paul Jarrico, Michael Wilson and Bernard Gordon. However, none of these individuals spoke at the meeting and apparently Powell spoke for the entire pro-Communist faction.

[redacted] advises that a two thirds majority will be necessary to pass the anti-Communist amendment and, if it passes, the question probably will arise as to whether it can be used retroactively against those Guild members who have been exposed as Communists or who have refused to testify. If such is the case, [redacted] himself, expects to initiate a test case by having the Board of the Writers' Guild of America question some member like Jarrico, Wilson or Gordon regarding past Communist affiliations.

[redacted] informed that, in view of Representative Walter's statement, it is unlikely that any additional House Committee on Un-American Activities hearings will be held on the subject of Communist penetration of the film industry. [redacted] feels that this may be a signal for the Communist element to again go to work on the film industry. [redacted] said that this action may weaken the anti-Communist stand of the big film producers who, [redacted] points out, are principally interested in producing money-making films.

Screen Actors' Guild

[redacted]

Screen Actors' Guild, advises there is absolutely no Communist influence within the Guild at the present time and that the

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Communist Party never came close to having control of the Guild even during the period of the Party's "heyday" during World War II. [redacted] stated there is practically no Communist Party influence throughout the entire motion picture industry today, including its crafts and unions.

Miscellaneous

[redacted] of the International Alliance of Theatrical and [illegible] Employees Union and a confidential source of the Los Angeles Office, advised that the influence of the Communist Party within the motion picture labor field has been effectively neutralized. He knows of no real Communist Party influence in any of the labor organizations within the film industry at the present time. [redacted] said that Dick Breen, the recently elected president of the western branch of the Writers' Guild of America, is a strong personality and anti-Communist. [redacted] pointed out that there is still a hard core of Communists within this branch of the Writers' Guild of America, such as Paul Jarrico and Michael Wilson in addition to a few others, but that this Communist faction is no longer very vocal or effective.

[redacted] investigator for the California Senate Fact-Finding Committee on Un-American Activities, advised that his Committee feels that the hearings by the House Committee on Un-American Activities in the past few years have completely crippled, if not destroyed, the Communist influence in the motion picture industry. [redacted] said that nothing has come to his or his Committee's attention which he feels would justify additional inquiries into Communist influence in Hollywood at the present time.

[redacted] stated that, while the Communist Party is not completely out of the motion picture industry, it has, over the past several years, received a serious setback as a result of the House Committee on Un-American Activities disclosures and the various Smith Act trials throughout the country. [redacted] feels that the Communist Party does not assert any influence in the film and radio industry at this time and is not attempting to do so. He observed that the Communist Party is "lying low" at this time and is going along with current policies rather than attempting to agitate on useless causes and succeed merely in getting itself "spotted."

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II COMMUNIST INFILTRATION OF LABOR
January 1, 1958, through June 30, 1958

Writers Guild of America (WGA)

[redacted] a confidential source of the Los Angeles Office, was advised that the WGA was formed about August, 1954.

At the first meeting of the Western Branch of the WGA in 1954, one of the members demanded a change in the constitution of the guild which would provide for the expulsion of any writer identified as a Communist or who refused to talk before a duly constituted Government committee.

As a result of the balloting on this issue in December, 1954, in both the Eastern and Western Branches of the WGA, the proposed amendment was defeated by three votes. More than six hundred votes were cast and a two-thirds majority was needed for the amendment to pass.

[redacted] who was a cooperative witness before the House Committee on Un-American Activities and who is a member of the Western Branch of the WGA, furnished the following data concerning the resulting agreement over the afore-mentioned issue which developed principally among the anti-Communist organization known as the Motion Picture Alliance for the Preservation of American Ideals, the WGA, and to some extent the Motion Picture Industry Council.

Following the announced results of the WGA vote on the matter, Borden Chase, film writer and a member of the Western Branch of the WGA and chairman of the Executive Board of the Motion Picture Alliance, issued a statement decrying the vote and warning that Communist elements would soon infiltrate the newly formed WGA. Chase maintained that the failure of the amendment was a good indication of strong Communist influence within the guild.

The Western Branch of the WGA made no public comment but did send a letter to its members in which it said that since membership in the WGA is based on employment and credits as writers Communists could get into the guild only if film and network producers employ them. The letter stated categorically that this

was simply not the case and that the Western Branch of the WGA felt that by imputing that responsible producers were hiring writers with known Communist backgrounds, the Chase statement did a grave disservice to the entire Motion picture industry, as well as to the writers themselves.

The afore-mentioned letter reiterated that membership in the guild is based entirely on employment in the fields of radio, screen and television; and that thus if Communists were now being admitted into the guild, it would have been because producing companies were employing them; and this the letter stated was definitely not the case.

The Western Branch of the WGA further pointed out to its members that active membership in the guild ceases after either two or five years of unemployment or failure of a writer to receive screen credit depending on the individual writer's length of employment; thus, the guild claimed any persons previously admitted to membership in the guild on the basis of having been hired by a producing company and subsequently proved to be Communists have disappeared or are automatically ceasing membership in the guild. It was also mentioned that every officer and council member of the WGA has signed a non-Communist affidavit and that a similar affidavit has been executed by every elected officer of each of the branches of the WGA, i.e., Screen Writers Branch, Radio Writers Branch and Television Writers Branch.

The Western Branch of the WGA told its members that there definitely is no "Red invasion" of the guild, and that there would be no danger of one as long as the membership remains alert, loyal and united.

The Motion Picture Alliance, however, issued a statement over the signature of Roy M. Brewer, president, and Borden Chase, chairman of the Executive Board, which stated that the Executive Committee of the Motion Picture Alliance was of one mind in its feeling that failure of the WGA to bar from membership all Communists and those who have taken the Fifth Amendment on that score constituted a grave threat to the future of the guild and to the writers it represents, as well as an equally grave danger to the motion picture industry itself. The statement continued that there is plenty of proof that the Communist Party used the former Screen Writers Guild (now a branch of the WGA) as an instrument through which the Party attempted to dominate their control of the motion picture industry and that the Communists came very close to success in that effort. The statement of the Motion Picture

Alliance maintained that the old Screen Writers Guild's failure to deal effectively with the problem in the past had given Hollywood Communists strength they never would have possessed had the Screen Writers Guild been strong and determined to keep them out; that failure of the newly formed WGA to rid itself of the Communist element was setting the stage for another Communist invasion of Hollywood. The statement of the Motion Picture Alliance called on all segments of the film industry to take a firm stand on the matter stating that the industry must not be victimized again.

The statement went on to urge the writer members of the Motion Picture Alliance to make it clear to the WGA that they do not intend to support an organization which permits known Communists and others who oppose the democratic processes of the Government by hiding behind a phase of its constitution to take any part in the determination of matters which vitally affect the writer members of the Motion Picture Alliance and every other person who makes his living in the motion picture industry. The Motion Picture Alliance's statement also called upon employers in the industry to withhold from the WGA any recognition or cooperation not required by law until such time as the WGA recognizes its responsibility by barring "anyone who puts loyalty to a foreign ideology before a loyalty to the United States."

Subsequently, the Motion Picture Industry Council, Incorporated, (MPIC) composed of both management and employee organizations in the film industry released a statement to the effect that MPIC could not ignore the recent attack of the Motion Picture Alliance on the Hollywood motion picture industry which might lead the public to believe that the studios were in danger of a Communist invasion. The MPIC stated that "the energy and vigilance which our industry has exerted and is constantly exerting for the elimination of Communists and Communism is unparalleled in any other industry in the United States. Every segment of our industry is united in this effort."

The MPIC's statement maintained that the recent accusation of the Motion Picture Alliance against the leadership of the WGA was undeserved and disservice to the film industry.

On January 26, 1953, [redacted] previously mentioned, issued a statement in the Hollywood trade press to the effect that "the fact remains that the Writers Guild of America voted down a

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proposed constitutional amendment to bar Communists from its membership. The Motion Picture Alliance feels this is a matter of grave concern to every segment of the industry, which is constantly exerting energy and vigilance for the elimination of Communists and Communism from its ranks."

[redacted] mentioned above, a former member of the Communist Party's organization in the film industry and a keen observer of Party tactics as well as a member of the Western Branch of the WGA advised that the annual meeting of the Western Branch of the WGA will take place on May 19, 1955, at which time the new officers, directors and council members of the guild will be elected. [redacted] stated that the anti-Communist amendment to the WGA constitution will be resubmitted to the membership proper in a slightly different form and there appears to be little doubt that this time it will be adopted. [redacted] said he had not seen the new draft of the proposed amendment but he understands that it is a somewhat "watered down" version of the original amendment and provides simply that no member of the WGA who is a Communist Party member or who advocates the violent overthrow of the Government can remain a member of the guild.

[redacted] advised that about the only real effect of the amendment, if in fact it is worded this way, will be to put the Writers Guild on record as being against Communists. He was of the opinion that such an amendment would not greatly damage the Communists except perhaps their prestige since under that sort of wording the only way to oust anyone from the guild would be to prove that he is now a member of the Communist Party or to have the guild member admit such membership.

[redacted] continued that apparently the new anti-Communist amendment will be more of a public relations statement than anything else; however, he again pointed out that he has not yet seen the actual draft of the amendment which will be submitted at the May 19, 1955, meeting.

In regard to the above, the following article appeared on page two of the May 31, 1955, issue of the "Film Daily," a trade paper published in New York City:

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"WGA Approves Three Constitution Amendments. F. Hugh Herbert, national chairman of Writers Guild of America, West and East, announced that all three constitutional amendments proposed at recent annual meetings in New York and Los Angeles were passed by more than the required two-third majority.

"Two of issues affect only Western constitution, change in application of Robert's rules of order and revision in method of replacing rank representatives on the Council.

"Third so-called "anti-Communist amendment" affects both constitutions and denies membership in Guild to any writer who states before duly constituted Congressional committee that he is member of the Communist Party, or who is convicted in court of competent jurisdiction of violation Smith Act.

"In addition a code of working rules covering standard practices in all fields of Guild's jurisdiction was passed by large majority."

[redacted] informed that under the WGA constitution, nominating committees from the radio, screen and television branches of the guild are required to submit nominees for guild officers and council members and branch officers and board members by February 21 of each year to be submitted to the membership not later than March 15 of each year. These slates of nominees have already been issued and will be voted upon at the forthcoming annual meeting in May, 1955. [redacted] said that these slates of nominees appear to be completely free of anyone connected with the Communist Party as far as he knows. [redacted] mentioned also that Roy Huggins, writer and former member of the Communist Party who cooperated with the House Committee on Un-American Activities, is one of the nominees for Trustee Member of the Guild Council; and that [redacted] himself is a nominee for the Executive Board of the Television Writers Branch of the guild. [redacted] said that neither of these nominations would have been possible if the Communist Party exerted any real influence in guild affairs.

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[redacted] stated that there is no indication that the Communist Party or its sympathizers exert any influence in the Western Branch of the WGA at the present time. Although he does not believe that the Communist Party is completely broken for all time in the film industry, its influence is practically nil compared to what it was in former years. [redacted] said he cannot see the Communist Party "writing off" its past efforts and organization in the film industry and feels that undoubtedly there are enough Party people remaining in the film industry to give the Communist Party another start if and when the climate is right. [redacted] said that such conditions do not exist today.

[redacted] informed, based on his past experience with the Communist Party, that the great issues of the 1930s and early 1940s are no longer present, that the so-called "liberals" have only one real issue today - civil liberties. He advised that the true liberals are actually against the Communists but do not regard the Communists as particularly dangerous. At any rate, the liberals consider civil rights as far more important.

[redacted] also expressed the opinion that most anti-Communist organizations do not appear to have been particularly intelligently lead. He mentioned the anti-Communist Motion Picture Alliance with which he is somewhat familiar as an organization which had gone too far in its sincere efforts to fight the Communist Party; that for some time the Motion Picture Alliance has been periodically coming out with statements about the extent of Party influence in the film industry which appear to be based mostly on supposition and guesswork than on fact. [redacted] indicated that the Motion Picture Alliance has become vulnerable to a charge of setting itself up as a clearinghouse to decide who is politically eligible for employment in the film industry.

In this same connection, [redacted] also expressed the opinion that the McCarthy Committee had actually "done a great job for the Party" in that it had completely alienated the "liberal" elements in the country and at the same time had given the Communists an opportunity to set Senator McCarthy and his committee up as a straw man and target for everyone who might be concerned with the issue of civil liberties.

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[redacted] observed that anti-Communist groups, e.g., the Motion Picture Alliance, the American Legion, the McCarthy Committee and others, have displayed little or no tactics or strategy in their efforts, that their principal error has been that they "go in swinging" without enough advance thought as to proper strategy or the effect of their programs on the public at large. [redacted] recalled, based on his own personal experience, that this is never the way the Communist Party itself operates and that the Party never makes a move without thorough preparation and advance analysis of its effect. [redacted]

Screen Actors Guild (SAG)

[redacted] Screen Actors Guild, advised that there is no Communist Party influence whatever in SAG at the present time and there has not been for some years. [redacted] said that only one probable Communist is a member of the union, this being screen actress Angela Clark, who until recently was employed on an Alan Ladd film in production at Warner Brothers; however, [redacted] understands that she recently was handed a subpoena to appear before the House Committee on Un-American Activities, and he believes that she has already stated that she will not cooperate with the committee.

[redacted] advised that Angela Clark has been dropped forthwith from the film production by Warner Brothers and as a result two days' shooting has been completely discarded at considerable expense to Warner Brothers.

Angela Clark has been identified by eight confidential informants of the Los Angeles Office as a member of the Los Angeles County Communist Party and Los Angeles County Communist Political Association at various times during the period 1943 through 1947. [redacted]

[redacted] also pointed out that since 1953 the Screen Actors Guild has had an anti-Communist amendment to its bylaws which bars from membership any member of the Communist Party. The regulation is not retroactive, however, and to expel a member under the amendment it would be necessary to show present affiliation with the Communist Party. [redacted]

Screen Extras Guild (SEG)

[redacted] advised that members of the SEG are the lowest paid of the talent group in the film industry and for this reason the SEG has always been a target for the Communists and radicals; however, the vast majority of the SEG membership is very anti-Communist. According to [redacted], the SEG for some time has had a bylaw which bars Communists from membership together with the Fascists or anyone else under foreign control hostile to the American Federation of Labor movement or advocating violent overthrow of the Government.

[redacted] mentioned that only this year the SEG voted by a twenty-five to one margin (1116 to 45) to expel any member who refused to testify before a properly constituted Government body or who holds membership in a Communist or Fascist organization. At a meeting of the SEG held on March 2, 1955, an addition to the bylaws was noted which gives the power of expulsion to the Board of Directors of the SEG. [redacted]

International Alliance of Theatrical and Stage Employees (IATSE)

[redacted] film editors IATSE, informed that there is no appreciable Communist influence in any of the numerous locals of the IATSE at the present time; that for many years the IATSE has been an effective leader in the effort to keep Communists out of the film industry. [redacted] recalled that although in past years the Communist Party would have a definite plan to penetrate the IATSE it was never successful to any marked degree and today such influence is practically nonexistent.

It is noted that the IATSE completely dominates organized labor within the Hollywood film industry and is not only a large but also a very powerful organization. (100-138734-1086)

Actors Equity Council (AEC)

In the May 4, 1955, issue of "Variety," a New York weekly newspaper in the entertainment field, there appeared an article which indicated that the AEC had leveled a "blast" at Aware, Incorporated, a private organization claiming to be fighting the "Communist conspiracy in entertainment communications."

Continuing, the article stated the the union's ruling group condemned the manner in which Aware had published the names of some nineteen actors and actresses on the claim of their being "connected with the Communist front apparatus." AEC noted "the publication had been done without proper regard for the rights of the individuals named." AEC agreed that the action was "detrimental to the welfare of the members named and to the union (Equity) itself."

The article also stated that the AEC noted that in common with Aware and other organizations it had condemned Communists and Communism but it had also renounced "black-listing" from any source and regarded Aware's list as a form of "black-listing." The council ordered that its action on Aware be brought to the attention of the League of New York Theaters under the terms of its basic agreement and also instructed its anti-blacklist committee to investigate whether any AEC members on Aware's list had been injured by that action in "legit" (legitimate theater).

The article noted, however, that no move was made to notify the affiliate performer unions of the anti-Aware statement or suggest that they take similar action as is frequently done in these matters.

The article concluded by stating that the council's condemnation of Aware followed a resolution adopted at a recent membership meeting.

Aware, Incorporated, Box 1401 Grant Central Post Office, New York City, is "an organization to combat the Communist conspiracy in entertainment communications" and was organized in 1953.

This organization furnished a press release to the New York Office on January 31, 1955, urging college students from certain universities to participate in a public forum on February 5, 1955, at the Savoy Plaza Hotel, New York City. The subject of the forum was to be "The First Front--Important Issues Facing Young People Today."

[redacted] a free-lance radio writer and member of the now defunct Radio Writers Guild, furnished the New York Office a

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booklet published by Amare, Incorporated, entitled "The Road Back (self-clearance)" a provisional statement on the problem of the Communist and Communist-helper in entertainment communications who seeks to clear himself.

Among the suggested steps outlined in the booklet was:

(1) Full and voluntary disclosure in written form of all connections past and present with subversive elements, organizations, causes and individuals.

(2) Voluntary and cooperative interviews with the Federal Bureau of Investigation. The contents of such interviews remain inviolate with the Federal Bureau of Investigation.

(3) A written offer to cooperate as a witness or source of information with the various United States governmental legislative committees, as well as on a state and local level.

(4) Union members should make their positions on Communism clear by statements at their meetings either oral or written.

(5) Urge support of anti-Communist legislation organizations et cetera, as well as recommended subscribing to anti-Communist periodicals. [redacted]

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II. COMMUNIST INFILTRATION OF LABOR
(July 1, 1955, through December 31, 1955)

Writers' Guild of America (WGA)

[redacted] motion picture film writer and former member of the Communist Party in Hollywood from 1938 to 1943, advised that the following amendment to the constitution of the WGA was adopted in May 1955:

"Section II. Not withstanding anything herein contained to the contrary, no person shall be eligible to obtain or retain membership in the Guild, or any of its Branches, who before the House Un-American Activities Committee or any other duly constituted Congressional Committee states that he is a member of the Communist party, or who is convicted in a court of competent jurisdiction of knowingly or willfully advocating, abetting, advising or teaching the duty, necessity, desirability or propriety of overthrowing or destroying the government of the United States by force or violence."

In addition, [redacted] advised that at the meeting of WGA on May 18, 1955, Paul Jarrico demanded that the WGA rescind its permission for producers to remove from the credit cards on pictures the names of writers who have invoked the Fifth Amendment in refusing to testify before the House Committee on Un-American Activities. Jarrico's suggestion was defeated, however.

According to the 1952 report of the House Committee on Un-American Activities Paul Jarrico was identified in sworn testimony before the committee as having been affiliated with the Communist Party in Hollywood.

Miscellaneous

On September 22, 1955, [redacted] advised that as of that time there was no indication of any Communist influence or activity being exerted in film labor in Hollywood. [redacted] stated that Communism or Communist issues were not involved in the contract negotiations and no Communist influence or pressure was apparent. [redacted]

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added that the producers' associations in Hollywood were alerted for any agitation which the Communists might desire to undertake. [redacted] said that it has been the observations and feelings of the producers that none of the leaders in organized labor in Hollywood have any Communist sympathies although there may be some Communist sympathizers in some of the locals involved. [redacted]

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III. COMMUNIST INFILTRATION OF INTELLECTUAL GROUPS

[redacted]

The Communist Party Directive of 1935, as reported by Confidential Informant [redacted] directed the Communists to penetrate the motion picture industry. It [redacted] specifically called to the Communists requesting that they concentrate on the so-called intellectual groups composed of directors, writers, artists, actors, actresses, and highly paid technicians. In this field of intellectual groups, particularly among the writers and directors, the Communists have been most successful and their influence has been far-reaching. According to [redacted] the Communist activity in this field has been to work through front organizations which were not openly identified as Communist Party groups but, nevertheless, were controlled or under the influence of the Party through its official membership. [redacted]

To further substantiate the report of Informant [redacted] Confidential Informant [redacted] of the New York Office has related that a part of the Communist Party's general program to infiltrate the motion picture industry was to penetrate the so-called intellectual groups in Hollywood. According to [redacted] one of the key figures of the Communist Party in propagating this plan of infiltrating the intellectual groups is John Howard Lawson. Lawson has been identified as a Communist screen writer. [redacted]

Set forth below you will find some of the better known organizations which either have in the past or still do exist as being subject to Communist control or infiltration. A brief identifying statement will be submitted with each organization.

New Theatre League

Informant [redacted] has reported that the New Theatre League set up a National Executive Board in 1935, composed of representatives in the writing and directing field throughout the United States. Communists used the organization to influence intellectuals. [redacted]

League of American Writers

According to [redacted] another mobilizing force in the cultural field which was active in the early 1930s in Hollywood, California, was the League of American Writers. The League of American Writers was said to be a part of an international organization of writers and intellectuals which had its origin at a World Congress of Writers held in Kharkov, Russia, during November of 1930. [redacted]

Hollywood School for Writers

The League of American Writers established in Hollywood, according to Informant [redacted] the Hollywood School for Writers which acted as a subsidiary of the League of American Writers and was said to be a transmission belt whereby budding writers were developed along political lines followed by the League of American Writers and conditioned for eventual membership in the League as well as the Communist Party. This School was established in October of 1939. [redacted]

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Hollywood Writers Mobilization

According to Informant [redacted] of the Los Angeles Office, the Hollywood Writers Mobilization was another offshoot of the League of American Writers. [redacted] stated that when the Communist Party line changed with the invasion of Russia by Adolf Hitler on June 22, 1941, it became necessary to dissolve such organizations as the Hollywood Peace Forum, the Hollywood League for Democratic Action, the American Peace Mobilization and the Motion Picture Democratic Committee which had been opposing the entrance of the United States into war. By February of 1942, [redacted] stated these organizations had been "liquidated" and the Communist Party had declared itself for full participation in the war.

The first of these to emerge, according to [redacted] was the Hollywood Writers Mobilization. [redacted] related that this organization actually came into existence early in 1942. [redacted]

The Writers Congress held at the University of Southern California, Los Angeles, October 1-3, 1943

The report of the Joint Fact Finding Committee of the 56th California Legislature, 1945, reflects that in August of 1943, under the auspices of the University of Southern California and the Hollywood Writers Mobilization, a letter signed by Marc Connelly and Ralph Freud as Co-Chairman of the Congress Committee, announced the Writers Congress to be held at Royce Hall, University of Southern California, Los Angeles, from October 1-3, 1943.

Confidential Informant [redacted] of the Los Angeles Office reported on January 5, 1945, that this Congress was attended by approximately 3000 writers and operated through panel forums and seminars. He stated that the proceedings of the Congress were published by the University of Southern California Press in 1944. He related that immediately following the Congress, a Writers Congress continuation committee of 41 members was set up to handle the work of the Congress. [redacted] related that 12 members of the continuation committee held membership in the Northwest Section of the Communist Party of Los Angeles County. [redacted]

Hollywood Community Radio

Confidential Informant [redacted] advised that in 1947 the Hollywood Community Radio group was composed of a number of individuals who were known Communists and Communist sympathizers, many of whom were active members of the Hollywood Writers Mobilization. Among the known Communists on the Board of Directors of this organization were: Ky Kraft, screen writer, and Abraham L. Polonsky, screen writer.

Informant [redacted] related that this group was endeavoring to obtain a license for a radio station in the vicinity of Los Angeles. According to Confidential Informant [redacted] if this permit were granted and the radio station set up, it would be run and operated by the Hollywood Writers Mobilization as an outlet for the Communist propaganda disseminated by this group.

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Information regarding the Communist connections of individuals affiliated with this group was furnished to the Federal Communications Commission, which was conducting hearings relative to the establishment of [redacted]

People's Educational Center, also known as The Los Angeles Educational Association, Inc.

The People's Educational Center was first formed at a meeting on December 19, 1943. Confidential Informant [redacted] of the Los Angeles Office, who was a plant informant, made available a copy of a mimeographed letter written to the students of the Los Angeles Workers School, an organ of the Communist Party, on November 29, 1943, advising that the Workers School had been an active participant in the formation of the People's Educational Center and had attempted to aid its organization and growth. This letter urged students of the Workers School to support the People's Educational Center.

The People's Educational Center was incorporated under the laws of the State of California under the name of the Los Angeles Educational Association, Inc., wherein it was described as a nonprofit educational club organized for the purpose of realizing through study and education the ideals of democracy and aid, through education, in the accomplishment of an enlightened and harmonious community. This organization ceased operation in April, 1948. [redacted]

Lincoln Community Book Center, also known as Lincoln Book Shop

The records of the Los Angeles County Clerk's Office in Los Angeles, California, reflect that on July 16, 1943, Eugene Reed, Hollywood, California, had the name of The Lincoln Book Shop filed as a fictitious business name. Reed indicated that he intended to operate the business alone. The August 7, 1943 issue of the "Daily People's World," west coast Communist newspaper, contained a feature article revealing that the Lincoln Book Shop would open at 1721 North Highland Avenue, on August 8, 1943. The shop was to be operated by Jack and Jessie Reed. Through a most reliable and very delicate source on August 31, 1944, it was ascertained that Eugene Reed was a Communist and a member of the Communist Political Association in Los Angeles.

The records of the County Clerk's Office in Los Angeles reflect that on March 5, 1945 the Articles of Incorporation of a group known as the Lincoln Community Book Center, a nonprofit, nonstock membership group were filed with the Secretary of State in California. The purpose and object of the group was to educate the people of Hollywood. [redacted]

The Motion Picture Democratic Committee

The "Studio Call," official organ of the Conference of Motion Picture arts and Crafts, for June 30, 1938, stated that the Democratic Committee was a progressive political organization which should have the support of every employee of the motion picture industry.

Eugene Lyons on page 289 of his book, "The Red Decade," stated: "The Motion Picture Democratic Committee, a front for Stalinist fund raising, had no trouble rounding up seventeen hundred members." [redacted]

Hollywood Independent Citizens Committee of the Arts, Sciences and Professions

The Independent Citizens Committee of the Arts, Sciences and Professions, a new defunct organization, was formed under the influence of Communists and Communist sympathizers and was supported throughout its existence by the Communists and the Communist press. [redacted]

Progressive Citizens of America

According to Confidential Informant [redacted] of the Los Angeles Office, the Southern California Chapter of the Progressive Citizens of America was organized on February 11, 1947.

Of the 100 directors elected were twenty-one known Communists. [redacted]

Hollywood Anti-Nazi League

The Hollywood Anti-Nazi League was set up in the motion picture industry for the purpose of "defending America's democratic rights" against Nazi influence. The organization had among its original officers such well-known Communists as Herbert Biberman, director, and Gale Sondergaard, actress. [redacted]

Hollywood League for Democratic Action

According to Informant [redacted] the Hollywood League for Democratic Action was made up of the same people who were active in the Hollywood Anti-Nazi League although its activities were just the reverse of the Anti-Nazi League because of the change in the Communist Party program. Many of the leading people in this organization were also identified with the Communist Party, such as Dalton Trumbo, Frank Tuttle and John Wexley. [redacted]

The American Peace Mobilization

This organization was a national Communist front group which, in Hollywood, was under the leadership of Herbert Biberman. [redacted]

The Joint Anti-Fascist Refugee Committee

Informant [redacted] related that from 1937 on, during the period of the Spanish Revolution, numerous Communist front groups were formed in the United States to assist the Communist cause in Spain. Prominent among these groups were the Spanish Medical Aid Mission, the Medical Bureau to Aid Spanish Democracy, Spanish Refugee Relief Campaign, Friends of the Abraham Lincoln Brigade, Hollywood Committee for Writers in Exile, and the United American Spanish Aid Committee. These groups had found membership and support among the intellectual group in the Hollywood area. The remnants of these groups were consolidated together with the formation of the Joint Anti-Fascist Refugee Committee. [redacted]

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The Actors Laboratory

The Actors Laboratory, according to Confidential Informant [redacted] is a Communist controlled institution where screen and stage acting is purportedly taught by directors, actors and writers affiliated with the motion picture industry. He stated that this school was formerly located in New York City under the name of the Group Theatre. [redacted]

The American Youth for Democracy

The American Youth for Democracy, formerly a nationally known Communist youth movement, received the support of many Communists and Communist sympathizers in the Hollywood area. [redacted]

Citizens Committee for the Motion Picture Strikers

This organization, according to Confidential Informant [redacted] was set up for the purpose of aiding the strike in the motion picture industry which occurred in March of 1945. [redacted]

The National Committee to Win the Peace

Confidential Informant [redacted] related that this organization came into existence in Hollywood on May 12, 1946, and was sponsored by many individuals who have previously been affiliated with the Communist movement through various front organizations. In this connection, it should be pointed out that the National Committee to Win the Peace was known to have been promulgated and supported by the Communist Party, its press and supporters. [redacted]

The Hollywood Forum

The Hollywood Forum, according to Informant [redacted] was held under the auspices of the "Daily People's World," West Coast Communist newspaper. This group, devoted to the discussion of Communism or Communist propaganda, was under the control of many Communists and Communist sympathizers affiliated with the motion picture industry. [redacted]

Western Council for Progressive Business, Labor and Agriculture

Confidential Informant [redacted] has related that this was also a pressure-type organization in the Hollywood Section which cooperated with John Barnes and Associates. This group, according to [redacted] was obviously a Communist pressure group because of the names given as supporting it. The Barnes group was a "public relations" organization supporting "liberal, progressive" radio commentators. [redacted]

The American-Russian Institute

Confidential Informant [redacted] stated in March of 1949 that the American-Russian Institute opened an office at 6607 Hollywood Boulevard. It should be pointed out that the American-Russian Institute is a Soviet propaganda-type organization which acts as a dissemination center for Russian propaganda in Hollywood. [redacted]

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The Civil Rights Congress

The Civil Rights Congress is a national Communist front organization formed as the result of the merger of the National Federation for Constitutional Liberties, International Labor Defense, and the Michigan Civil Rights Federation. [redacted]

Southern Conference for Human Welfare

The Southern Conference for Human Welfare, a national Communist front movement, which has been described by Earl Browder as a transmission belt used by the Party for the dissemination of its propaganda, received the support of the motion picture industry, primarily through the efforts of Melvyn Douglas, husband of Helen Gahagan Douglas, who has been affiliated with such groups as the Hollywood Democratic Committee in an executive capacity. [redacted]

The National Negro Congress

The National Negro Congress was a nationally known Communist front organization under the control of Dr. Max Yergan, a known Communist. [redacted]

The Russian-American Club

Informant [redacted] related that in August of 1944 this Club was created in Hollywood with the announced purpose of raising money for the people of the Soviet Union through the Russian-American Society for Medical Aid to Russia. [redacted]

The People's Educational Center, which was also known as the Los Angeles Educational Association, Incorporated

The People's Educational Center announced its curriculum for the ten-week winter term which began on January 19, 1948. Classes and instructors of this school purport to give "an accurate and scientific analysis" of what is going on in the world and to assist the average man to "achieve a clear orientation."

Committee of One Thousand

The Committee of One Thousand was an organization which was organized in the Fall of 1947 for the stated purpose of abolishing the House Committee on Un-American Activities. [redacted]

Freedom From Fear Committee

The Freedom From Fear Committee was another one of the organizations characterized by Ned Sparks, Chairman of the Los Angeles County Communist Party, as one of the groups "which his group is handling" indicating Communist Party control. [redacted]

Hollywood Council of the Arts, Sciences and Professions

On March 5, 1948, the Arts, Sciences and Professions Division of the Progressive Citizens of America, which division later became the Hollywood Council of the Arts, Sciences and Professions, sponsored a testimonial dinner for Dr. Harlow Shapley. [redacted]

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Peoples Songs

The organization Peoples Songs operated in 1947 and 1948 and had its headquarters in Los Angeles at 2256 West Venice Boulevard. The organization was a propaganda agency under the complete domination of Communist elements. Representatives of the group were generally present and took part in programs sponsored by the Communist Party and front organizations.

III. COMMUNIST INFILTRATION OF INTELLECTUAL GROUPS (July 16, 1949 to April 15, 1950)

Hollywood Council of the Arts, Sciences and Professions

On July 8, 1949, Los Angeles informants reported that the Hollywood Council of the Arts, Sciences and Professions (referred to hereafter as the HCASP) was becoming increasingly more important as the principal organization through which the cultural elements of the Communist Party in Hollywood were working, and that the general activities of this organization were under the control of such individuals as John Howard Lawson, Herbert Biberman, Albert Maltz and Paul Jarrico.

As of July, 1949, the principal activity of the HCASP was directed toward the defense of the "Hollywood Ten," and in addition this organization was directing its activities toward four major campaigns, as follows:

(1) The filing of an antitrust suit by the "Hollywood Ten" against the film industry;
(2) Trying to offset the fact that the United States Circuit Court of Appeals had sustained the contempt conviction of the "Hollywood Ten;"
(3) Obtaining support for the "Bill of Rights Conference" which was held in New York City in July, 1949;
(4) The instituting of a campaign against the Attorney General and the Bureau.

Twentieth Century-Fox purchased "The Journey of Simon McKeever," by Albert Maltz (one of the "Hollywood Ten") for the sum of $35,000, and then announced that the book would be "shelved" and not made into a picture. The HCASP thereupon began a publicity campaign against the studio and its "shelving" of the book and started a campaign of letter writing in protest of this action. The HCASP sponsored a protest rally on May 25, 1949 using the meeting to protest against the alleged "black list policy" of the various studios and the Motion Picture Producers Association. In addition, the rally was used to raise funds for the defense of the "Hollywood Ten" and the program included a dramatization of "The Journey of Simon McKeever." [redacted]

Los Angeles informants [redacted] and [redacted] in June, 1949 furnished information indicating that Biberman and Lawson considered as a major current issue the publicity regarding certain film figures which appeared as a result of the reports introduced in the Judith Coplon trial. Biberman

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drew up a rough draft statement for the HCASP, which statement was disapproved by Lawson. The Biberman draft charged the Bureau with the "deliberate planting of a wholesale smear" against the distinguished citizens of Hollywood. After a discussion of the proposed resolution with Lawson and Ring Lardner, Jr., Biberman re-drafted his statement which charged in part, "The coincident Red-baiting of Hollywood by the FBI, the result of a deliberate plant for use in a deliberate spy scare, must be denounced as a degradation of public service."

[redacted] On August 5, 1949, the HCASP held a general membership meeting which was attended by Los Angeles informant [redacted] At this meeting, David Robison, the new Executive Director of the HCASP, announced the Continental Congress for World Peace scheduled to be held in Mexico City on September 5-10, 1949, and that the HCASP would play a very prominent and important role in that Congress which was for the purpose of establishing permanent cultural relations in and out of the western hemisphere. Two resolutions were then presented and passed, one being a resolution protesting the appointment of former Attorney General Tom Clark to the Supreme Court, and the other against any loyalty oath being required of the faculty of the University of California. Following this, a report of the Nominations Committee was given and a statement was made indicating that ballots would be counted at the HCASP headquarters on September 26, 1949.

On October 12, 1949, Los Angeles informant [redacted] reported that as a result of the above-mentioned elections, Howard Koch, a screen writer, was elected Chairman and Tiba G. Willner was elected Treasurer. This latter individual has been identified as a Communist Party member.

As a further indication of the Communist influence within this organization, of the ten individuals elected as vice chairmen five have been identified by reliable sources as having been affiliated with the Communist Party in Hollywood in the past. These five individuals are as follows: Gregory Ain; Albert Maltz; Sam Moore; Anne Revere; and, Dr. Stephen Fritchman. In addition, of the 68 members elected to the Executive Board, 30 have been identified by reliable informants as past or present Communist Party members, while among the remaining a large number are regarded by various sources as Communist suspects to varying degrees although no positive information to show actual Communist Party membership is available.

This same informant, [redacted] reported that the HCASP is divided into the following divisions: Architecture Division; Music Division; Film Division; Medical Division; Radio Division; Publicity Division; Womens Division; and, the Political Action Committee. Of

the 19 individuals identified by this source as members of the above divisions, eight have been identified as past or present Communist Party members.

On July 21, 1949, Los Angeles informant [redacted] reported that the HCASP was in the process of forming a Political Action Committee which was to be comprised of 11 individuals. It is interesting to note that 10 of the 11 members of the Political Action Committee have previously been identified as past or present members of the Communist Party.

Los Angeles informant [redacted] on October 12, 1949 reported that the HCASP had organized a Speakers Bureau for the purpose of furnishing speakers to various organizations principally in support of the "Hollywood Ten."

As previously mentioned, the HCASP has been extremely active in behalf of the "Hollywood Ten," and in this connection filed an amicus curiae brief with the Supreme Court in behalf of these individuals and in addition actively solicited the support of various individuals, organizations and unions to file similar briefs. [redacted]

On October 21, 1949, Philadelphia informant [redacted] reported that at that time the actual membership of the HCASP was estimated at 1,100 and was under the direction of David V. Robison, the Executive Director, who has been identified as a member of the Communist Party in Hollywood in 1945.

Los Angeles informant [redacted] on January 3, 1950 reported that the financial condition of the HCASP was very poor and that a dinner was being planned for the purpose of raising funds.

During the latter part of October and the first week of November, 1949, this same informant learned that the HCASP was planning a "Send Off Rally" in behalf of members of the "Hollywood Ten" who were embarking on a nation-wide speaking tour. This rally was held on November 9, 1949 and was attended by an Agent of the Los Angeles Office who identified many of the individuals present at the send off rally, including Herbert Biberman, Edward Dmytryk, Ring Lardner, Jr., and Lester Cole of the "Hollywood Ten," Gale Sondergaard, [redacted] Howard Koch and Robert W. Kenny. [redacted]

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On November 16-18, 1949, Los Angeles informant [redacted] reported that the HCASP had prepared a film strip and a radio play on behalf of the "Hollywood Ten." The script for these was written by Lester Pine, while a recording was made by Dave Ellis. An individual by the name of David Ellis was identified in 1947 as a member of the Communist Party, while Lester Pine was identified as a member of the Communist Party and the Communist Political Association in 1944 and 1945.

On November 28, 1949, Los Angeles informant [redacted] reported that the film strip and recording prepared by the HCASP had been entitled "It Happened to Hollywood." This informant described the film and recording as very effective propaganda in behalf of the "Hollywood Ten" and against the capitalist system. [redacted]

Actors Laboratory

Los Angeles source of information [redacted] a faculty member of the Actors Laboratory, on October 4-5, 1949 reported that the Laboratory had undergone a considerable change, with the school being considerably reduced in size and having only 18 registered students as of October 5, 1949. Several of the school's buildings had been condemned by the City of Los Angeles as unsafe for school purposes and the school had therefore become forced to reduce the size of its student body. The source also reported that as of that time no students were attending the school under the GI Bill of Rights.

The Laboratory had leased a former night club in Los Angeles and was doing over the interior for the purpose of presenting plays, although this latter activity will be separate and apart from the Laboratory itself which will be devoted strictly to training young talent. However, the Laboratory will control the theater and the productions presented there. [redacted]

III. COMMUNIST INFILTRATION OF INTELLECTUAL GROUPS
(April 14, 1950, to June 29, 1950)

Hollywood Council of the Arts, Sciences and Professions

The Hollywood Council of the Arts, Sciences and Professions (which is generally referred to as the Hollywood Arts, Sciences and Professions Council and as the ASP) continues to be the principal Communist front organization in the Hollywood cultural field. The activities of this organization have been principally centered around the issues of the Hydrogen Bomb, the Mundt Bill, the University of California loyalty oath, and the case of the "Hollywood Ten" with the most intensive activity being devoted to the case of the "Ten." Among the motion picture personalities who were active in this organization are Herbert Biberman, Albert Maltz and Howard Koch.

The activities of the Hollywood Council of the Arts, Sciences and Professions in behalf of the "Hollywood Ten" will be set forth in Section VI.

[redacted]

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III. COMMUNIST INFILTRATION OF INTELLECTUAL GROUPS (June 24, 1950 to December 31, 1950)

American-Russian Institute (ARI)

The American-Russian Institute of Southern California has been cited by the Attorney General as within the purview of Executive Order 9835. Los Angeles informant [redacted] furnished a copy of a notice by this organization which was distributed at a meeting of the Hollywood Council of the Arts, Sciences and Professions held November 10, 1950, to protest the "Counterattack" publication "Red Channels." This notice announced a function of the ARI to be called "Workshop for Peace" at which the lecture and discussion would be led by Jay Leyda and John Bovingdon. Leyda, a motion picture writer, has been identified as a member of the Communist Party by Los Angeles informant [redacted] while Bovingdon has been identified as a Party member by Los Angeles informant [redacted]

Civil Rights Congress (CRC)

This group has been cited as within the purview of Executive Order 9835 by the Attorney General. Los Angeles informant [redacted] on November 15, 1950, reported that the Hollywood Council of the Arts, Sciences and Professions had requested the cooperation of the CRC in connection with the convention of the Hollywood Council of the Arts, Sciences and Professions. This latter organization requested advance notice of all CRC functions and meetings between November 15, 1950, and the convention date in order to pass out leaflets concerning the convention at such CRC meetings. [redacted]

Hollywood Council of the Arts, Sciences and Professions (HCASP)

Los Angeles informant [redacted] on June 7, 1950, learned while at the HCASP office that a new organization was being formed to carry on activities in behalf of the "Hollywood 10." At this time, the informant also learned that the HCASP had set up a defense budget for the "Hollywood 10" to be fixed at $25,000. With regard to the new organization mentioned above, Los Angeles informant [redacted] on June 30, 1950, learned that the new organization was known as the Committee to Free the Hollywood 10 and that its offices had been established adjacent to these of the HCASP. [redacted]

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Los Angeles informant [redacted] advised that the HCASP, together with the Independent Progressive Party, the Committee for a Democratic Far Eastern Policy and the Midtown Section of the Los Angeles County Communist Party, had scheduled a meeting to be held July 8, 1950, at the Park Manor, 607 South Western Avenue, Los Angeles, concerning the Korean situation.

Los Angeles informant [redacted] furnished a report of this meeting which was attended by a confidential source of Los Angeles informant [redacted] This source advised that an announcement in the lobby of the meeting place indicated that the meeting was under the sponsorship of the HCASP, the Independent Progressive Party and the Committee for a Democratic Far Eastern Policy. No mention was made of Communist Party interest in the meeting. A leaflet was distributed to those in attendance entitled "Hands Off Korea" which was critical of the United States intervention in Korea, called for an end to the undeclared war, for the outlawing of atom and hydrogen bombs, and urged all peace-minded Americans to sign and circulate the Stockholm Peace Petitions.

One of the speakers at this meeting was Ruben Borough, who identified himself as representing the Independent Progressive Party. He urged those present not to be diverted from the subject of "world peace" by the Korean aggressions and demanded that all American troops and supplies be withdrawn from Korea immediately. He stated the Korean War is illegal and the United States had no right to interfere in Korea. He predicted that the United States would be defeated in Korea and other places and that the defeat would be assisted by the "democratic peace-loving people of the world who will come to the assistance of the Koreans in a few days." He further added that "we" will put our own President in the White House, one who would truly represent the progressive forces in the United States and the world. A resolution was presented and adopted without dissent calling for the defeat of the Mundt Bill.

One other principal speaker was Peter Hyun, former editor of a Korean newspaper published in Los Angeles, whose address was generally to the effect that the South Koreans had started the war and were the real aggressors.

By way of identification, Borough has been repeatedly cited by the Tenney Committee as a sponsor of or otherwise affiliated with numerous organizations, while Hyun has been identified by Los Angeles informant [redacted] as an active Korean Communist Party member.

[redacted]

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Los Angeles informant [redacted] in the first part of July 1950 reported that the Film Division of the HCASP had recently made a short film called "Bombs Away" with actor Ken Harvey. This informant advised that the Peace Information Center in New York had requested a copy of this film to be sent to Czechoslovakia for entrance into a peace conference. Harvey is a radio and stage actor who has been active in the HCASP although he was not definitely known as a Party member.

[redacted]

Los Angeles informant [redacted] on August 4, 1950, identified from his own experience within the Communist Party certain officers of the HCASP as Communist Party members. These individuals are as follows: John Howard Lawson; Albert Maltz; Sam Moore; Tiba Willner; Sam Albert; Dr. Murray Abowitz; Edward Biberman; Herbert Biberman; Sonja Biberman; Howard Da Silva; Edward Dmytryk; Lou Harris; Paul Jarrico; Charles Katz; Melvin Levy; Michael Lindeman; Ben Margolis; Dorothy Parker; George Pepper; David Robison; Walde Salt; Adrian Scott; and Victor Shapiro.

On August 25, 1950, Los Angeles informant [redacted] reported that the HCASP claimed a membership at that time of 1200.

During August 1950, the HCASP widely advertised its sponsorship of "Operation: Peace" at an exhibition of contemporary art by 55 Southern California artists. The exhibit was to be dedicated to peace and included a series of symposiums on the evenings of August 10, August 17 and August 24, 1950. Among the guest speakers at these symposiums were to be Edward Biberman, Dimsdale Kim and Morris Carnovsky. These three individuals in the past have been identified as Communist Party members.

At the symposium on August 10, 1950, which was attended by an Agent of the Los Angeles Office, a showing was given of the film "Brotherhood of Man" which was written by Ring Lardner, Jr., one of the "Hollywood 10." Following this film, a speech was given by Frances Williams, who generally attacked discrimination against minority groups, the jailing of the "Hollywood 10," "thought control," the House Committee on Un-American Activities and the injustice of the decisions of the Supreme Court. Following her talk the film "The Hollywood 10" was shown, which film was produced by the Film Division of the HCASP. This picture runs approximately twenty minutes and combines family shots of each member of the "10" with certain of their writings, citations,

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movie awards, etc., and also includes certain actual scenes of the hearings by the House Committee on Un-American Activities. It also includes a round table discussion among the members of the "Hollywood 10" in which they deal with "thought control," political prisoners, censorship of art, abridgement of civil rights, creeping Fascism and the drive against labor, loyalty oaths, black lists, etc. Edward Biberman also spoke at this meeting.

[redacted] reported his observations of the second symposium, held on August 17, 1950. He advised that the first speaker's discussion was in conjunction with black and white picture slides entitled "Who Wants War? Who Wants Peace?", which slides portrayed bloated capitalists, Wall Street control and imperialistic forces fighting the North Korean people's artists. This was followed by a second series of slides illustrating the artist's role as a soldier, pointing out that art was valuable as a form of thought transference because in backward countries the underprivileged masses are illiterate. The slides dealt principally with "Graphic Arts Workshop of Mexico." The slides pointed out the poor ragged half-starved peons slaving in the fields and factories while the products of their labor were funneled into the greedy mouths of Mexican officials and Wall Street brokers disguised in the garb of Uncle Sam. From Wall Street a few pennies trickled back to the worker while truckloads of gold poured into the brokers' hands and money bags.

The series of slides concerning "Who Wants War? Who Wants Peace?" illustrated the Wall Street broker pouring sums of money into all parts of the world in a vain attempt to buy support. The American worker was symbolized by a farmer plowing a field, while bowed down by the weight of a huge cannon strapped on his back. The principal speaker at this meeting was Diamond Kim, previously identified, who spoke in support of North Korea.

[redacted] also attended the third symposium, on August 24, 1950, and he reported that this meeting was quite disorganized and the speakers obviously untrained with the general theme being "I Am For Peace." [redacted]

On August 21, 1950, Los Angeles informant [redacted] reported that certain officials of the Independent Progressive Party believed it desirable to present as a Congressional candidate someone of prominence like Gale Sondergaard (Mrs. Herbert Biberman) or Margaret Waltz, also a wife of one of the "Hollywood 10." In this connection, the "Daily People's World" on September 22, 1950, announced that Mrs. Jeanne Cole, wife of Lester Cole, one of the

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"Hollywood 10" would be the Independent Progressive Party candidate from the 15th Congressional District. On September 21, 1950, officials of the HCASP and the Independent Progressive Party conferred concerning a campaign manager for Cole. Six individuals were considered and each of them has in the past been identified as affiliated with the Communist Party. On October 10, 1950, [redacted] Independent Progressive Party revealed that [redacted] had been chosen as Mrs. Cole's campaign manager. In 1949, Sharp was identified by Los Angeles informant [redacted] as a member of the Communist Party.

Los Angeles informant [redacted] in September and October 1950 reported that the HCASP was devoting its principal efforts toward its planned convention in the latter part of 1950. It was planned that the convention would be divided into various panels concerning science, communications and arts. [redacted]

On October 25, 1950, Los Angeles informant [redacted] reported that the HCASP, through its Executive Director, Sarajo Lord, was cooperating with the American Committee for Protection of Foreign Born in connection with the arrest of two aliens in Los Angeles. Representatives of the American Committee for Protection of Foreign Born urged that the HCASP start a campaign of letters, telegrams, etc., to the President, Attorney General and the local immigration office protesting the arrest of such aliens. The American Committee for Protection of Foreign Born also contemplated a picket line in Los Angeles on October 26, 1950, for a two-hour period and on October 25, 1950, representatives of the HCASP were contacting its various divisions advising them of the picket line.

Los Angeles informant [redacted] advised that the HCASP convention was scheduled for December 2-3, 1950, and that the Nominations Committee prepared the slate of delegates under the leadership of Sonja Biberman, who has been identified as a Communist Party member. The informant reported that numerous Executive Board meetings had been held to prepare for the convention and it had been decided that the theme of the entire convention would be to continue the campaign to fight against thought control, censorship and the blacklisting of artists, scientists and other professions. [redacted]

During November 1950, [redacted] it was learned that the HCASP had completed a new film entitled "Speak Your Peace." This film generally attempts to

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portray what the average individual can expect unless the atom bomb is outlawed and all nations settle down to peaceful collaboration. It is suggested that the only way this can be accomplished is to demand and work for peace. The principal character is based on a skit presented by the HCASP at several past functions. Briefly the pilot of a bomber carries out his assignment of dropping an atom bomb and returns toward home with his gasoline supply low. En route he meets an enemy aircraft and radios that pilot that there is no use returning home since the eastern hemisphere has been blasted from the map. The enemy pilot radios back merely "Wait until you try to find your own base in the western hemisphere." [redacted]

The HCASP carried an advertisement in the November 1950 issue of "Daily Variety" announcing a protest meeting against the "Counterattack" publication "Red Channels." In this connection, the organization held a rally on November 10, 1950, at the Globe Theater in Hollywood, at which meeting the principal speakers were Waldo Salt, Dick Powell (not to be confused with the actor of the same name), Betsy Blair (Mrs. Gene Kelly), Gail Sondergaard and David Robison. Of these individuals, Salt, Sondergaard and Robison were members of the Executive Board of the HCASP who had been identified by Los Angeles informant [redacted] having been members of the Communist Party. [redacted]

Independent Progressive Party (IPP)

On November 8, 1950, Los Angeles informant [redacted] advised that Sadie Ornitz, wife of one of the "Hollywood 10," had a pamphlet which she desired to be distributed to all IPP members, and had called on the IPP for its membership list. A spokesman for the IPP advised her that it was the organization's policy not to give out its membership list but that if she would see that her material was delivered to the IPP office, it would be distributed. Los Angeles informant [redacted] advised that the IPP in Los Angeles County is under the complete control of the Communist Party which sets its organizational goals, lays down its perspectives, organizes its forces and proposes its levels of organization and assigns its leadership. [redacted]

Minute Women for Peace

Los Angeles informant [redacted] on July 11, 1950, advised that a new organization had been formed to be called Minute Women for Peace. This informant received a letter from the HCASP headquarters enclosing a pamphlet of the new organization, together

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with a letter signed by Sylvia Blankfort as Chairman of the Minute Women for Peace. (Sylvia Blankfort has been identified as a member of the Communist Party). This material pointed out that war is closer than it has been in five years and that women can be a powerful voice in stopping it. The material called for the services and cooperation of individual women and women's auxiliaries, guilds and clubs in helping to achieve peace. Accompanying the material was a brochure outlining the program of the new organization as consisting of the collection of 250,000 signatures in Los Angeles County on ballots for peace, which ballots were addressed to the United Nations and contained the statement "Save the Peace by Outlawing War and the Atomic Bomb." These ballots were to be presented to the United Nations on August 6, 1950, the anniversary of the dropping of the bomb on Hiroshima, as proof of the deep desire of the American people for peace. The group was to supply ballot boxes in shopping areas, at religious and social gatherings, and wherever individuals would congregate. On September 5, 1950, it was learned that the telephone listing for this organization had been cancelled and it was apparently no longer in existence.

[redacted]

Political Prisoners Welfare Committee, aka Committee for the Welfare and Relief of Political Prisoners

[redacted] a confidential source of the Los Angeles Office, on October 10, 1950, advised that the above organization is a new group just getting started, and that Lillian Ripps was active in its formation. In 1947 Ripps was identified by Los Angeles informant [redacted] as an active member of the Communist Party who had been such a member for at least five years as of that time.

The aims of the organization are:

(1) To provide welfare for the wives and children and husbands of political prisoners in case they are picked up by a law enforcement organization;

(2) To provide homes and education for children in case parents are arrested as political prisoners;

(3) To provide books and writing material for political prisoners presently in jail;

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(4) To establish rights for political prisoners in jail, (it was commented that political prisoners must be treated differently from ordinary criminals serving jail sentences);

(5) To prevent political prisoners from doing hard labor; and

(6) To put pressure on wardens of penitentiaries to enable political prisoners to receive books and other published material).

[redacted]

Theater Lab of the First Unitarian Church

Late in 1950 a press release of this group revealed it was under the direction of Margrit Roma, who was known to Los Angeles informant [redacted] in 1947 as a member of the Communist Party. Los Angeles informant [redacted] advised that certain literature of the Theater Lab was included in the mailings of material by the HCASP. This literature indicated the aim of the group was "to dramatize the meaning of the ideals which Unitarians believe and seek to practice.....justice, equality, brotherhood and freedom." The organization is composed of directors, actors, technicians, stage designers and workers, and the group rehearses three times weekly at the First Unitarian Church. [redacted]

The Unitarian Sunday Evening Club

Notices were received by an Agent of the Los Angeles Office from the First Unitarian Church in Los Angeles which stated that the Unitarian Sunday Evening Club had announced its schedule for its winter series. Among the speakers who were scheduled to appear were: Dorothy Tree, actress; Harry Hay, instructor at the Southern California Labor School; Ella Winter, author and journalist; and Guy Endore, motion picture writer. Los Angeles informant [redacted] has identified Tree, Winter and Endore as affiliated with the Communist Party within the experience and knowledge of this informant. Los Angeles informant [redacted] has identified Hay as a Communist Party member.

With regard to the First Unitarian Church, Los Angeles informant [redacted] has advised that the church is under the leadership of Dr. Stephen H. Fritchman, who was formerly in the Boston area. The informant has stated that of his own knowledge the church premises have been used on numerous occasions in the past by the local Communist Party for meetings and other functions. [redacted]

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III. COMMUNIST INFILTRATION OF INTELLECTUAL GROUPS (January 1, 1951, to June 15, 1951)

Hollywood Arts, Sciences and Professions Council (ASP)

In December, 1950, Los Angeles Informant [redacted] advised that the ASP continues to be the most important Communist controlled organization among the Hollywood intellectuals and professional people and its importance lies in the fact that it numbers among its membership a number of well-known people associated with the motion picture and allied industries. Los Angeles Informants [redacted] and [redacted] advised that during November and December the organization, in addition to its campaign on behalf of the "Hollywood Ten" also concentrated on a campaign against the "McCarran Law."

The ASP had scheduled a meeting for January 5, 1951, at Troupers Hall in Los Angeles but on the day before the meeting the hall cancelled the reservation. Los Angeles Informant [redacted] advised that the cancellation was the result of a contact with the hall by representatives of the Screen Actors Guild who advised the manager of the hall that the ASP was a Communist front organization.

The meeting of January 5, 1951, was transferred to the New Globe Theater and was attended by approximately 200 individuals. The program began with a chronicle of the birth of the Bill of Rights and the struggle against Alien and Sedition laws and then attempted to show the parallel of these laws with the McCarran Act. The principal speakers at the meeting were Carey McWilliams and Reverend Emmet Engberg. Thereafter, Karen Morley appeared on the stage and read a letter to President Truman urging that he use his best efforts to repeal the McCarran Act. The audience voiced its unanimous approval of the sending of the letter. [redacted]

On January 30, 1951, the ASP furnished to its members a ballot listing officers and members of the Executive Board for the year 1951 which reflected that the ballots would be counted on or after February 9, and the first meeting of the new board would be held on February 14, 1951.

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With reference to the officers nominated, it was noted that two of the three vice-chairmen nominated were Gale Sondergaard and Reverend Stephen Fritchman, both of whom have been identified as Communists.

The 57 nominees for the Executive Board were broken down to include representatives of each of the various divisions of the ASP and the nominees who have been identified as Communist Party members from each of the divisions are as follows:

Music Division - Of the six nominees, Sam Albert, James Arkatov, Naomi Boss and Joseph Eger have been identified in the past as members of the Communist Party.

Arts and Architecture Division - Of the six nominees, Gregory Ain, Edward Biberman and Garrett Eckbo have been identified in the past as Communist Party members.

Medical Division - Of the five nominees, Doctors Murray Abowitz, Joseph Hittleman, Richard Lippmon and Thomas Perry have been identified in the past as Communist Party members.

Dance Division - Of the six nominees, Paul Sarlin, Libby Burke, Sue Remos, and Rhea Nachaman have been identified in the past as members of the Communist Party.

Radio Division - Of the five nominees, Jack Robinson and David Robison have been identified in the past as members of the Communist Party.

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Film and Field
Theater Division - Of the fourteen nominees, Lee Barrie, Herbert Biberman, Paul Jarrico, Howard Da Silva, John Howard Lawson, Mitchell Lindeman, Connie Lindeman, Albert Maltz, Shimen Ruskin, Waldo Salt and Frances Williams have been identified in the past as Communist Party members.

Among the eleven nominees for members-at-large of the Executive Board, Helen Blair, Ann Parks Feldman, John Lee, Rabbi Franklin Cohn, Sonia Biberman, Ben Margolis, and Victor Shapiro have been identified in the past as Communist Party members.

[redacted]

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III - Communist Infiltration of Intellectual Groups
(June 15, 1951, to April 15, 1952)

Hollywood Arts, Sciences and Professions Council (ASP)

The Hollywood Arts, Sciences and Professions Council, hereinafter referred to as the ASP, has been characterized by [redacted] head of the [redacted] as a completely Communist-dominated group for intellectual and professional people in Hollywood although membership in the ASP does not of itself necessarily connote membership in the Communist Party. [redacted]

During the past year, the ASP has remained the predominately active Communist-controlled organization among the Hollywood intellectual and professional people. Its major activities have been directed toward such matters as peace propaganda, continued defense of the Hollywood Ten, attacks upon the House Committee on Un-American Activities hearings, repeal of the Smith Act, defense of the arrested CP leaders for violation of the Smith Act, the possibility of getting more Negroes into cultural pursuits including motion pictures, and finally a pressure campaign for the reinstatement of three doctors who were recently dropped from the roster of physicians at the Cedars of Lebanon Hospital and who were all members of the Medical Division of the Hollywood ASP.

In connection with the activities of the ASP in attempting to get more Negroes into cultural pursuits, a membership meeting was held at its offices at 7410 Sunset Boulevard, Los Angeles, on December 18, 1951. The announced purpose of the meeting was to hear a discussion of the subject "Jim Crow, Cultural," and what could be done about it, particularly in the Hollywood motion picture industry. The principal speaker on this subject was film writer Fred Rinaldo, an individual whom the HCUA unsuccessfully endeavored to subpoena for one of the Committee hearings during the past year and who has been named by four witnesses in sworn testimony before the Committee in September 1951 as having been affiliated with the CP in Hollywood. Attendance at this meeting consisted of approximately thirty-five members.

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In discussing the subject of "Jim Crow, Cultural" and discrimination against Negroes in the cultural field in general, Rinaldo pointed particularly to the motion picture industry and the lack of opportunity for Negro artists in this field. He discussed his views on the subject generally and pointed out that the ASP organization in particular should take steps to cure this evil and make it possible for more Negro artists and workers to enter the motion picture field. He urged those in the ASP who had connections and contacts with important people in the film industry to pressure these individuals to open up employment in films for Negro artists and other workers.

[redacted]

With regard to the continued fight of the ASP against the HCUA hearings, [redacted] identified above, advised on January 24, 1952, that what appeared to be a new Communist front organization was being organized for the purpose of supporting and defending the members of the legal and medical professions and other professional people who had been subpoenaed or may be subpoenaed before the HCUA at its forthcoming Los Angeles sessions. According to [redacted] this new organization was called the Citizens' Committee to Preserve American Freedoms and it had as its Chairman Dr. A. A. Heist, who is the Executive Director of the local chapter of the American Civil Liberties Union. The purpose of this committee was to rally prominent people to the defense of doctors and attorneys subpoenaed to testify before the HCUA.

With regard to this organization, [redacted] advised on February 6, 1952, that this group had set up offices at 6513 Hollywood Boulevard in Hollywood adjoining the offices of Attorney William E. Peterman, Sam Houston Allen, William M. Samuels, Fred E. Steinmitz and Aubrey I. Finn, all of whom were named by David Aaron as CP members during Aaron's testimony before the House Committee on January 22, 1952.

The Citizens' Committee to Preserve American Freedoms held its first public meeting at the Arlington Theater, 2517 West Washington Boulevard, Los Angeles, on February 12, 1952. According to [redacted] who was present at this meeting, [redacted] estimated to be between 700 and 800. [redacted] noted that during the meeting the Chairman announced that the purpose of this organization was destruction of the Un-American Activities Committee and the defense of those persons "persecuted" by the Committee.

The above organization held a dinner at the Hollywood Athletic Club in Hollywood on Sunday evening, February 17, 1952. Attendance at this affair was by invitation only, according to [redacted] who was present. Informant advised that the invitation noted that this Committee is dedicated to maintain American rights for all; that it agrees with the American Civil Liberties Union that "nothing is so un-American as the Committee's (HCUA) own activities"; that the purpose is to acclaim and apply the Bill of Rights every day in every way for doctors, lawyers, journalists, unionists and every other person.

According to the above informant, this organization had been organized to operate against the HCUA and to continue to do so until the HCUA is dissolved and that it is also proposed to organize similar committees in other cities throughout the country.

[redacted]

With regard to the three doctors who had been released by the Cedars of Lebanon Hospital, [redacted] previously identified, advised on February 20, 1952, that these three doctors were Murray Abowitz, Richard Lippman and Alexander Pennes, all of whom were important and active members in the Medical Division of the ASP. She continued that this incident had resulted in the formation of the Committee for Medical Freedom. She stated that while publicly there is no official connection between this group and the ASP it actually was set up

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directly by the ASP. As proof of this she stated that she attended a meeting of the Medical Division of the ASP at the home of Dr. Morris Feder who was known to [redacted] as a member of the Los Angeles Communist Party during the 1946-1947 period. This meeting was attended by 40 to 50 members of the ASP and its principal speaker was Joe Joseph, the National Executive Director of the National Council of Arts, Sciences and Professions. During the speech Joseph told the meeting that there are many people who sympathize with the ASP yet cannot accept the ASP's entire program. Referring to specific issues such as the subpoenaing by the HCUA of numerous witnesses from professional fields and the issue surrounding the dismissal of three doctors from the Cedars of Lebanon Hospital staff, Joseph told the meeting that we (ASP) have established subcommittees on organizations such as the Citizens' Committee to Preserve American Freedoms and the Committee for Medical Freedom. He continued that the Committee for Medical Freedom is for the purpose of supporting the three doctors in their efforts to be reappointed to the staff of the Cedars of Lebanon Hospital at Los Angeles.

[redacted]

On February 25, 1952, the Committee for Medical Freedom held a meeting at Larchmont Hall in Los Angeles which was attended by [redacted] previously identified. Attendance at this meeting was between 500 and 600 people and the three released doctors were introduced by Mrs. Sylvia Miller who was identified by [redacted] in 1947 as a member of the CP in Los Angeles. It should be noted here that Dr. Murray Abowitz has been identified by [redacted] as a member of the CP in Los Angeles in 1947; Dr. Alexander Pennes was identified in January 1952, by [redacted] former CP member, as having been a member of the Medical Branch of the CP in Los Angeles in 1947; Dr. Richard Lippman was identified in January 1947 by [redacted] as a member of the CP in San Francisco prior to his coming to Los Angeles.

Dr. Pennes spoke on the issue of the Cedars of Lebanon Hospital's dismissals stating that the only basis for his dismissal from the staff there was because his name had been mentioned in the course of the HCUA hearings in Los Angeles last September.

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Dr. Abewitz spoke on the same issue and said that the Cedars of Lebanon Hospital had found it necessary to put extra help on its switch board to take care of protest calls which it received as a result of the dismissals.

Dr. Lippman was the last speaker and the gist of his remarks was that loyalty boards, loyalty oaths and un-American committees have affected every field of science.

The Executive Board of the Medical Division of the ASP met on February 1, 1952, at the home of Dr. Max Schoen, 535½ North Spaulding, Hollywood. According to [redacted] Dr. Schoen was recruited into the Los Angeles County Communist Party in approximately 1946. [redacted] attended this meeting at which further discussion was had in regard to action to be taken on the Cedars of Lebanon Hospital issue. It was decided that the main concentration should be on getting signatures on petitions demanding the reinstatement of the three dismissed doctors. It was also decided that a letter was to be prepared by John Howard Lawson to be sent to prominent scientists all over the United States explaining the Cedars of Lebanon case and requesting a statement as well as a contribution.

[redacted]

III COMMUNIST INFILTRATION OF INTELLECTUAL GROUPS (July 15, 1952, to February 15, 1953)

Hollywood Arts, Sciences and Professions Council (ASP)

The Hollywood Arts, Sciences and Professions Council, hereinafter referred to as the ASP, has been characterized by [redacted] as a completely Communist dominated group for intellectual and professional people in Hollywood, although membership in the ASP does not of itself necessarily connote membership in the Communist Party. [redacted]

Although [redacted] a reliable informant of the Los Angeles Office, advised in November, 1952, that the general membership of this organization has steadily decreased to a point where as of November, 1952, there were only 870 members who were currently paid up in their dues, the ASP has remained the predominantly active Communist-controlled organization in the Los Angeles area. Its major activities during the past year have been directed toward such matters as peace propaganda, attacks upon the HCUA hearings, support of the campaign for clemency for the Rosenbergs, repeal of the Smith Act and a campaign for getting more Negroes into cultural pursuits including motion pictures. [redacted]

The above informant advised on August 11, 1952, that at that time the organization was in desperate financial condition and that its membership, particularly its sustaining members, had fallen off considerably which was probably accounted for by the exposures resulting from the various hearings by the HCUA. This informant continued that film writer John Howard Lawson continues to be a dominate force in this organization, that he attends meetings of the Executive Board and that his comments and analyses of various policy issues are invariably considered with considerable attention and respect. It is noted that John Howard Lawson is one of the so-called "Hollywood Ten." [redacted]

With regard to the activities of the ASP in attempting to get more Negroes into cultural pursuits, it sponsored what it called an "Equal Rights Conference for Negroes" on June 14, 1952. This was an all day affair held at the Alexandria Hotel

in Los Angeles with the afternoon session being broken down into four simultaneous panels or discussions, namely Mass Media of Communications; Science and Education; Art, Music and Dance; and Health Welfare and Housing.

According to [redacted] an attorney who is a reliable informant of the Los Angeles Office and who attended the above conference, it was dominated throughout by persons who have been linked with Communist Party activities in Hollywood for many years. He estimated the attendance at this conference at between four and five hundred. The purpose of the conference was to point up the alleged discrimination against Negroes in the entertainment field particularly the motion picture industry. As a result of the conference resolutions were passed and a program initiated to force the employment of more Negroes by the film and allied industries. This program was to include the picketing of studios, delegations to film executives and publication of a new "agitational" magazine by the ASP. According to [redacted] the ASP proposed to send committees to call on various Hollywood producers with the demand that Negroes be given their rightful place in film production on all levels. This action was to be followed up with a barrage of letters and a new magazine with the ASP resorting to picket lines, if necessary, in front of each studio to force the issue. [redacted]

It is noted that just prior to the holding of the above conference a number of Negro artists in the entertainment field signed a full page advertisement which appeared in the "Hollywood Reporter" on June 13, 1952, and in which they repudiated this conference. The advertisement in effect stated that the ASP does not speak for the Negro people and that the conference was being promoted in the official Communist Party press. This advertisement was signed by such prominent Negro artists as Hattie McDaniels, Eddie Anderson and Louise Beaver.

Although he did not take part in any of the speeches during the conference, John Howard Lawson was observed to be sitting in the rear of the room and after most of the discussion on the various resolutions had been completed Lawson got up to revise and amend the entire thing. It was his thought that what was needed instead of numerous resolutions was an over-all "action program" under which there would be delegations to call on film producers, distribution of

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pamphlets and literature and complete cooperation with other progressive organizations all with the purpose in mind of doing away with discrimination against Negroes and forcing their employment in the entertainment field. Lawson's suggestions, comments and amendments were accepted without [redacted] question with no argument from anyone.

It may be noted that the above conference was addressed by such people as Jack Robinson, Fred Rinaldo, Cleophus Brown, Adrian Scott, Mitchell Lindeman and Michael Wilson all of whom have been reliably identified as past [redacted] members of the Communist Party.

In the early part of July, 1952, the ASP issued a letter to its membership and friends dated July 8, 1952, calling attention to the fact that almost a month had passed since the organization had sponsored its "conference on Equal Rights for Negroes" and that during this time the various divisions of the ASP had been actively working to carry forward the program which had stemmed from that conference. The letter cited as examples the fact that the Dance Division of the ASP had secured fifteen dance scholarships for young Negroesand dancers, that the Medical and Architectural Divisions were continuing their Equal Job Opportunities Campaign with excellent results and that the Mass Communications Division was preparing a fall campaign to break down discriminatory hiring practices in the entertainment field.

The above letter sought the assistance and participation of its entire membership in these and other "equal rights" activities and called attention to the fact that a so-called "Equal Rights Continuation Committee" had been set up within the ASP to co-ordinate this program. The letter further noted that the ASP in cooperation with other organizations had already started a campaign to open the Hollywood Bowl to presentation of Negro concert artists and the hiring of Negro staff personnel there.

On July 19, 1952, it was reliably reported that Fred Rinaldo, previously identified, was eager to initiate a plan of the ASP to have a delegation call on Mr. Eric Johnston, head of the Motion Picture Producers Association, for the purpose of enlisting Johnston's cooperation in opening up the entertainment field for more Negro artists. It was Rinaldo's idea to start out by getting thousands of signatures on a petition following which there would be a meeting of all of the signers for the purpose of choosing delegates to call upon Johnston. Rinaldo wanted a deadline of August 15, 1952, set for this campaign. [redacted]

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In connection with the fight of the ASP for the hiring of more Negro artists in the motion picture and allied industries, an article appeared in the "Daily Worker" of August 12, 1952, setting forth statistics concerning the employment record of Negroes in the motion picture industry. According to this article the following statistics were set forth: In 1951, 7 out of approximately 350 motion pictures included Negroes in recognizable roles. Not one Negro writer is under contract to a major motion picture studio. Not one Negro is employed as a story analyst. Not one Negro is an executive of a motion picture studio. Of the workers employed on the back lots, there are no Negro grips (stage hands), carpenters, painters, set designers or set erectors and of the great number of musicians employed in Hollywood very few are Negroes. ("Daily Worker," 8/12/52; [redacted]

As set out previously in this memorandum, the ASP purposed to initiate a new publication advancing the aims of the organization.

The first issue of this publication was finally issued in January, 1953, and is called "Hollywood Review." According to this issue, "Hollywood Review" hopes "to provide a forum for the rising protests voiced by many consumers of Hollywood entertainment over the distortions, violations and deliberate falsification of cherished American freedoms so obvious in much of the current contents of film, TV and radio fare." The principal article in this issue was one written by film writer Michael Wilson entitled "Conditioning the American Mind; War Films Show Vision Over-All Policy." The general theme of Wilson's article was that the film industry is being influenced by the Pentagon to put out films on war subjects which will condition the American people to accept the inevitability of war.

Another feature article in this issue dealt at some length with the alleged discrimination against Negro artists in the film, radio and TV industry.

In its statement of policy and purposes this issue sets forth in part "'Hollywood Review' will expose the varied aspects of the effort to degrade and intimidate the American mind; the crude and the subtle, the direct and the indirect... It is our contention that the entertainment industry is selling a product which is increasingly opposed to the best interests of the vast majority of the men, women and youngsters who consume it." [redacted]

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To further implement the foregoing program of the ASP, in November, 1952, the ASP put out an announcement to the effect that one of its divisions, the Field Theater, had formulated a plan to establish an agency for "progressive performers" which agency would book them and represent them on an exclusive basis. The announcement noted that the "progressive performer" fuels a steadily multiplying need for his services and that the recent election results show "just how effective the total black-out technique has been in keeping any progressive message from reaching the people through commercial channels."

The ASP Field Theater, however, maintains that the performer can create new channels and can break through the blackout by reaching people directly which it maintains must be done immediately and on a far greater scale than in the past.

The announcement further stated that under this new plan to represent "progressive performers" on an exclusive basis, the new agency would establish a minimum scale for performers, publicize the artists, maintain a 24-hour-phone service for bookings, insist on advance deposits for bookings, work consistently to broaden sources for bookings and handle all negotiations for the performers.

According to [redacted] previously identified, the above plan is a recent development and there has been no definite information received as to just how successful the ASP has been in its plan for such an agency.

[redacted]

Citizens Committee to Preserve American Freedom

This organization has been previously identified in this memorandum as a group which was organized in January, 1952, for the purpose of supporting and defending the members of the legal and medical professions and other professional people who have been or may be subpoenaed by the HCUA. According to [redacted] this organization is a typical Communist-influenced group formed for a specific purpose.

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A reliable informant made available the first copy of the official publication of this organization, which was issued in August, 1952, and was called "Facts for Freedom." This publication announced that a "warm" welcome was being planned for the HCUA when that Committee comes to Los Angeles to open its hearings on September 29, 1952.

This publication identified the Citizens Committee to Preserve American Freedom as an organization "formed to abolish the Un-American Activities Committee as a menace to Americanism." It announced that its program is supported by broadly representative leaders in union, liberal and community affairs and that the program included plans for a giant mass meeting to be held at the Embassy Auditorium in Los Angeles prior to the opening of the HCUA hearings. It urged all interested people and organizations to invite speakers of the Citizens Committee to Preserve American Freedom to address them, to send resolutions to the President and Attorney General in Washington condemning the HCUA and to contribute and raise funds to support the campaign of this organization.

[redacted]

On October 3, 1952, [redacted] confidentially advised the Los Angeles office that he had attended the above-mentioned rally at the Embassy Auditorium on September 26, 1952. He continued that this rally was in general an attack upon the HCUA and its contemplated hearings in Los Angeles. [redacted]

Following the hearings of the HCUA in Los Angeles in September and October, 1952, [redacted] Universal Recorders, Hollywood, California, confidentially advised that the Citizens Committee to Preserve American Freedom had ordered 200 sets of a recording made. This recording is labeled "Voices of Resistance" and incorporated excerpts from the actual testimony of a number of witnesses who had been subpoenaed before and who had refused to cooperate with the HCUA at the above-mentioned hearings.

The October, 1952, issue of "Facts for Freedom" noted that the above-mentioned "Voices of Resistance" records were available for purchase from the Citizens Committee to Preserve American Freedom by mail at $5 per set. It described these records as "better than any on the spot description.... which express the courage, vitality and fight-back quality of the witnesses, dramatizing an event of historical importance." [redacted]

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Southern California Council to Abolish the Un-American Activities Committee

According to information obtained from [redacted] a reliable informant of the Los Angeles Office, this organization was formed in September, 1952, to oppose the HCUA and to support those witnesses subpoenaed before it who intended to defy the HCUA. This group was organized at a meeting of representatives and delegates from a number of organizations all of whom were hostile to the HCUA and its probe of the extent of Communist infiltration into professional groups in the Los Angeles area.

This informant indicated that it was too early to determine whether this organization would continue as a going concern or whether it was merely a paper organization created for a specific purpose only. It would appear that the latter is the case.

According to [redacted] of the "Hollywood Citizens News" a press release issued by the above group on September 23, 1952, indicated that its headquarters are located at 5851 Avalon Boulevard, Los Angeles, which is the address of the CIO Building. This release announced that "pickets for freedom" would march at the Los Angeles Field Building all day to protest the hearings by the HCUA. It further announced that this organization was formerly established in an all day meeting on September 20, 1952, at which plans were made for the above demonstration.

It is noted that during the session of the HCUA on September 30, 1952, circulars issued by this organization were passed out at the picket line which was maintained in front of the Federal Building where the hearings took place. These circulars charged the HCUA with being the real threat to democracy and with using hysteria, smear and fear as its major weapons. [redacted]

Champions of the Bill of Rights

The "Daily Peoples World" of October 7, 1952, the day the HCUA hearings terminated in Los Angeles, carried an announcement that a rally would be held at the Embassy Auditorium in Los Angeles on October 8, 1952, under the auspices of the Champions of the Bill of Rights and that

the purpose of this rally would be to honor all subpoenaed men and women "who upheld and protected the Constitution before the Un-American Activities Committee." According to [redacted] previously identified, indications were that this group was apparently another paper organization created for the particular purpose of sponsoring the above rally. She advised that actually the program for this rally was organized by film writers Paul Jarrico, Adrian Scott and Michael Wilson all of whom are important figures in the Hollywood Arts, Sciences and Professions Council and all of whom have also been reliably identified as important members of the Communist Party in Hollywood during the 1940's.

Agents of the Los Angeles Office attended the above-mentioned rally and reported that its program consisted of hearing an excerpt from the testimony of each of the uncooperative witnesses who have appeared before the various sessions of the HCUA. Each of the witnesses who was present read his or her excerpt from off-stage over a public address system following which his or her name was announced and thereafter he or she came on stage from the wings and took a chair on the platform.

Eighty-four individuals who had been uncooperative witnesses before the HCUA were thus introduced. The program then continued with an appeal for funds and speeches by Gene Stone, Dr. Alexander Pennes and Rose Rosenberg who represented the artists, the doctors and the attorneys, respectively. It is noted that all three of these speakers have been reliably identified as having been members of the Communist Party in Los Angeles.

The rally concluded with the presentation of a resolution which was unanimously accepted by voice vote of the audience and which called for, among other things, publication of a booklet regarding the recently concluded HCUA hearings, activity on an individual and organizational basis to defeat Congressman Donald L. Jackson and Clyde Doyle for re-election and to boycott employers who refuse to discontinue the use of "black lists." [redacted]

National Negro Labor Council

According to "The Worker" of December 28, 1952, the National Negro Labor Council, at its recent convention held in Cleveland, adopted a cultural program calling for

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the organization and utilization of Negro artists, material and outlets "now dammed up and frustrated by white supremacy." This organization set up a committee consisting of Paul Robeson, William Marshall, star of Lydia, and John Garth III, actor and vocalist, to "assume responsibility for starting a National Negro Theater as a section of the National Negro Labor Council." ("The Worker," 12/28/52; [redacted]

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III. COMMUNIST INFILTRATION OF INTELLECTUAL GROUPS (February 13, 1953 to July 15, 1953)

Committee for the Negro in the Arts

On May 8, 1953, [redacted] a reliable informant of the New York Office, advised that the Committee for the Negro in the Arts continues to serve the interests of the Communist Party in New York City and propagandizes alleged acts of racial discrimination in the employment of Negroes in the arts' field. He continued that this Committee has been limited in scope to New York City and its headquarters are located at 261 West 125th Street, New York City. On June 4, 1953, the April 1953 report sheet of this organization stated that on May 10, 1953, there would be an opening of the Negro Film Center which would house the Harlem Film School and Workshop. According to this report, this Film Center was to be the Film Chapter of the Committee for the Negro in the Arts. [redacted]

National Council of the Arts, Sciences and Professions

The National Council of the Arts, Sciences and Professions has been cited as a Communist front by the Congressional Committee on Un-American Activities in House Report No. 1954, April 26, 1950.

On March 11, 1953, a letter on the letterhead of the New York Council of the captioned organization was received through the confidential mail box of the New York Office. This letter advertises the world premiere of "The Shout Heard Around the World." According to this letter, the premiere was to be held on March 14, 1953, and the film was produced by the Film Division of the New York Council of this organization and "is America's first peace cartoon film." Also on the program, according to the above letter, was to be a hilarious satire on old rags-to-riches movies, "Day Dreams" with Charles Laughton and Elsa Lancaster.

This letter also stated that two colored films would be shown, the recently released film "Philip Evergood" which was described as having won much high praise at the Hunter College Festival and the "Song of the Prairie" which was described as a delightful Czech satire on American Westerns.

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The letter continued that the premiere would reopen the "Saturday Night Film Club" located at the headquarters of the New York Chapter of the National Council of the Arts, Sciences and Professions. This letter indicated that the "Saturday Night Film Club" is sponsored by the Saturday Night Film Club Committee, Film Division, New York Chapter of the National Council of the Arts, Sciences and Professions. [redacted]

Hollywood Arts, Sciences and Professions Council (HASP)

On January 13, 1953, the Southern California Chapter of the National Council of the Arts, Sciences and Professions, locally referred to as the Hollywood Arts, Sciences and Professions Council, held a special membership meeting at Stanley Hall, 1057 North Stanley Avenue in Hollywood for the purpose of electing officers for an executive board to operate the affairs of this organization for the current year. According to [redacted] a reliable informant, ballots were furnished to members only in good standing, who at that time were 350 paid-up members. This informant advised, however, that there are about 1,800 names on this organization's mailing list or those of the various divisions into which the HASP is broken down organizationally.

As a result of the balloting all offices and a large majority of the 40-man Executive Board are now held by individuals with reported past or present affiliations with the Communist Party and/or Communist Party front organizations. Among the more important individuals so elected were the following:

Dr. P. Price Cobbs, Physician - Chairman.

The 1948 report of the California Legislative Committee on Un-American Activities (Tenney Report) page 185 lists this individual as a sponsor of the American Youth for Democracy in 1946.

John Howard Lawson, Writer - Vice Chairman.
During hearings held by the House Committee on Un-American Activities in 1951 - 1952, fifteen witnesses identified Lawson as having been a Communist Party member.

Dr. Murray Abowitz, Physician - Vice Chairman of Sciences.
Dr. Abowitz was identified by three witnesses in sworn testimony before the House Committee on Un-American

Activities in 1952 as having been affiliated with the Communist Party. He, himself, appeared before this Committee and refused to deny or affirm past or present Communist Party membership.

Stephen H. Fritchman, Minister - Vice Chairman of Professions. According to the 1948 Tenney Report, Fritchman was at one time a member of the Board of Directors of the Committee for a Democratic Far Eastern Policy, which has been cited by the Attorney General under Executive Order 9835.

Janet Stevenson, Writer - Vice Chairman of Arts. It is noted that this individual and her husband, Film Writer Philip Stevenson, were active members of the Communist Party in Hollywood in the 1940's, according to [redacted] a reliable informant of the Los Angeles Office.

[redacted] also advised that John Howard Lawson continues to be a dominant force in policy matters of the above organization. According to information received from a technical installation on the headquarters of this organization Lawson called all the heads of the various divisions of this organization together for a meeting with him before he departed for a two-months' stay in New York City.

[redacted] advised that these division heads met with Lawson on March 6, 1953, to hear him outline the desperate need of finances on the part of the HASP at the present time and the necessity for obtaining new sustaining members. At that time Lawson also outlined future functions for the organization.

As of November 1952 the heads of the various HASP divisions were as follows:

Arts	Edward Biberman
Architecture and Engineering	Francis Dean
Dance	Belle Lewitzky
Medical	Murray Abowitz or Max Shoen

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Music	Cyril Tousbin or Joe Eger
Science and Education	Martin Hall or Eleanor Pasternak
Mass Communications (Film, Radio and TV)	Fred Rinaldo
Field Theater	Joan LaCour

All of the above individuals have been reliably identified as having past or present affiliations with the Communist Party and/or Communist Party front organizations.

[redacted] attended a general membership meeting of the HASP at its Hollywood headquarters on May 20, 1953. The purpose of this meeting was to hear a report from Dr. P. Price Cobbe and John Howard Lawson, Chairman and Vice-Chairman, respectively, both of whom have been delegates to the National Convention of the National Council of the Arts, Sciences and Professions held at New York. Lawson was the principal speaker at this meeting and told the gathering that at the National Convention he had represented the Film, Theater and Publishing Divisions of the Convention. He reported that there was considerable activity at the National Headquarters in New York and also that the final draft of the organization's "Policy and Program" would be issued shortly and further that constitutional changes had been made pertaining to the election of officers and delegates.

Lawson thereafter outlined and stressed what he said that this organization stands for, which he characterized as an action program which would be undertaken. The principal points of this program are:

(1) The importance of "cultural liberation of the Negro," which Lawson characterized as of the greatest importance.

(2) The continued fight against what he called the "vicious un-American witch hunt by corrupt politicians, such as Velde, Jenner and McCarthy." He stated that more and more important people throughout the country are protesting these procedures.

(3) The promotion of an international campaign to defend Charles Chaplin and to protest against his "exclusion" from the United States.

(4) The promotion of the motion picture production, "Salt of the Earth."

Lawson summed up his speech by saying there is an exciting prospect of future work; that members of this organization must pledge more activity and more fund-raising; that a dozen new chapters should be organized during the coming year; and that attacks and smears must be met with counterattack. [redacted]

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III. COMMUNIST INFILTRATION OF INTELLECTUAL GROUPS (July 15, 1952 - December 15, 1952)

Hollywood Arts, Sciences and Professions Council (HASP)

[redacted] a reliable informant of the Los Angeles Office and a source close to the affairs of the Hollywood Arts, Sciences and Professions Council (HASP), informed that John Howard Lawson continues to be the most important figure in the organization.

Informant stated that Lawson sets HASP policy on important issues, is nearly always present at board meetings or meetings of the so-called "Steering Committee," and nothing of importance in the affairs of the HASP is decided without Lawson's approval. [redacted]

[redacted] a reliable informant of the Los Angeles Office, reported that at a general membership meeting of the HASP held on November 12, 1953, John Howard Lawson announced that the headquarters of the organization would be moved in the near future from its present location at 7410 Sunset Boulevard. Lawson said that a new headquarters will be obtained in an attempt to reduce operating expenses. Lawson described the current financial status of the HASP as "most grave" and indicated that a program is currently being formulated to increase membership in an effort to ease the financial burden. [redacted]

[redacted] previously mentioned, informed that at a meeting of the Executive Board of the HASP held on November 5, 1953, Lawson, who is definitely against giving up the HASP office space as a means of reducing expenses, has offered to "bridge the gap" himself by advancing funds to the Council.

According to [redacted] considerable difficulty has been encountered in [redacted] necessary funds to publish the HASP news organ, "Hollywood Review." This publication, intended as a monthly paper, has in the past year been issued only spasmodically about every three or four months. Lawson urged increased support for the "Hollywood Review" in addition to a drive to obtain further subscriptions. [redacted]

"Hollywood Review"

This paper, in its June-July issue of 1953, has this to say concerning the testimony of Robert Rossen before the House Committee on Un-American Activities on May 7 of this year:

> "He crawled to his corner, announced that 'he placed his country above personal considerations' and patriotically vomited fifty names into the mike . . . . . Later on, though, Rossen said something about having been black-listed and not having been able to find work during the nearly two years since he had first refused to testify before the Committee . . . ."

In the same issue of "Hollywood Review," Congressman Donald Jackson of California is severely criticized because he made a speech in the House of Representatives at which time he is reported to have pledged that he would do everything in his power to prevent the movie "Salt of the Earth" from being exhibited in the United States or abroad.

American Committee for Protection of Foreign Born

The Los Angeles Committee of the American Committee for Protection of Foreign Born sponsored a reception for Harry Carlisle, film writer, at the Park Manor Restaurant in Los Angeles on August 14, 1953. Carlisle is one of several alien Communists against whom deportation proceedings have been instituted by the Immigration and Naturalization Service.

Carlisle was given a standing ovation at the reception and among other things, he said that the Justice Department was endeavoring to link criminals with subversives as being one and the same.

[redacted] a reliable informant of the Los Angeles office, recalled that Carlisle, a writer in the film industry in Hollywood during the 1940's, was regarded as an important member of the Communist Party and one who was the teacher at a number of Communist schools held for the benefit of new members. [redacted]

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III. COMMUNIST INFILTRATION OF INTELLECTUAL GROUPS (July 1, 1954 - December 31, 1954)

Hollywood Arts, Sciences and Professions Council (HASP)

[redacted] previously mentioned, stated he would not be surprised to see the Hollywood Arts, Sciences and Professions Council (HASP), which has been a Communist Party front organization since its inception, either go out of existence in the near future or reform under a new name. [redacted] believes that the HASP has been "pegged" for what it really is and no longer has any influence as a mass organization. [redacted] said he believes that the Communist Party is smart enough to know that it cannot reinfiltrate the motion picture industry utilizing an old organization.

[redacted] a confidential source of the Los Angeles Office, stated that the one-time influence of the Communist Party within the film industry is at its lowest ebb and is practically nil at the present time. She advised the Communist Party never did influence the content of motion pictures to any appreciable degree and believes that the HASP, which was the Communist Party's principal mass organization of a cultural type, has been thoroughly exposed and discredited.

[redacted] previously mentioned, informed that the HASP continues to be the Communist Party's mass or front organization of the cultural type with the support of a group which is known as the Citizens Committee to Preserve American Freedoms and another group within the First Unitarian Church at Los Angeles, headed by Dr. Stephen H. Fritchman. [redacted] said that the once large HASP membership has dwindled to only a fraction of its former strength and that at the present time HASP is not very effective from the Party standpoint.

The Citizens Committee to Preserve American Freedoms is the subject of ongoing Bureau investigation as a Communist Party front organization and Dr. Stephen H. Fritchman is a key figure of the Los Angeles Office. The Religious Freedom Committee of the First Unitarian Church in Los Angeles has been the subject of a Bureau inquiry as a possible Communist front organization. [redacted]

III. COMMUNIST INFILTRATION OF INTELLECTUAL GROUPS (January 1, 1955 - June 30, 1955)

Southern California Chapter of the National Council of the Arts, Sciences and Professions, also known as Hollywood Arts, Sciences and Professions Council (HASP)

[redacted] a reliable confidential informant of the Los Angeles Office who is close to the affairs of the HASP organization, advised that in recent months there has been a definite and constant decline in the membership and financial strength of HASP, together with a corresponding diminishing of public activities. In this connection, [redacted] noted that at a meeting of the executive board of HASP, held on April 12, 1955, the acting executive director admitted that less than 100 members had paid up their membership dues for the current year and that the organization had on hand only enough funds to carry on for a few more months.

[redacted] stated that recently there has been some question as to whether HASP could or should continue and that probably the most effective influence in keeping the organization going has been John Howard Lawson, a member of the HASP executive board, as well as a member of the board of directors of the national organization in New York City. [redacted] said that, without any question, the most influential individual in the entire organization is Lawson and that seldom is a meeting of the executive board held unless Lawson is present. The final decisions concerning most matters are submitted to Lawson and he is consulted on practically all matters of importance.

In regard to John Howard Lawson, it should be noted that the annual report of the Congressional Committee on Un-American Activities for the year 1952 reflects that 15 witnesses, all former members of the Communist Party, have identified Lawson in sworn testimony before the Committee in 1951 and 1952 as having been an important figure in the Communist Party's organization within the Hollywood film industry during the 1930s and 1940s.

[redacted] reported that, although Dr. P. Price Cobbs is the chairman of the Hollywood Council, actually it is Lawson who guides the affairs of the organization. This appraisal is corroborated by a technical surveillance maintained on the organization which reported that in November, 1954, the HASP office was arranging to schedule a "steering committee" meeting rather than a regular executive board meeting. In discussing the matter with Lawson, the acting executive director wondered if Dr. Cobbs should be invited to the steering committee meeting "since he is only a figurehead anyway." Lawson thought Cobbs should be invited but not pressed to attend. Subsequently, the acting executive director did notify Cobbs of the steering committee meeting scheduled for December 2, 1954, but, at that time, told Cobbs that he need not attend if he were too busy since he could be notified later of the program of the meeting.

In reference to Dr. P. Price Cobbs, it is noted that during the hearings held by the California Senate Fact-Finding Committee at Los Angeles in December, 1954, Cobbs was subpoenaed to appear before the Committee. However, according to the afore-mentioned technical surveillance, John Howard Lawson was not particularly worried about Cobbs' subpoena since Cobbs had been very well advised in advance by Ben Margolis.

In regard to Ben Margolis, the annual report of the Congressional Committee on Un-American Activities for the year 1952 reflects that Ben Margolis, an attorney, was identified by nine witnesses in sworn testimony as having been affiliated with the lawyers branch of the Communist Party in Los Angeles County during the 1940s. Margolis himself appeared as a witness before the Committee on September 30, 1952, but refused to affirm or deny past or present membership in the Communist Party.

In October, 1954, [redacted] reported that the HASP had been notified by the National Council of the Arts, Sciences and Professions in New York that the national chairman, Henry Platt Fairchild, had resigned on September 19, 1954, and

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that his resignation had raised a most critical problem; that, for more than a year, the National Council of the Arts, Sciences and Professions had been without officers except Fairchild and had had no national director or executive secretary since July, 1954. There was a serious question as to whether the National Council of the Arts, Sciences and Professions could continue to exist but, in the meantime, an interim committee of five national board members would attempt to direct the activities of the organization.

The "Los Angeles Times," a Los Angeles daily newspaper, in its issue of December 30, 1954, contained a news item to the effect that the Attorney General had called upon the National Council of the Arts, Sciences and Professions to show cause why the organization should not be cited under the provisions of Executive Order 10450.

[redacted] advised that during the following two weeks the Hollywood Council unsuccessfully sought advice from the national office as to what the effect of the Attorney General's proceedings would be and what the national office intended to do about it.

In the latter part of January, 1955, the Hollywood Council finally received word from the national office in the form of a letter from Robert Morss Lovett, honorary national chairman, advising that the Attorney General had proposed adding the National Council of the Arts, Sciences and Professions to a list of "subversive organizations." The national office intended to contest the Attorney General's proposed listing but money would be required to conduct the defense and a "Committee to Defend ASP" had been organized to obtain funds for this purpose, which funds were urgently solicited.

[redacted] said that it is the understanding of the leadership of the Hollywood Council that the national office is awaiting the results of the appeal by the National Lawyers Guild testing the constitutionality of Executive Order 10450 and the national office feels that the outcome of the National Lawyers Guild action will have an important effect upon the future status of the National Council of the Arts, Sciences and Professions.

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[redacted] informed in April, 1953, that on April 20, 1953, the executive board of HCLP met to decide whether the organization should continue and what its policies should be. John Howard Lawson presented several proposals to continue the Hollywood Council and his program was adopted. The principal proposal by Lawson was that henceforth the affairs and activities of the Hollywood Council were to be governed by an executive committee of nine individuals or their alternates, which would meet regularly every other week beginning April 19, 1953. Included on this nine-man executive committee, appointed by Dr. Cobbs, the chairman, were Lawson, Edward Biberman, artist, and Michael Wilson, screen writer.

Membership in the Communist Party on the part of Edward Biberman and Michael Wilson has been the subject of sworn testimony by former members of the Communist Party testifying before the House Committee on Un-American Activities, according to the report of the Congressional Committee on Un-American Activities for the year 1952. [redacted]

III. COMMUNIST INFILTRATION OF INTELLECTUAL GROUPS
(July 1, 1955, through December 31, 1955)

National Council of the Arts, Sciences and Professions (NCASP)

[redacted] a discontinued informant who has furnished reliable information in the past, advised on October 26, 1955, that the New York Chapter of the NCASP voted to disband at a general meeting held at 35 West 6[redacted] Street, New York, New York, on October 25, 1955. [redacted]

The House Committee on Un-American Activities in its report number 1954 dated April 26, 1950, described the NCASP as a "Communist front."

IV. COMMUNIST INFLUENCE IN MOTION PICTURES

This section reflects tactics used by the Communists to influence motion pictures, and actual examples of the use of these tactics.

In Section I, it was pointed out how the Communists viewed the motion picture, once under their control, as a "mighty weapon of Communist propaganda." In the light of this view, Communist concentration on the movie industry (in 1935) was understandable. (IV, 1)

Logically, Communists have concentrated on controlling, or at least influencing, those responsible for the ideological content of the pictures: the intellectual groups, composed of directors, writers, actors, and highly paid technicians. (IV, 1,2)

A former member of the Communist Party has related how the Communist Party took advantage of our alliance with the USSR during World War II to insert sequences and episodes in pictures in a most clever manner. The Party placed in the majority of war pictures those writers and directors who were in sympathy with Communism. The informant stated that the crowning achievement in this respect was "Mission To Moscow." However, this picture was so patently biased, it led to much criticism. Accordingly, the Communists decided to be more subtle in their methods. They began to insert a sentence or situation, carrying the Party line, into an otherwise non-political picture. They found this method more effective because it did not appear to be purposeful, but incidental. This method was employed even in the light "musicals." (IV, 1,2)

Communists, the informant related, not only injected the Line into pictures, but did their best to eliminate anti-Line material, even to the point of preventing the filming, or release, of certain pictures. As an example of this, the informant cited the Communists' successful campaign to prevent the release of "Uncle Tom's Cabin." The Communists claimed that the picture did not reflect a proper attitude on the part of the Negroes. We have already observed (in Section II) the technique employed to prevent the production of a film based on the life of Captain Eddie Rickenbacher. (IV, 2,3)

A group of motion picture directors, writers and producers, opposed to Communism, gathered information in connection with the Communist infiltration of the motion picture industry. They stressed the subtlety and indirectness of the Communist technique of preparing the public for collectivism — "...a constant stream of [illegible] lines, touches, and suggestion battering the public from the screen will act like drops of water that split a rock if continued long enough. The rock that they trying to split is Americanism." This anti-Communist group listed some of the common devices used to disseminate Communist propaganda, among them: smearing free enterprise system, discrediting industrialists, presenting wealth as evil, picting success as evil, glorifying failure, depravity and collectivism, and American political institutions. On the other hand, nothing Soviet is ever shown in an unfavorable light. (IV, 3)

Only twenty-five percent of a screen story has to be written by a writer to obtain screen credits for writing the script. This makes it other writers — particularly Communists — to work on a script without ledge of that activity. (IV, 3)

PJBurke:jmc

NOTE: Source-references are to Section and page of the Running Memo as of 7-15-49, of which this is a condensation.

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The "Hollywood Reporter" of August 20, 1946 quotes John Howard Lawson as having made the following statement at a "Party Indoctrination Center" to young student actors:

> "Unless you portray any role given you in a manner to further the Revolution and the Class War, you have no right to call yourself an artist or an actor ... You must do this regardless of what the script says or of what the director tells you. Even if you are nothing more than an extra, you can portray a society woman in a manner to make her appear a villainess and a snob. And you can portray a working girl in such a way so as to make her seem a sympathetic victim of the capitalist system. It is your duty to do this at whatever studio you may find yourself employed." (IV, 4)

In addition to the above mentioned techniques, Communists use "Aesopian language" — double-talk — to advance their line. When they laud "democracy," they usually have in mind "proletarian democracy." (IV, 4)

Analysis of Motion Pictures Containing Communist Propaganda:

"Keeper of the Flame" The author of the screen play, Donald Ogden Stewart, has been identified by [redacted] as a Communist. In addition, Howard DaSilva, a member of the supporting cast, has been identified as a Communist. A star of the film, Katharine Hepburn, according to two anti-Communist screen writers, has been associated with Communist-inspired or-directed activities in Hollywood. (IV, 5)

According to screen writer [redacted] this picture was a good example of the negative approach and the indirect tactics used by Communist writers in getting across the Party line. He stated that in the script the screen writer, in a veiled manner, attempted to make the audience believe that fascism and Americanism were synonymous. (IV, 7)

"The Master Race" The writer and director, Herbert Biberman, one of his collaborators (Anne Froelich) and two members of the cast (Morris Carnovsky and Lloyd Bridges) have been identified as Communists. (IV, 7)

According to three Special Agents who saw this picture, it depicted a Russian officer in a most favorable light, discrediting, at the same time and by comparison, an American and a British officer. A series of scenes tended to give the impression that there was freedom of religion in Russia. (IV, 8)

"North Star" [redacted] identified Lillian Hellman, author and writer of the screen play, as a Communist. Ruth Nelson, in the supporting cast, has been identified as a Communist. The Director, Lewis Milestone, according to the above-mentioned [redacted] has associated with known Communists and Communist sympathizers. (IV, 8,9)

A former secretary of Sam Goldwyn, producer, advised that in addition to giving a fictitious picture of the situation in Russia, the film portrayed the idea that collective farming was the only successful way to farm. (IV, 9)

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"Pride of the Marines" Albert Maltz, writer of the screen play, and the star, John Garfield, have been identified as Communists. (IV, 9)

A review of this picture appeared in the "Hollywood Review" of September 10, 1945. The reviewer accused Director Delmer Daves and screen writer Maltz of having "dragged the old Party Line into their love story" in an eminent manner. He charged that these men had the actors say everything possible to "provoke doubts" concerning representative government and free enterprise; they accused employers of everything from racial prejudice to a conspiracy to scuttle the GI Bill of Rights. (IV, 9,10)

"Song to Remember" The writer of this screen play, Sydney Buchman, has been identified as a Communist. (IV, 10)

A writer at Warner Brothers (a former resident of the Soviet Union) remarked that this picture reflected a complete distortion of historical facts and considerable Communist propaganda. Chopin is depicted as having worked against Russia during the revolutionary period in 1917. He falls under the influence of a rich and evil woman. He is tortured by the necessity of choosing between exercising his rights as an individual, and fulfilling his duty to the masses. Chopin finally decides to give all to the people, and dies in the attempt. (IV, 10,11)

"The Best Years of Our Lives" Screen writer [redacted] and [redacted] advised [redacted] Sherwood (who wrote the screen play) is a known associate of Communists, and has given them aid. They expressed the opinion that the script of this picture was "dressed" by Communist writers who did not receive screen credits. (IV, 11)

[redacted] identified Frederic March, a star in this picture, as a Communist.

Two members of the supporting cast, Roman Bohnen and Howard Chamberlain, have been identified as Communists.

The April, 1947 issue of "Plain Talk" charges that the "class struggle" issue is stressed throughout the picture. Producer Cecil B. DeMille stated that this picture portrayed the "upper class" in a bad light. William Z. Foster, National Chairman, Communist Party - USA, is known to have praised this picture highly in 1947. (IV, 11,12)

"It's A Wonderful Life" According to informant [redacted] this picture screen credits [redacted] to reflect the Communist support given to screen writers. They described writers Frances Goodrich and Albert Hackett as close associates of known Communists. They stated that the picture represented a rather obvious attempt to discredit bankers. [redacted] agreed with this view, and compared certain parts of it with a Russian picture, "The Letter," produced about 15 years ago. (IV, 13)

"The Farmer's Daughter" [redacted] an independent writer and producer, stated this picture depicted an obvious attempt to belittle the present congressional form of government. She alleged that Communist propaganda in this picture was undoubtedly condoned by producer Dore Schary. She claims that Schary once taught at the People's Educational Center (which has been cited by the Tenney Committee of California as a Communist front). (IV, 14)

An article in the "National Catholic Monthly" of August, 1947 stated that the underlying effect of the film is to throw mud at the political faction known to oppose Communism. (IV, 14)

[redacted] voiced the opinion that the picture reflected no direct Communist ideology. (IV, 14)

"Crossfire" Producer Adrian Scott and Director Edward Dmytryk have been identified as Communists.

According to informant [redacted] this picture is a good example of placing over-emphasis on the racial problem.

The Southern California Motion Picture Council, Inc., described the film as being "near treasonable in its implications and seeming efforts to arouse race and religious hatred, through mis-leading accusations; ..."

The August 31, 1947 issue of the "Daily Worker" described the film as "a fine document against intolerance..." (IV, 15)

A reliable, paid confidential informant who was formerly a member of the Communist Party, reviewed this picture. His comments are summarized:

1. The picture portrays the average American soldier "as a drunkard or semi-moron" and as "a dissolute individual sexually." It discredits the armed forces in general.
2. Instead of contributing to racial tolerance, it tends to arouse and intensify racial antagonism. (IV, 51,52)

In October, 1947, Adrian Scott, producer of "Crossfire", publicly urged the motion picture industry to issue a series of films blasting national prejudices. He proposed a continuous, rolling barrage of specialized shorts, (including cartoons for the very young) each riddling a national prejudice, which would be furnished to exhibitors, clubs, churches, etc. (IV, 52)

Eddie Cantor published a letter to Dore Schary, RKO producer, in October, 1947, in which he praised "Crossfire" very highly. (IV, 53)

With reference to Cantor's viewpoint, the following is noted:

Through the technical surveillance on John Howard Lawson it was ascertained that on November 10, 1947 George Willner told Lawson that he had been in contact with various persons in the motion picture industry regarding their reaction to the film hearings. He remarked that "they all say that Jack Lawson is going to work here anytime he wants to." He added that he had spoken to Eddie Cantor; the latter stated that he was "going to hire whomever he wished to, but, of course, when he talks to other people..." (IV, 54)

"Mission to Moscow" - data, p. 17

Producer Robert H. Buckner, according to a former Communist Party member, was once a press correspondent in Moscow. He selected J. Leyda to act as technical director for this picture; he and Leyda had been in Moscow together. Leyda was connected with the Bureau of Revolutionary Writers of the Soviet motion picture industry. Leyda was active in the League of American Writers; this group has been cited by the Attorney General as being within the purview of Executive Order 9835.

The same informant advised that screen playwright, Erskine Caldwell, was a member of the League of American Writers for many years, and a consistent follower of the Party line. (IV, 17)

The pro-Soviet propaganda in this picture was so obvious that it was criticised by numerous newspapers on these grounds. This led to a change in the Communist technique of inserting propaganda into motion pictures. (IV, 17)

"Casa Timberlane" The writer of this screen play, Donald Ogden Stewart, has been identified by [redacted] as a Communist. (IV, 17)

According to informant [redacted] the picture deals with efforts of the "county club set" to obtain [redacted], and their attempts to get rid of an honest judge. The latter is portrayed as an exception to the rule. (IV, 18)

"Brute Force" Director Jules Dassin has been identified as a Communist.

According to "Life" magazine of August 11, 1947, the California Congress of Parents and Teachers of Los Angeles, and the California Federation of Business and Professional Clubs, this picture portrays criminals in a sympathetic light and discredits law enforcement officers. (IV, 16)

[redacted] advised the Bureau's Los Angeles Office that he had [redacted] to omit a scene, planned by Dassin, which would have depicted racial strife. (IV, 16)

"Buck Privates Come Home" The writer of the screen play, Frederick Rinaldo, has been identified as a Communist Party member. (IV, 18)

According to informant [redacted] one scene portrays a party given for a General, while other scenes portray an enlisted man on KP duty, making the audience unnecessarily class conscious. Another scene ridicules the social line drawn between officers and enlisted men. (IV, 18)

"Time of Your Life" Paul Draper, well known dancer, stated publicly in connection with this picture that upon reading the script he noted that it called for his making a reference to Hitler as the greatest menace of the day. He deemed this reference out of date. When it was suggested that he substitute "Stalin" for "Hitler" he refused to do so. (IV, 19)

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"Another Part of the Forest" [redacted] has described the writer of this screen-play, Lillian Hellman, as a Communist. He has also identified cast-members Frederic March and Florence Eldridge as Communists. (IV, 20)

According to [redacted] this picture deals with the reconstruction period in the South and portrays the Southern aristocracy as a degenerate and ignorant class.

[redacted] a writer at Warner Brothers, reviewed the script of this picture and stated: "This script as a whole, in story, theme, intention, and implication is most certainly propaganda for Communism--or, more specifically, it is vicious propaganda against the capitalist system." "The political message of the picture is certainly appalling. It tells people, in effect, that the course of American history consisted of a slave system which was replaced by something still worse, by the rise of capitalism..." (IV, 20,21,22)

[redacted] cited as Communist propaganda the line spoken by the father (the central figure) concerning his son: "He steals a little. Nothing much, not enough to be respectable." [redacted] added: "The only characters that are decent are the negroes and the insane mother." (IV, 26)

This production was favorably reviewed in the "Daily Worker" of May 20, 1948; it was described as "a film well worth seeing." (IV, 58)

"All My Sons" The writer of this screen play, Arthur Miller, was a member of the Communist Party as of December, 1943, according to a highly confidential and reliable source. The cast included Edward G. Robinson and Lloyd Gough. The latter, according to a former member of the Communist Party, was a Communist Party member. (IV, 57,58; 36,37)

[redacted] a writer at Warner Brothers, confidentially reviewed this script for Mark [redacted]; [redacted] stated in part:

> "This story is the product of a thorough-going Collectivism. It presents two basic tenets of the real Collectivist philosophy: that man has no right to exist for his own sake, and that all industrialists are criminal monsters."(IV,28)

> "The technique employed here is one used very frequently in stories written by Reds; the plot, ostensibly, deals with the evil of making money through fraud; but the whole piece is slanted and twisted into an indictment of money-making as such; under guise of denouncing 'dishonest greed,' the story denounces honest profit and all profit." (IV, 29)

The "Daily Worker" of March 29, 1948 referred to this picture as "significant" but complained that it had been "watered down" and its scope narrowed: instead of indicting the capitalist system, it dealt only with a particular business man. (IV, 57)

The West Coast Communist newspaper, "People's World" of March 18, 1948 praised the film highly. It stated that even though the central figure had committed a crime against his fellow man, he, guided by the standard of the profit system, did not see the monstrosity of his act. (IV, 57)

"In Place of Splendor" Richard Collins wrote the screen play for this picture.

In December 1946, Ring Lardner, Jr. sent the above script to actress [redacted] for review. He stated that it was planned as the first production of [redacted]. The members of this organization were Lardner himself, Dalton Trumbo, Adrian Scott, Richard Collins, Hugo Butler, R. B. Roberts, and John Garfield. (Lardner, Trumbo, Collins, and Butler were identified as Communist Party members through a most confidential source. [redacted] was a member of the Communist Party in 1943.) (IV 37, 38)

When [redacted] reviewed the script she threw it on the floor in disgust, calling it outright Communist propaganda. (IV, 38)

[redacted] previously identified, reviewed this script. [redacted] comments are quoted in part:

"This screenplay is crude propaganda, and quite sickening. It has no plot, story or drama. Its characters serve only as puppets who move through and talk about political events. The theme is ostensibly the Spanish Revolution. But since very little is said or shown about the concrete events or conditions pertaining specifically to the political history of Spain, the impression one receives is that the theme is revolution as such, revolution entering class war.

"The only idea that emerges constantly from the very messy action is the idea that the lower classes must seize the power from the upper classes, that the poor are noble victims and the rich vicious monsters. The revolution is treated, not as an issue of political freedom for everybody, but as an issue of the poor against the rich. This, of course, is a Marxist standard.

"All the characters who come from the upper classes are vicious, with the exception of the heroine and a few of those sympathetic to her. But these few are all 'for the Republic' or, 'for the people,' even though they are born in aristocracy. Everyone who is not 'for the Republic' is presented as a monster. All the poor — servants, peasants, or workers are presented as golden-hearted creatures full of nothing but kindness and maternal love. This is all as crude as that." (IV, 39)

"So Well Remembered" This picture was produced and directed by Adrian Scott and Edward Dmytryk, respectively. Music was composed by Hanns Eisler, brother of Gerhardt Eisler.

Scott and Dmytryk have been identified as Communists. In December, 1946 [redacted] RKO studios, advised that Scott and Dmytryk had been [redacted] to hire Eisler to write the musical score. (IV, 48)

Hedda Hopper, in her column in the Los Angeles Times of October 30, 1947, described this picture as being one which would surely be pleasing to Moscow. She wrote that it depicted capitalism as decaying, corrupt, perverted and unfeeling, and that it represented politics under the system of free elections as being crooked. (IV, 47)

"Hazard" A confidential informant of the Los Angeles Office stated that while this picture was being readied for production he observed that no character in the picture had any good qualities except one person, a negro, who appeared as a fine, upstanding individual.

The informant pointed out to studio executives that in the South, the sequences involving the negro, would be cut out of the picture. When the negro was removed and a white porter substituted in his place, the heroine, Paulette Goddard, refused to go ahead with the picture.

The studio pointed out to Goddard that, in accordance with the rules of the Screen Actors Guild, the studios have agreed not to portray negroes as red caps, boot blacks, porters and other allegedly menial types. Goddard insisted that the negro role be played as written in the original script. The informant expressed the opinion that this entire matter represents what he considers Communist propaganda in motion pictures. (IV 48, 49)

"Gentleman's Agreement" One of the featured players in this picture is Anne Revere who has been identified as a member of the Communist Party by a highly confidential and delicate source.

Screen writer [redacted] pointed out that in this picture a Police Lieutenant is a party to anti-Semitism and as such is subjected to much criticism. In the informant's opinion, this was a deliberate effort to discredit law enforcement. (IV, 54)

"Monsieur Verdoux" Two Communist Party members discussed this picture in October, 1947. One of them praised the picture highly, describing it as a "real indictment of our system," and citing its anti-religious theme as being "wonderful." (IV, 55)

Screen writer [redacted] described the picture as "anti-capitalistic propaganda" which clearly implies that nations have made war to acquire property—that they have been "imperialistic" wars.

The Southern California Motion Picture Council condemned the philosophy and ethics of the picture on the grounds that it exonerated the individual and blamed society for all evils; it presented the perpetrator of a crime committed for love of family or because of need as "sympathetic and forgivable." (IV, 55)

"A Streetcar Named Desire" This Broadway play, according to screen writer [redacted] has been highly praised by the Communists, [redacted] several studios considered the motion picture possibilities of the play. [redacted] stated that Communists were employing the technique of praising the acting ability of the players so as not to attract attention to the Communist propaganda in the play. He described the plot as being symbolical of the downfall of the bourgeoisie. (IV, 58, 59)

"Christ in Concrete" Communists have been active in promoting the production of this picture.

According to [redacted] wife of a screen writer, Communist screen writer Dalton Trumbo was [redacted] proposed screen treatment of this picture.(IV,59)

Two known members of the Communist Party, Adrian Scott and Edward Daytryk, were actively attempting to promote this picture in 1948.(IV, 59)

Joseph Bromberg, a known Communist, is reported to have agreed to back the production with $75,000. (IV, 60)

The "Daily People's World," West Coast Communist newspaper, stated May 5, 1949 that the title of this picture (to be directed by Edward Daytryk, one of the "Hollywood Ten") had been changed to, "In God We Trust." (IV, 65)

"Prelude to Night" The script of this picture was written by Robert Rossen, Alvah Bessie and Gordon Kahn, according to Chris Beute, studio manager of Motion Picture Central Studios. All three of these screen writers were members of the Communist Party, according to Confidential Informan[redacted] Beute described the plot as being anti-capitalist in character, and replete with Communist propaganda. (IV, 60)

"State of the Union" This picture, starring Katharine Hepburn and Spencer Tracy, was reviewed in the New York "Daily Mirror" of April 25, 1948. It was described as subtle Communist propaganda using "one of the oldest dodges in the game, 'Sure I am against Communism, but—.' The big "but" here seems to be a deep seated dislike for most of the things America is and stands for. The indictment against this country... as put in the mouths of Tracy and Miss Hepburn, would not seem out of place in Izvestia..." (IV, 61)

"Treasure of Sierra Madre" Walter Huston makes a speech in this picture which (according to a paid informant who is a member of the Communist Party) is practically a direct quotation from Marx's, "Das Kapital." The speech is made during a scene in a flophouse in Nogales. It deals with the value of gold. (IV, 61, 62)

"Tucker's People" This production was produced by R. B. Roberts and directed by Abe Polonsky, both of whom have been identified as Communist Party members. Harry Sherman, producer at Enterprise Studios, stated that a police brutality angle had been eliminated from the script. (IV, 62)

"Boy with the Green Hair" The story for this picture was written by Ben Barzman and Alfred Lewis Levitt, Jr. It was directed by Joseph Losey. Barzman has been identified as a member of the Communist Party. Losey is suspected of Communist Party membership.

The "Hollywood Reporter" of November 15, 1948 stated that the preview of this picture "was the signal for a full local Commy attendance."

The "Daily Worker" reviewed the picture favorably on January 13 and 16, 1949. It cited an alleged parallel between the abusive treatment of the boy because of the color of his hair, and discrimination against negroes because of the color of their skin. (IV, 64)

"We Were Strangers" The "Hollywood Reporter" stated in its April 22, 1949 issue that this picture "...is the heaviest dish of red theory ever served to an audience outside of the Soviet... It is

Party-line all the way through—the Americans are shown as nothing but money-grubbers and the down-trodden are urged to revolution to achieve their freedom." It is "...a shameful handful of Marxian dialectics."

John Garfield starred in the picture. The "Daily People's World," West Coast Communist paper, described it on April 9, 1949 as a "brilliantly conceived picture" which should be entered at the Czechoslovak Film Festival. (IV, 65)

"The Big Knife" This New York stage play by Clifford Odets was favorably reviewed in the "Daily Worker" of February 28, 1949. The play was described as "a conscious, if somewhat clumsy blow aimed with deadly intent against the giant film industry — one of the most powerful instruments the money class has for corrupting the American artist and public... The predominant theme of 'The Big Knife' is that artistic integrity — the will to help produce a culture of genuine merit for the American people — cannot survive in a Hollywood dominated by Big Money as a profit-making Big Business Institution." (IV, 65, 66)

Miscellaneous On March 1, 1948 [redacted] New York City, advised that he had been contacted by CARL MARZANI, former State Department official convicted of falsely denying membership in the Communist Party.

Marzani wanted [redacted] twelve motion pictures in connection with the Third Party election campaign. Marzani stated he possessed between twenty and thirty thousand dollars worth of 16 mm. sound and photographic equipment. [redacted] (IV, 62)

[redacted] advised that Marzani is known by him to be a close friend of Laura Hayes and Hedda Pearlman, co-editors of the United Nations Film Branch. According to [redacted] both were admitted Communists who determined policy and shaped impressions in connection with UN films. (IV, 62, 63)

With reference to Communist influence in motion pictures, Confidential Informant [redacted] named Dore Schary as one of the most important men in Hollywood because of the "subsidy he can give to the Party." He felt that Schary would hire many Communists and fellow-travelers at MGM because he had followed that practice at RKO. (IV, 66)

Los Angeles Informant [redacted] advised that Schary would work under the direct guidance of L. B. Mayer.

[redacted] stated that while L. B. Mayer boasted that he would eliminate Communist propaganda from pictures before they reached the screen, it was a fact that people who brought such propaganda to his attention lost their jobs. (IV, 66)

In the fall of 1948 a group of known Communists, under the name, "Contemporary Stage," made plans for providing "legitimate theater" in Los Angeles at less than movie prices. Two plays contemplated by the group were "Private Hicks" and "Waiting for Lefty." (IV, 67)

In January, 1949 it was learned that Roberts Productions was contemplating the production of three pictures: "Deborah," by Richard Collins; "The Great Indoors," by Ring Lardner, Jr.; and an untitled comedy by Abraham Polonsky. All three writers have been identified as Communist Party members. (IV, 67)

IV. COMMUNIST INFLUENCE IN MOTION PICTURES
(July 16, 1949 to April 15, 1950)

"Give Us This Day" (formerly "Christ in Concrete")

The August 9, 1949 edition of the "Daily Peoples World" stated that there were rumors that the United States State Department was considering a protest against "Give Us This Day" which was directed by Edward Dmytryk (one of the "Hollywood Ten"), which protest would be based on the fact that the film portrayed unhappy, poorly paid Americans living in a depressed area in the middle of the last depression. The article indicated that in this way the United States wanted to continue its "persecution" of Dmytryk. [redacted]

On October 31, 1949, Los Angeles informant [redacted] made available a news clipping from the New York "Variety" which contained a review of the picture and gave credits to Dmytryk and stated that the screen play had been written by Ben Barzman. Barzman was identified as a member of the Communist Party in 1945. [redacted]

The November 11, 1949 issue of the "Daily Peoples World" states that this picture was praised by the "London Daily Worker" which stated that it was doubted if there would be any better film from a British studio than "Give Us This Day." The article further stated that the film "is, by implication if not openly, a devastating exposure of 'the American way of life.'" [redacted]

"We Were Strangers"

The Los Angeles "Daily Mirror" of May 11, 1949, in discussing the above picture, stated that it had been protested by the Los Angeles District California Federation of Womens Clubs "as a piece of cleverly designed propaganda to advance the Communist Party line."

The April 22, 1949 edition of the "Hollywood Reporter" commented that "We Were Strangers" was a strange picture for a company to put on the market at that time, and described it as the "heaviest dish of 'Red' theory ever served to an audience outside of the Soviet."

The star of the picture was John Garfield, whose wife has been identified as a member of the Communist Party as of November, 1943. [redacted]

GHScatterday:edd

"Stake Out"

An article appeared in the November 6, 1949 issue of the "Washington Times Herald" indicating that Larry Parks would play the part of an FBI Agent in a picture to be entitled "Stake Out," which picture was to be produced by Parks own motion picture producing company.

In December, 1949, no additional information had been received indicating that further consideration was being given to this picture. Parks has been identified as a Communist Party member in Hollywood in 1943, 1944 and 1945.

Miscellaneous

Los Angeles informant [redacted] according to Los Angeles report on July 8, 1949, expressed the opinion that the Communists had given up hope of dominating the industry in Hollywood and were bent on belittling the Hollywood product. This informant expressed the opinion that the Communists would not hesitate to ruin the motion picture industry in the United States if, through their efforts, they could succeed in inserting propaganda and exercising control over the content of motion pictures being made abroad. According to the informant, the Communists were attempting to influence stars and top production personnel to make pictures in foreign countries, particularly in Italy where the film unions are completely under Communist domination. [redacted]

Information was received that Sidney R. Buchman is under contract to Columbia Pictures Corporation. In the past he has been associated with several Communist front groups and in 1944-45 was identified as a Communist Party member. He has apparently ceased all open Communist activity since the 1947 hearings of the House Committee on Un-American Activities.

On July 22, 1949, Los Angeles informant [redacted] advised that Donald Ogden Stewart had reported for work at MGM Studios on July 19, 1949 to work on the film "The Abiding Vision," which the informant believed was Communist property inasmuch as it showed a big businessman who is dishonest and immoral and thinks nothing of his employees. On September 19, 1949, this informant advised that Stewart had gone off the MGM pay roll. Stewart has been a sponsor of numerous Communist front organizations and an associate of prominent Communists and Communist sympathizers.

IV. COMMUNIST INFLUENCE IN MOTION PICTURES (April 16, 1950, to June 23, 1950)

"Border Street"

The movie column by Bernard Rubin appearing in the May 5, 1950, edition of the "Daily Worker" referred to the film "Border Street" which dealt with the case of Jews in Poland during the Nazi invasion and the activities of the Jewish workers in opposing the "Nazi oppressors." The column concluded with the following comment concerning the picture. "..... but what remains with one, above all, is that wonderful emotional impact and the glow of realizing again what marvels the Communist-led people's democracies of Eastern Europe are achieving."

[redacted]

"They Shall Not Die"

The column by David Platt captioned "Hollywood" in the June 4, 1950, edition of "The Worker" reported that the movie script of the Scottsboro play by John Wexley entitled "They Shall Not Die" had been approved by the Johnston Office and would be produced this summer in Hollywood by Charles K. Feldman for release through Warner Brothers.

[redacted]

GHS:jgh

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IV. COMMUNIST INFLUENCE IN MOTION PICTURES (June 24, 1950, to December 31, 1950)

"They Shall Not Die"

The June 9, 1950, edition of "Counterattack" reported that Charles K. Feldman, an independent producer, planned to produce the above play which concerns the Scottsboro case and was written by John Wexley. This play was recently revived in New York by Peoples Drama, a Communist front group. "Counterattack" reported that Wexley had backed Communist candidates for public office and had been affiliated with at least twenty front groups. [redacted]

"The Lawless"

The "Daily Worker" of June 23, 1950, contained a review of this picture. This review stated that the picture discloses discrimination, hate and violence practiced against the Mexican-American minority of the Southwest. This review stated that the original script of the story was much stronger in its exposing of race prejudice by showing that the wealthy were the power behind the lynch mob but that the story had been changed by the studio. This review indicated that the picture was directed by Joseph Losey. Losey has been suspected of being a Communist Party member. [redacted]

"No Sad Songs For Me"

Los Angeles Informant [redacted] in commenting upon Communist influence in pictures, commented upon one scene in the above picture in which a doctor was explaining why more money was not being spent in connection with cancer research, at which time he stated, "Most of our brains and money are going into things to make us more miserable instead." The informant was of the opinion that this statement was meant to be definite propaganda against the Government and also felt that this comment was injected into the picture by Howard Koch who wrote this screen play. [redacted]

"The Flame And The Arrow"

The July 18, 1950, issue of "Film Daily" contained an advertisement for this picture which stated that the screen play had been written by Waldo Salt. Salt has been identified as a Communist Party member.

GHS:mae

"More Than Defense"

[redacted] motion picture actor of New York City, on August 30, 1950, advised that the above motion picture was authored by Mare Siegel and was scheduled for release in the near future. This informant stated that the picture included a number of lines stating that the Peekskill incident was another example of anti-Semitism. The Peekskill incident referred to the Paul Robeson concert at Peekskill, New York, which resulted in a riot and considerable publicity. The informant further stated that this picture had numerous distortions throughout, especially the portions indicating that the Jews were being mistreated by educational leaders, school principals and school teachers. He was of the opinion that the dialogue was strongly slanted to incite trouble rather than to explain inequities. [redacted]

"Born Yesterday"

The December 15, 1950, issue of "Counterattack" reported that this picture, which was released by Columbia, had been denounced by Film Critic William R. Meering as "diabolical" Marxist satire. [redacted]

Miscellaneous

The August 4, 1950, edition of "Counterattack" listed several films, alleging that individuals associated with such pictures had Communist background. Included in this list were the following:

"Broken Arrow" written by Michael Blankfort with Will Geer. The article stated that the Communist Party hailed this film as speaking for "peace." Blankfort has been identified as a Communist while Geer has been a sponsor of the Voice of Freedom Committee, the Cultural and Scientific Conference for World Peace and other Communist fronts.

"The Men." The article stated that this picture had been hailed by the Communist Party as a film with "high war impact."

"All Quiet On The Western Front." The article stated that this picture had been described by the "Daily Worker" as an intense anguished appeal for peace.

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"Four Days Leave." The dialogue of this picture was written by Ring Lardner, Jr., one of the "Hollywood 10." The article stated that this picture had been made abroad in order to evade the motion picture ban on the "Hollywood 10."

"Salt To The Devil." The article stated this picture was made in England and was an "evasion film" to evade the ban against the "Hollywood 10." It was directed by Edward Dmytryk. Earlier information has been set forth concerning this film which was originally scheduled to be produced as "Christ in Concrete."

"The Hero," was written by Millard Lampell. Lampell has been a sponsor and member of several Communist fronts.

"Guilty Bystander." The article stated one of the supporting actors in this film was J. Edward Bromberg. Bromberg has been identified as a Communist Party member.

"The Underworld Story." The article stated this picture starred Howard DaSilva and was written by Henry Blankfort. Blankfort has been identified as a Communist Party member and DaSilva has also been so identified.

"Cyrano De Bergerac." The article mentioned that two of the actors in this picture were Jose Ferrer and Morris Carnovsky. Ferrer has been affiliated with several Communist front groups, while Carnovsky has been identified as a Communist Party member. [redacted]

In connection with Communist infiltration into the entertainment field, the June 29, 1950, edition of the "Brooklyn Eagle" contained an article stating that public attention should be given to Communist infiltration into the entertainment world. The article pointed out that show business, stage, movies, radio and television are not merely a channel of entertainment but have a real influence on the thinking of the nation and are a mighty medium for the formation of public opinion. The article commented that the public should pay some attention to the type and character of performers in the entertainment field. [redacted]

The "Washington Times Herald" of August 24, 1950, reported that the Senate had adopted a resolution proposed

by Senator Johnson of Colorado warning the movie industry that it objects to films produced by Communists, Nazis and Fascists and told Hollywood to "clean up." The resolution singled out the "Hollywood 10" and Roberto Rosselini. The resolution further stated that it was the opinion of the Senate that films should not be transported in interstate commerce if they had been produced or directed by "active" Fascists, Nazis or members of the Communist Party.

[redacted]

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IV. COMMUNIST INFLUENCE IN MOTION PICTURES AND PLAYS (January 1, 1951, to June 15, 1951)

"An Enemy of the People"

A review of this picture in the January 7, 1951, issue of the "New York Daily News" described this play as an "extremely left wing play, which fairly vibrates dissention and protest against the present majority in this country." The play originally starred Frederic March and Florence Eldridge. The January 15, 1951, issue of the "New York Times" reported that the play would close the next Saturday night. [redacted]

The December 22, 1950, issue of "Counterattack" reported this play was to open on December 28, 1950, and that the National Guardian and the National Council of the Arts, Sciences and Professions had both scheduled benefit parties at previews of the play. This publication also listed several individuals associated with the play who had records of affiliation with numerous Communist front organizations. [redacted]

"Born Yesterday"

Los Angeles Informant [redacted] on February 2, 1951, advised that he had seen both the motion picture and the stage play of this production and while the stage play contained a "great deal of Communist propaganda," in his opinion the portions of the story which contained such propaganda had been deleted or changed in the motion picture. The "Daily Peoples World," west coast Communist newspaper for February 16, 1951, characterized the picture as "a devastating job on the corruption of congressmen and big business." [redacted]

The December 28, 1950, edition of the "Daily Worker" contained a review of this picture, describing it as "a film to see and enjoy" and pointed out that the picture is aware of some of the "ugliness, deceit and hypocrisy in the American way of life" but that it is far from being "Marxist propaganda." [redacted]

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"Emergency Wedding"

The March 9, 1951, issue of "Counterattack" reported that Columbia Pictures was distributing "Emergency Wedding" which picture had been written by Dalton Trumbo. Trumbo was one of the "Hollywood Ten." [redacted]

"Halls of Montezuma"

Los Angeles Informant [redacted] advised that this picture, recently released by Twentieth Century Fox, was written by Michael Blankfort and directed by Lewis Milestone, both of whom have been suspected of Communist affiliations. The "Daily Peoples World," west coast Communist newspaper, in its issue of February 16, 1951, contained a review of this picture which referred to it as "a warmongering film [redacted] chauvinistic treatment of Japanese." [redacted]

"Steel Helmet"

The January 12, 1951, issue of "Hollywood Daily Variety" contained a news item indicating that the picture had become the center of attention as a result of praise of the picture by the "Daily Worker." The picture, however, received critical reviews in the "Daily Peoples World," west coast Communist newspaper, in its issue of February 16, 1951, which referred to the picture as "released with the blessing of Wall Street.....mainly a bad brew of [redacted] and chauvinism."

"The Hook"

Los Angeles Informant [redacted] advised that Columbia Pictures had recently purchased a story for a motion picture production entitled "The Hook," written by Arthur Miller. The source advised that the studio had paid Miller fifty thousand dollars for the story and had engaged Elia Kazan to direct the picture. Miller, in 1943, was identified as a Communist Party member and, according to the source, Kazan has been identified with a number of Communist fronts in the past.

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The source advised that the script of this picture is a vicious indictment of working conditions among the longshoremen in the New York area and shows racketeers operating among the workers, extorting money from them for jobs and charging unreasonable prices for goods. The source felt the picture would be exceedingly detrimental to the labor movement in the United States and would be good propaganda of a Communist nature. As a result of objections to portions of the script, Miller reluctantly agreed to make changes desired and delete objectionable portions while Kazan was agreeable to any script changes since he did not want to direct such a picture because he is "pro-labor and anti-Communist."

The source also advised that Columbia Pictures did not desire to release any pictures of a Communist propaganda nature and that at the present time "The Hook" is not scheduled for production. [redacted]

"They Came to a City" (Play)

On January 19, 1951, the New York Division of the United States Department of State furnished information received from Samuel Stern in which Stern advised that he had witnessed the above play on December 27, 1950, when it was presented by the Yiddish Theater Ensemble. Stern described the play as Communist propaganda in that it glorified Communism and denounced the American way of life. The program of the play reflected that it was written by J. B. Priestly and directed by Paul Mann. On November 24, 1950, [redacted] reported that Mann, between 1944 and 1946, was active in the cultural section of the Communist Party in New York. [redacted]

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IV - COMMUNIST INFLUENCE IN MOTION PICTURES AND PLAYS (June 15, 1951 to April 15, 1952)

"Death of a Salesman"

A review of this picture in the March 15, 1952, issue of "The Firing Line," a biweekly publication of the National Americanism Commission of the American Legion, described it as the screen version of Arthur Miller's stage play of the same name. This review states that while the picture omits certain of the most objectionable features of the stage play it still paints an extreme and distorted picture of the alleged "life" of a typical American salesman. According to this article the real harm will come when "Death of a Salesman" is released abroad because by sly editing of the continuity and clever choice of subtitles a very unflattering portrait of American life is offered to millions of foreigners who already know very little of America and who instinctively distrust or dislike all things American. Frederick March portrayed the leading character, Willie Loman, a traveling salesman with more affection for a woman in Boston than for his wife in New York. (The Firing Line, March 15, 1952, filed in Publications)

The April 1, 1952, issue of the "The Firing Line" reflected that the above motion picture which was released by Columbia Pictures was picketed by members of the American Legion in Washington, D. C. During this picketing, leaflets were handed out exonerating the theater owner, manager and his staff as good Americans and pointing out that the picket line was a protest against the picture and those who appeared in it and produced it. (The Firing Line, April 1, 1952, filed in Publications)

"Flaheeley"

The March 28, 1952, issue of "Counterattack" reflected that "Flaheeley," which was unsuccessfully produced last year by Cheryl Crawford and which was a musical plugging the Communist Party line, was going to be revived and presented in San Francisco and Los Angeles for four-week runs beginning August 11 and September 8, 1952, respectively. This article further reflected that

this production would also be presented for one week at the Texas State Fair in the Fall under a new name, "Jollyanna." According to this article, Composer Yip Harburg stated that the "political" message had been thrown out of the script and it had been cleaned up. (Counterattack, March 28, 1952; [redacted]

The April 18, 1952, issue of "Counterattack" stated that Charles E. Meeker, Jr., Managing Director of the State Fair of Texas musicals has informed "Counterattack" that "Flahooley" has not been submitted and the State Fair has never considered it for presentation. Mr. Meeker stated that the Texas Fair has always been extremely careful in its selection of materials to be presented and that it has always closely screened the individuals and organizations concerned when choosing material for the Fair. (Counterattack, April 18, 1952, [redacted]

"The Marrying Kind"

The March 7, 1952, issue of "Counterattack" reflected that a picket line would again greet the New York appearance of Judy Holliday when her latest picture "The Marrying Kind" (Columbia) opened on March 13, 1952. The article reflected that pickets led by Catholic war veterans would protest her appearance in this picture because of her impressive front record which included affiliations with such organizations as the Civil Rights Congress, the Council of African Affairs, the National Council of Arts, Sciences and Professions and many others. This article reflected that "The Marrying Kind" was written by Garson Kanin, who had been affiliated with such front organizations as the Civil Rights Congress, the American Youth for Democracy and several others. In addition to having been a character witness for Carl Alde Marzani, former State Department employee, who recently got out of jail after serving a term for falsely denying that he was a CP member. (Counterattack, March 7, 1952; [redacted]

"Blockade"

According to the February 22, 1952, issue of "Counterattack" Harold J. Ickes, during his testimony before a subcommittee of the House Committee on Un-American

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Activities cited the film "Blockade" as a "Communist film from start to finish." Ashe testified that he believed this film was written by Clifford Odets although John Howard Lawson took the credit for it. (Counterattack, February 8 - 22, 1952; [redacted]

"Saturday's Hero"

The December 7, 1951, issue of "Counterattack" reflected that "Saturday's Hero" had been picketed because of the pro-Communist backgrounds of Millard Lampell and Sidney Buchman, both of whom were associated with the production of Columbia Pictures' film "Saturday's Hero." Nate B. Spingold, Vice-President of Columbia Pictures, wrote to "Counterattack" subscribers who protested the firms use of these people and explained that at the time Columbia purchased this picture it was "completely unaware of any questionable activity" on the part of Millard Lampell. (Counterattack, December 7, 1951; [redacted]

According to the September 14, 1951, issue of "Counterattack," Millard Lampell, a few years ago, wrote an exposure of the seamy side of college football in the United States in novel form entitled "The Hero." Columbia Pictures subsequently bought this novel for an undisclosed sum of money and hired Lampell to write script for a film based on this novel which film was called "Saturday's Hero." (Counterattack, September 14, 1951; [redacted]

"Alice in Wonderland"

The Los Angeles "Times" of August 4, 1951, carried a column by its motion picture editor to the effect that motion picture goers would have a chance of comparing the performance of puppets with cartoons in "Alice in Wonderland" in the immediate future. It noted that the puppet version produced by Lou Bunin in France and England was about to be released while the Walt Disney version of the same story would have its preliminary two weeks following. The review noted that the Bunin version of "Alice in Wonderland" went so far as to have a certain social significance historically, in that its puppet characters were identified to a certain extent with supposedly real personages. However, the review in the "Times" was not otherwise specific in this regard.

It is noted that Disney has tried to prevent the release of the Bunin productions; however, he lost his suit in Federal Court, the court ruling that it could not interfere with the showing of Bunin's picture.

[redacted] a former member of the CP in New York and [redacted] confidential source of the New York Office, advised on July 24, 1951, that the Bunin production was strictly a Communist scheme supported by the Communist elements in the French Government, particularly the ministry of education. [redacted] stated that Bunin currently has a television program for children in New York over the CBS network which is shown daily at 6 p.m. over Channel 2 in New York.

It is noted that in 1945 [redacted] identified one Lou Bunin and his wife Florence as Communist Party members who had been transferred from the CP in New York to the CP of Los Angeles County in June of the preceding year. At that time they were assigned to the Hollywood Section of the Los Angeles County Communist Party.

[redacted]

Miscellaneous

The December 1951 issue of "The American Legion Magazine" contained an article entitled "Did the Movies Really Clean House?" This article stated that although times have changed for the better the complete house cleaning job in Hollywood remains to be done and then sets forth a review of current (at the time of this article) films in order to give an idea of the extent to which recently exposed Communists and collaborators with Communist fronts are still connected with the production of the motion pictures.

Following is a list of these films grouped according to the releasing studio. No effort is being made here to show the connection with these films by Communists and Communist sympathizers although it is to be noted that the article sets forth this information in detail.

Twentieth Century-Fox Company

"Wait Till the Sun Shines, Nellie"
"As Young As You Feel"
"I Can Get It for You Wholesale"
"Secret of Convict Lake"
"Take Care of My Little Girl"
"Half Angel"
"The Day the Earth Stood Still"
"The Desert Fox"
"On The Riviera"

Columbia Pictures

"Death of a Salesman"
"The Marrying Kind"
"Fourposter"
"Sirocco"
"Santa Fe"
"Two of a Kind"
"The Brave Bulls"
"M"
"The Magic Face"
"Saturday's Hero"
"Emergency Wedding"

Metro-Goldwyn-Mayer

"Singing in the Rain"
"Huckleberry Finn"
"An American in Paris"
"Strictly Dishonorable"
"Kind Lady"
"The Badge of Courage"
"Showboat"
"Go For Broke"

United Artists

"High Noon"
"He Ran All The Way"
"The Second Woman"

"So Young, So Bad"
"Pardon My French"
"The Men"
"The Prowler"
"Three Husbands"
"Cyrano De Bergerac"

Universal-International

"The Prince Who Was a Thief"
"Wyoming Mail"
"Abbott and Costello Meet the Invisible Man"
"Coming Round the Mountain"
"The Lady from Texas"

Warner Brothers

"The Crimson Pirate"
"Streetcar Named Desire"
"The Flame and the Arrow"
"Come Fill the Cup"
"Tomorrow is Another Day"
"Painting the Clouds with Sunshine"

Paramount Pictures

"Somebody Loves Me"
"Detective Story"
"A Place in the Sun"

(The American Legion Magazine, December 1951, filed in the Bureau Library)

IV - COMMUNIST INFLUENCE IN MOTION PICTURES AND PLAYS (July 15, 1952, to February 15, 1953)

"Salt of the Earth"

Information concerning the production of this motion picture is set out in detail hereafter in this memorandum in Section XI. In brief, it is being produced in Silver City, New Mexico, by such individuals as Herbert and Edward Biberman, Gail Sondergaard Biberman, Paul Jarrico, Paul Perlin and Herman Waldman, all of whom have extensive Communist backgrounds, in collusion with the International Union of Mine, Mill and Smelter Workers. Although still under production, this picture will deal with the problems of the Mexican workers in the mining area of Silver City and will present them in a backward light and as victims of discrimination. [redacted] "New York Herald Tribune," February 14, 1953; [redacted]

"High Noon"

The producer and writer of this United Artists movie is Carl Foreman, who invoked his privileges under the Fifth Amendment when appearing as a witness before the House Committee on Un-American Activities in connection with his Communist Party affiliations. Mary Virginia Farmer and Howland Chamberlain, two of the individuals appearing in this motion picture, also refused to cooperate with the above committee. ("The Firing Line," August 15, 1952, filed in publications)

The "Daily Worker" of February 17, 1953, contained an article reflecting that Carl Foreman was eligible for one of the motion picture academy's "Oscar" awards for his work on the above production. This article went on to state that although eligible for this award Foreman was ineligible for employment in the film industry for "refusing to become a stool pigeon for the House Committee on Un-American Activities during hearings in Los Angeles in September, 1951." ("Daily Worker," February 17, 1953; [redacted]

"The Grey-Eyed People"

According to "The Firing Line" of January 15, 1953, the above production, a John D. Hess comedy which poked fun at "witch-hunting" and "anti-Red hysteria,"

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opened recently on Broadway. According to this publication, it lasted five nights which was rather surprising considering the fact that plays written, produced or acted by Communists or attacking anti-Communists generally get a friendly reception on Broadway. ("The Firing Line," January 15, 1953, filed in publications)

"Limelight"

"Limelight" is the latest motion picture of Charles Chaplin and has been a controversial issue since its inception. The American Legion announced definite intention of picketing any showing of this film in this country.

According to a "Daily Worker" review contained in the October 24, 1952, issue, this production is a story of a famous clown who had lost the ability to make audiences laugh. He nursed back to health a beautiful young dancer, Claire Bloom, who had tried to kill herself in the mistaken belief that she would never walk again. The clown watched her rise to stardom with his support and understanding, and she in turn helped him get on his feet. According to the above review, "Limelight" ranks with Chaplin's best films, and in it is to be found Chaplin's real thinking about the world we live in, as well as his appeal for more fellowship among human beings. ("Daily Worker," October 24, 1952; [redacted]

IV COMMUNIST INFLUENCE IN MOTION PICTURES AND PLAYS (February 15, 1958 - July 15, 1958)

"Tower of Lilies"

According to an article appearing in the March 6, 1958, issue of "The Film Daily," the Japanese Civil Defense organization has launched a mail campaign addressed to the Prime Minister, other ministers, the press and the public designed to arouse public opinion against the Communist propaganda film "Tower of Lilies."

According to this article, this organization fears that this picture and others of its ilk could "affect friendly relations between Japan and the United States."

The article continues that the charges are that the picture is aiming at discrediting the Japanese military as an argument against rearmament and creating anti-American sentiment by showing indiscriminate hospital bombings and nonmilitary machinegunning of defenseless girls and mentioning poison gas as employed by Americans taking Okinawa. ("The Film Daily," March 6, 1958; filed in publications)

"The Glass Wall"

On April 28, 1958, George Sokolsky, well-known columnist, advised Assistant to the Director L. B. Nichols that Senator McCarran had seen a new picture entitled "The Glass Wall" which was produced independently by Ivan Tor but it was being distributed by Columbia Pictures and that Senator McCarran had called this to the attention of Sokolsky inasmuch as the script had been approved by the Immigration and Naturalization Service and was originally inspired by the Information Branch of the United Nations which asked that the picture be made for distribution in Europe. According to Sokolsky, Senator McCarran was outraged when he saw this picture inasmuch as it portrays the story of a displaced person who comes to the United States and gets a "raw deal" until the United Nations intervenes. The aliens are depicted in this picture as grand people while the Americans are portrayed in a most uncomplimentary manner.

Sokolsky stated that something should be done about the picture, and that he was particularly perturbed since he understood that representatives of the Immigration and Naturalization Service went over the script, approved it and gave every facility to its production.

[redacted]

IV. COMMUNIST INFLUENCE IN MOTION PICTURES AND PLAYS

(December 15, 1953 - July 1, 1954)

"Salt of the Earth"

On March 14, 1954, the controversial film "Salt of the Earth" opened for public showing at the Grande Theatre, 160 East 86th Street, New York City.

Both the "New York Herald Tribune" and the "New York Times" carried reviews of the premier in their issues of March 15, 1954. The reviewer for the "New York Herald Tribune" stated in substance that the film aims a blow at American society's most vulnerable spot: abuse of minorities. The reviewer stated "It is a hard blow, but a glancing blow, a slanted blow." The film is described as "... at once piteous and unsavory." The reviewer pleads to permit the film to be shown and let it be recognized for what it is: "a corruption of screen journalism."

The review of this motion picture appearing in the "New York Times" states "... it is somewhat surprising to find that 'Salt of the Earth' is, in substance, simply a strong pro-labor film with a particularly sympathetic interest in the Mexican-Americans with whom it deals." The reviewer writes that the real dramatic crux of the picture is the stern and bitter conflict within the membership of the union. It is the issue of whether the women should have equality of expression and of strike participation with the men. "It is a conflict that proudly embraces the love of struggling parents for their young, the dignity of some of these poor people and their longings to see their childrens' lot improved."

The reviewer ends by stating that the hard focus, realistic quality of the picture's photography and style completes its characterization as a calculated social document. He writes that it is a clearly intended "special interest" film.

This motion picture was also reviewed in the March 15, 1954, edition of the "Daily Worker." This article characterizes the film as a "powerful film for labor and the country." It is

described as a work of art, of depth and realism and shows there are brave men and women in our midst who are fighting to keep America truly free.

The reviewer outlined the story of the film and ends the review stating that "'Salt of the Earth' is a film that will soon be the talk of the nation."

An article appearing on page seven of the March 8, 1954, edition of the "Daily Worker" reports that the picture "Salt of the Earth" is directed by Herbert Biberman, written by Michael Wilson and produced by Paul Jarrico.

Herbert Biberman was an unfriendly witness before the House Committee on Un-American Activities on October 29, 1947. Subsequently, he was found guilty of "contempt of Congress" and sentenced to serve six months in jail and was fined $1,000. Biberman was released from the Federal Correctional Institution at Texarkana, Texas, on November 28, 1950. [redacted]

Wilson and Jarrico were unfriendly witnesses in their appearances before the House Committee on Un-American Activities on February 19, 1951, and April 19, 1951, respectively, refusing to answer questions concerning their Communist Party membership and affiliations with Communist Party front organizations. [redacted]

An article appearing in the May 20, 1954, edition of the "Film Daily," a trade paper, reports that the Hollywood American Federation of Labor Film Council, which is composed of unions and guilds representing more than twenty-four thousand employees in the film industry, have been warned to be on guard against the motion picture "Salt of the Earth," made under non-union conditions by persons identified as Communists and Communist sympathizers.

According to this article, the Council said "One of the best descriptions of this pro-Communist, anti-American propaganda film has been published by the National Catholic Magazine, 'The Sign,' which states in part: 'Familiar Communist lies and cliches have been dusted off and utilized in the script...'"

[redacted] a reliable and confidential source of the Los Angeles Office advised in early March, 1954, that the producers of "Salt of the Earth" had gone considerably

more into debt than they anticipated and were in a very serious financial condition. A technical surveillance maintained on the Hollywood Council of the Arts, Sciences and Professions, revealed in May, 1954, that according to Paul Jarrico, the film "Salt of the Earth" cost $125,000 to produce which he said was cheap by Hollywood standards. [redacted]

"Silent Thunder"

On page eight of the June 6, 1954, edition of "The Worker" it is reported that "James Edwards, young Negro star of 'Home of the Brave,' starts work soon on an independent movie of his own story 'Silent Thunder,' about a Negro in the last century who was brought up by Sioux Indians and won fame as an Indian scout for the U. S. Army and Pony Express rider."

"Roman Holiday"

An article appearing on page eight of the May 9, 1954, edition of "The Worker" reports that "Ian McClellan Hunter, winner of this year's Academy Award for the 'Best Screen-play of the Year' is on the Hollywood blacklist for defending the Bill of Rights against the Un-American Committee. Hunter won the Oscar for writing the script of the Audrey Hepburn film 'Roman Holiday.' You'd think they would hold on to an Oscar-winning writer with hooks of steel, but they let him go because he was an 'unfriendly' witness who would not betray his principles by bowing to witchhunting."

[redacted] who are utilized as confidential sources of the Los Angeles Office, identified Ian Hunter as a Communist Party member in Hollywood during the 1940's.

Hunter is presently a Security Index subject of the New York Office and is employed as a writer for a publicity concern in New York City.

[redacted] House Committee on Un-American Activities, advised on April 23, 1952, that a subpoena was issued calling for the appearance of Ian Hunter before a public session of the House Committee on Un-American Activities scheduled to commence in Los Angeles on June 16, 1952. [redacted] subsequently advised that Hunter was not called upon for testimony as scheduled. [redacted]

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IV. COMMUNIST INFLUENCE IN MOTION PICTURES AND PLAYS (July 1, 1954 - December 31, 1954)

"Salt of the Earth"

This controversial film opened for public showing in New York City on March 14, 1954, and runs of the film in New York City, San Francisco, Chicago, Detroit, and Los Angeles have not done well financially.

"Salt of the Earth" had its Los Angeles premiere on May 20, 1954, and a technical surveillance maintained at the Hollywood Arts, Sciences and Professions Council revealed that this film was consistently losing money at the box office.

[redacted] a confidential informant of the Los Angeles Office, reported that the film closed in Los Angeles on August 28, 1954.

[redacted] a confidential informant of the Los Angeles Office, learned from Herbert Biberman, director of "Salt of the Earth" in August, 1954, that, financially, the film had lost heavily, which fact was a cause of great concern to the backers of the film.

[redacted] advised in November, 1954, that consideration is being given by the backers of "Salt of the Earth" to making it into a 16 mm. film for use by various organizations. According to [redacted] it is generally agreed that it will be impossible to exploit this film to any great degree on a commercial basis; however, some attempts will be made to exhibit it in outlying neighborhood theaters before it is made into a 16 mm. film. [redacted]

Of interest in regard to the Chicago showing of this film, an item appeared on page six of the July 7, 1954, edition of the "Daily Worker" reporting that "An editorial in the Chicago Daily News has spurred the campaign against the banning in Chicago of the labor film 'Salt of the Earth' through what the News called 'a peculiar and disturbing form of censorship.'" The "Daily Worker" article continued quoting from the editorial in the "Chicago Daily News,"

"'We make no brief for the movie itself. Perhaps the American Legion could get a majority agreement on its verdict that the film is vicious, left-wing propaganda...

"'But these censorship problems never arise over material that is agreed by everybody to be harmless. They arise when some have strong objections -- and the power to enforce their will.'"

On page 63 of the June, 1954, issue of "Political Affairs," a monthly theoretical organ of the Communist Party, appears an article written by Elizabeth Gurley Flynn, who was convicted in January, 1953, for violation of the Smith Act of 1940, entitled "What 'Salt of the Earth' Means to Me." Flynn writes that the picture is not a movie to her but is a portrayal of life and a series of episodes and experiences in a hard-fought strike of metal miners in New Mexico. She describes it as a panorama of similar events and identical problems and happenings of like circumstances in the American class struggle. The problems of these workers and their wives are common to men and women of the working class everywhere.

Flynn calls for the showing of the film in every union hall in this country to sparkplug a fight back for jobs against speed-up, against Taft-Hartley, and for defense of the long and hard-won rights of labor. She writes that it is needed now to make "all of us," young and old, more keenly aware and more worthy of "our great heritage...the militant traditions of the fighting and eternal American working class."

Flynn continues that all progressive humanity owes a great debt to the Mine, Mill and Smelter Workers Union which, despite the most severe difficulties and in the face of "boss-inspired terrorist attacks," sponsored this motion picture. This film, according to Flynn, should serve as a herald and a promise of what a truly "democratic-minded" movie industry can accomplish in our country.

"Carnival Story"

[redacted] former Communist Party member [redacted] who is now a confidential source of the Los Angeles office, informed that in 1951,

while employed by the King Brothers, film producers in Hollywood, he learned from them directly that they had purchased a script written by Dalton Trumbo. [redacted] said he had an opportunity to read the script at that time and recognized it as Trumbo's style in addition to the King Brothers' identification of Trumbo as the author.

[redacted] said the film was actually made in Germany and the King Brothers had arranged for its release through Howard Hughes' RKO organization although, according to [redacted] Hughes, of course, had no idea that Trumbo had anything to do with the script. Trumbo's name did not appear in the screen credits and, as a matter of fact, a writer by the name of Hans Jacoby is credited with being the writer. Jacoby may have made a few changes in order to get credit for a rewrite job but, according to [redacted] the story is basically Trumbo's effort.

[redacted] said that Trumbo wrote this story before he left the United States for Mexico some two years ago. [redacted] describes it as a powerful story although in no way a propaganda attempt.

As a matter of interest, it is noted that the May 10, 1954, issue of "Life" magazine was devoted almost entirely to present-day Germany and its industrial comeback. As part of this issue, the film "Carnival Story" was reviewed as an example of Germany's current motion picture industry activity. The write-up in "Life" points out that the German film industry is attracting numbers of foreign producers, including Americans, chiefly because it has the lowest movie production cost of any place in the world. "Life" magazine's article notes that the King Brothers of Hollywood made "Carnival Story,' an old-fashioned, sexy melodrama," in Munich for about one quarter of what it would cost in Hollywood.

[redacted]

Trumbo, one of the Hollywood Ten, has been identified by 15 individuals as being a Communist Party member sometime during the period from 1936 to 1948. He is a Security Index subject of the Los Angeles Office, as well as the subject of a pending security investigation.

[redacted]

Miscellaneous

An item appearing in the October 1, 1954, edition of "Counterattack" is entitled "The Silver Screen, Through Red Glasses." This article stated that, according to the film critic of the Communist Party, the following are the "Hollywood masterpieces which hardly ever get revived because they said things which are out of favor with the Cadillac Administration in Washington."

"'Mission to Moscow' - Hollywood's first friendly film."
"'Watch on the Rhine' - Lillian Hellman's magnificent portrayal of an anti-fascist."
"'Mr. Smith Goes to Washington' - first Hollywood movie to show tie-up between Congressman and Big Business."
"'Mr. Deeds Goes to Town' - Gary Cooper sides with the underprivileged."
"'Keeper of the Flame' - portrayal of an American fascist."
"'The Informer' - masterly study of a stool pigeon."
"'Greed' - shows how the pursuit of money corrupts all human values."

IV. COMMUNIST INFLUENCE IN MOTION PICTURES AND PLAYS (January 1, 1954 - June 30, 1955)

"Salt of the Earth"

This controversial film opened for public showing in New York City on March 14, 1954, and had its Los Angeles premiere on May 20, 1954.

[redacted] a confidential informant of the Los Angeles Office, advised that Michael Wilson, who wrote the script of "Salt of the Earth," stated at a "Negro History Week" celebration on February 20, 1955, that the picture had made no money to date.

Herbert Biberman, who directed the film, remarked that the picture had received excellent reviews in Canada while in London the reviews had been conflicting. Biberman claimed that, in general, the opinion was that it was refreshing to see an American picture which depicts a minority group honestly. Biberman also said that in East Germany and Poland, arrangements are being completed to show the film in some four or five weeks and that it is expected the film will be shown in South America in the near future. Both Wilson and Biberman have been identified in sworn testimony before the House Committee on Un-American Activities as Communist Party members in Hollywood.

According t[redacted] a confidential informant of the Los Angeles Office, John Howard Lawson, film writer, author and playwright, and members of the Executive Board of the Hollywood Arts, Sciences and Professions Council feel it is not likely that "Salt of the Earth" will develop any commercial success, that those primarily interested in the film were now considering converting it into sixteen millimeter for use of interested organizations.

The Bureau Legal Attache in London reported in December, 1954, that "Salt of the Earth" had been shown at the Edinburgh, Scotland, Festival on two occasions, having been entered by its producers, the Independent Productions Corporation. The Edinburgh Festival is an annual affair held during August and September with some international fame and is primarily devoted to music, arts, theater, ballet and cinema.

[redacted] a source of information of the New York Office, who is in the motion picture distribution field and advised in November, 1954, that Herbert Biberman had been negotiating with a representative of the Polish Government for the sale of "Salt of the Earth" and indications were that the East German Government had also been negotiating for the purchase of the film.

[redacted] New York City, a firm which handles motion pictures, informed Agents of the New York Office on February 21, 1955, that he arranged for the sale of "Salt of the Earth" for display in East Germany through a friend in Paris.

[redacted] said that in November, 1954, he was contacted by a representative of the Czechoslovakian Embassy, Washington, D. C., who indicated he was interested in obtaining "Salt of the Earth" for exhibition in Czechoslovakia. [redacted] advised that, following his initial discussion with the Czechoslovakian officer, the latter entered into direct negotiations with Biberman concerning the film. It was [redacted] understanding that the Czechoslovakian representative subsequently reached an agreement with Biberman on the price of the film.

[redacted]

IV. COMMUNIST INFLUENCE IN MOTION PICTURES AND PLAYS
(July 1, 1955, through December 31, 1955)

"Oh Men; Oh Women"

On September 22, 1955, [redacted] previously described, advised that he had learned that the motion picture rights to the play "Oh Men; Oh Women" had been purchased by Twentieth Century Fox Studios, Beverly Hills, California, and that this organization planned to produce the play as a motion picture. According to [redacted] the author of "Oh Men; Oh Women" is Edward Chodorov, a New York playwright who has been identified with Communist activities. Upon receipt of information that Twentieth Century Fox had purchased this play [redacted] said that he brought this matter telephonically to the attention of James O'Neill, National Executive of the American Legion in New York. O'Neill indicated to [redacted] that action would be undertaken to present facts available to the American Legion concerning Chodorov to Twentieth Century Fox in an effort to discourage production of any material offered by him.

"Storm Center"

According to [redacted] this production, which in September 1955 was being filmed by Phoenix Productions for Columbia release, is based on a novel entitled "The Library," which, in [redacted] opinion, contains propaganda of a type favorable to Communism. [redacted]

"A View From the Bridge"

[redacted] a current confidential informant, advised on September 30, 1955, that he had no information and knew of no play to be produced on Broadway which would have a predominantly Communist cast. He stated that numerous openings are scheduled and he doubted that any would be a Communist Party production.

[redacted] stated that about 1,000 people had read for Arthur Miller's playlets, including "A View From the Bridge." He understood several Communists had been turned down for these playlets. [redacted] said that it would probably be coincidental if the cast turned out to be predominantly Communists. He described Arthur Miller as left oriented and said Miller lost his sympathy for the Communist Party when the Party attacked

him for giving derogatory notices to a Negro production which the Communist Party wanted praised. [redacted] advised that Miller's plays, although occasionally supported by the Communist Party, did not follow Marxist ideology. He said Miller is very intelligent in his attitude and his interpretations are strictly his own.

[redacted] Authors Equity, 45 West 47 Street, New York, New York, advised that Martin Wolfson, in October, 1955, was appearing in the production "A View From the Bridge" at the Coronet Theater, 230 West 49 Street, New York.

According to page one of the August 16, 1955, issue of the "New York Times," a New York daily newspaper, Martin Wolfson, on August 15, 1955, invoked the Fifth Amendment when questioned about his Communist Party membership by the House Committee on Un-American Activities. [redacted]

Miscellaneous

On October 20, 1955, [redacted] a current confidential informant, stated that he had no information indicating any attempt on the part of the Communist Party to infiltrate the entertainment industry in New York.

A top-level informant of our New York Office advised on October 25, 1955, that he had no information indicating any attempt on the part of the Communist Party to infiltrate the entertainment industry in New York [redacted]

[redacted] both current confidential informants, reported that during May 1955 Herbert Biberman was in Mexico City, Mexico, apparently for the purpose of trying to get a crew lined up for a film which reportedly would concern a story of Negroes in the turpentine industry in Cuba. According to these informants, Biberman had been in contact with Azteca Film Studios in Mexico City regarding the production of this motion picture but this firm had refused to have anything to do with the picture because of the objections of the American stock holders who controlled the company. Biberman has been identified in sworn testimony before the House Committee on Un-American Activities as having been a member of the Communist Party. [redacted]

V. SOVIET ACTIVITIES IN HOLLYWOOD

Soviet representatives, including diplomatic officials, visiting dignitaries and registered agents have been in contact with various individuals in the U. S. motion picture industry. For example, it is definitely known that the Soviet Vice Consul in Los Angeles personally invited the following people to a private showing on March 7, 1947 of the Russian film, "The Stone Flower":

Edward G. Robinson and John Garfield, actors,
[redacted] has identified these men as Communists.)
Charles Chaplin, producer and actor.
(Chaplin has aided the Communist Party financially, according to [redacted]
John Howard Lawson, Albert Maltz, Dalton Trumbo, Alvah Bessie, John [redacted],
Robert Rossen, and Lester Cole, writers, and Edward Dmytryk, director.
(All have been identified as Communists.) (V, 1)

Mikail Kalatozov, Soviet motion picture representative, came to Hollywood in August, 1943 and sought to purchase "Little Foxes" and "Earl of Chicago." The former is the story of a degenerate Southern family; the latter, of a Chicago gangster in England. (V, 1)

During his stay, Kalatozov was in contact with Gregori Kheifets, former Soviet Vice Consul in Los Angeles and a known Soviet espionage agent. Kalatozov also associated with many pro-Soviet and pro-Communist film personalities. (V, 2)

Following Kalatozov's departure, and the turning over of his duties to the Vice [redacted] Consul in Los Angeles, there were limited contacts between Soviet diplomatic representatives and motion picture personalities. The Vice Consulate at Los Angeles was closed January 15, 1948. (V, 2,13)

In May of 1946, Gregory L. Irsky and two other men came to the United States from the U.S.S.R. to study scientific techniques, to arrange for cinematographic equipment and to negotiate for technical assistance in the motion picture field. Irsky indicated that he was endeavoring to disseminate Russian propaganda film, under the guise of educational features, to American schools. His project did not materialize. (V, 2)

In May, 1946 the noted Soviet writer, Konstantin Simonov, visited Hollywood. John Howard Lawson, one of the leaders of the Communist core in the motion picture industry, wrote most of Simonov's speeches delivered in Los Angeles. (V, 2)

Simonov held a party aboard a Russian ship anchored in the harbor at Los Angeles, according to numerous stories in newspapers of that city. Among those in attendance were Mr. and Mrs. John Garfield, Mr. and Mrs. Charles Chaplin, and Lewis Milestone. (V, 2)

Under the auspices of the Hollywood Writers Mobilization, Simonov held an informal discussion with members of the Screen Writers Guild. Screen writer Dalton Trumbo, one of the "Hollywood Ten," presided over the discussion. Simonov remarked

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NOTE: Source-references are to Section and page of Running Memorandum current as of 7-15-49, of which this is a condensation.

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that Soviet writers do not sell their work out-right to the film industry but sell only the right to film it; the publishing rights remain with the author. It may be noted that the Screen Writers Guild has supported the American Author's Authority. The latter group's program, conceived under Communist guidance, calls for the leasing, rather than the selling, of screen plays to producers. (V, 3)

[redacted]

Artkino Pictures, Inc.

This firm was chartered in New York City July 22, 1940 and was registered as the agent of a Moscow principal. (V, 4) It claims to be engaged in the importation of films from the U.S.S.R. and in the distribution of these films in the Western Hemisphere. Several employees of Artkino have been identified as members of the Communist Party (or Communist Political Association) or as being members of front organizations. (V, 4,5)

The U.S.S.R. as previously noted, has evidenced an interest in pictures showing the "seamy side" of life in the United States.

In August, 1947 U. S. Ambassador to Moscow, W. B. Smith, write to Eric Johnston that he had invited S. M. Eisenstein, the dean of Soviet film directors, to see American films. Eisenstein's comments after the showings were usually non-committal or mildly approbational. The Ambassador forwarded a translation of an article from the Soviet journal, "Culture and Life," reflecting Eisenstein's official reaction. The Ambassador stated that it seemed to him that the article very clearly demonstrated the correctness of Johnston's stand in opposing the exportation of films like "The Grapes of Wrath" and "Tobacco Road" to the Soviet Union, "unless an equal number of films showing more favorable aspects of life in the United States were also exported." (V, 6)

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Eisenstein's article was entitled, "The Purveyors of Spiritual Poison - About the Contemporary American Cinema." Eisenstein declared that the United States had produced "more than a few ultra-reactionary pictures in the past," but a few good ones were produced in spite of the intention of the makers of the pictures and against the wishes of the bosses. He spoke well of "The Big House," "I was a Fugitive from a Chain-gang," "Grapes of Wrath," "Tobacco Road" and "Boomerang." He charged that many U. S. films were a panegyric of the gangsters' shameless methods, and found this logical because gangsters and "honest" businessmen have the same moral code. He denounced Bing Crosby's role in "Going My Way" as that of "an unusually cunning snarer of human souls." He stated that the picture, "Anna and the King of Siam," contained white-superiority propaganda. (V, 7,8,9)

Eisenstein charged that film directors take a theme which would reflect an indictment of the (capitalist) system and "make it harmless while preserving the external drama." They attribute crimes to the individuals, "dissociating them from the actual social system." (V, 10)

Eisenstein declared: "The ability to take any theme, even one which in view of conditions in America would appear most slippery and dangerous; not to avoid such a theme but to retain its outward form and by means of exaggeration (or some other means) to reduce it slowly and smoothly to self-destruction and final nothingness — this is probably one of the most cunning characteristics of the American cinema." (V, 11)

He acknowledged the technical excellence of U.S. film equipment, but pointed out that "reaction" was exercising more and more pressure on the industry. He charged that "the skill, inventiveness and technical mastery of the American cinema are used in the service of darkness and oppression — fundamental characteristic features of the cruelty and unjust system of imperialistic society." (V, 8,11)

VI. INVESTIGATION OF COMMUNIST ACTIVITIES IN THE MOTION PICTURE INDUSTRY BY THE COMMITTEE ON UN-AMERICAN ACTIVITIES OF THE HOUSE OF REPRESENTATIVES

The House Un-American Activities Committee announced on June 20, 1945, that it had voted to investigate subversive activities in Hollywood. A preliminary hearing was held in Los Angeles, California, on December 3, 1946. Only a few witnesses were called and the hearing was described as superficial. The Committee announced that it would return in January 1947 to conduct extensive hearings on all phases of Communist activity in Hollywood.

An authoritative statement concerning Communist activity in the motion picture industry was made by you before the Committee on March 26, 1947. You testified, among other things, that in 1935 the Communist Party launched a recruiting drive in Hollywood and directed its efforts to labor unions and the so-called intelligentsia; that Communists attempted to insert Communist propaganda into motion pictures and to delete anti-Communist material therefrom; that Communists used the prestige of prominent Hollywood individuals to further their ends.

The House Un-American Activities Committee resumed hearings in Hollywood in May 1947. The New York Times on May 17, 1947, quoted Committee Chairman J. Parnell Thomas as stating, after a week of hearings, that "ninety per cent of the Communist infiltration" was in the screen writing field. He also alleged that the Federal Government was influential "in aiding the Communist conspiracy" by encouraging the production of pro-Russian films during the regime of the late President Roosevelt. [redacted]

On July 23, 1947, SAC Hood had a lengthy interview with L. B. Mayer of MGM Studios concerning the hearings which were conducted during the spring of that year by the House Un-American Activities Committee. Mayer was frank to admit that there were some Communists in his studios and expressed a willingness to discharge them. He stated, however, that if he did so, they would be hired by other studios immediately. (Letter from Los Angeles 7-25-47 re Communist Infiltration of Motion Picture Industry)

A. Activities of "Unfriendly" Witnesses and Their Attorneys or Associates Prior to October, 1947, Hearings

On October 16, 1947, Bartley Crum, one of the attorneys for the "unfriendly" witnesses, conferred with Max Lowenthal, adviser to the

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American Jewish Conference.

Lowenthal volunteered his personal views, asserting that Crum could throw the Committee into a wastebasket. He declared that the Committee was created by Congress to conduct thought control and that there was no sense in attacking it on that ground or on the basis of civil liberties. He expressed the view that the Committee was open to attack on other grounds which would appeal to the public, and that Crum would be foolish to select issues with which the public was unsympathetic. Lowenthal gave Crum considerable advice on handling the press, and said he had considerable material for Crum." Lowenthal concluded by telling Crum he was going to help him all that he could but that he did not want anyone to know about it, with the exception of David Wahl, who was the Washington representative of the American Jewish Conference.

[redacted]

A confidential informant who was a member of the Communist Party in Washington, D. C., until 1942 advised that David R. Wahl was a member of the Communist Party and that he was also engaged in espionage activities on behalf of the Soviet Union. [redacted]

On Saturday afternoon, October 18, 1947, attorneys Bartley Crum, Robert W. Kenny, and Ben Margolis arrived at the Washington National Airport from San Francisco. They were met at the airport by David Wahl, Martin Popper, Vice-President of the National Lawyers Guild, and his wife, and John Dierkes. John Dierkes arrived in Washington, D.C., from New York City on the night of October 17, 1947, and obtained rooms at the Hay-Adams Hotel where he also obtained a suite of rooms for Bartley C. Crum who was to reside at the Hay-Adams Hotel during his stay in Washington. John Dierkes appeared to be one of the "steerers" for the legal staff representing the 19 subpoenaed witnesses from Hollywood and did considerable contact work for them with various individuals in Washington.

Dierkes was formerly with the Bureau of Internal Revenue and was sent to Hollywood in connection with the preparation of a movie short concerning the Internal Revenue. While in Washington, Dierkes was observed to be in close association with Charles Kramer, who was employed in the office of Senator Claude Pepper in an advisory capacity, and David Wahl, the Washington representative of the American Jewish Conference.

After arrival in Washington, the party proceeded immediately to the office of Martin Popper where it remained for a few moments and then went to Suite 100-C of the Shoreham Hotel which suite had been obtained as a headquarters for the legal staff of the "unfriendly"

witnesses. This suite was used by the attorneys for preparing press releases, holding conferences and to counsel the witnesses.

B. Activities of "Unfriendly" Witnesses and Their Attorneys or Associates During the October, 1947 Hearings

A public rally was held on the evening of October 20, 1947, at the National Press Club Auditorium in opposition to the House Un-American Activities Committee.

Martin Popper, Vice-President of the National Lawyers Guild, acted as Chairman. After introducing each of the nineteen "unfriendly" witnesses, he introduced Robert Kenny, who was President of the National Lawyers Guild. Kenny alleged that the Committee was "engaged in a conspiracy to control communication and destroy free speech."

Bartley C. Crum told the audience that he was tearing up his prepared speech and proceeded to unmercifully attack J. Parnell Thomas, Chairman of the House Committee on Un-American Activities and members connected therewith. After making numerous derogatory remarks concerning the appearance of Mr. Thomas and numerous caustic remarks in general concerning the hearings, members of the Southern Conference for Human Welfare took up a collection. Crum stated that money received from this collection was to be sent to Paul Draper, well-known dancer in New York City, who was the treasurer selected by the Lawyers Guild and that this money was to be used for publicity purposes in order to defeat and disband the Congressional Committee. In concluding his remarks Crum stated that he had never appeared before such a nauseating-appearing individual as Mr. Thomas and as the day went on he found it difficult for him to control himself to prevent his being sick to his stomach. He then said if there were any FBI Agents in the auditorium, he wanted them to go and tell Thomas what he said and then both Thomas and the Agents could go to hell.

[redacted]

The Southern Conference for Human Welfare was cited as a Communist front by the House Un-American Activities Committee in March, 1944.

The above rally was originated by the National Committee on Civil Rights of the National Lawyers Guild. [redacted]

On October 23, 1947, after the official adjournment of the Congressional Committee hearings for that day, John Garfield, motion picture actor, after grouping numerous people around and signing autographs, announced that they all should follow him into the corridor

where he would hold a press conference. He left the caucus room of the Old House Office Building and proceeded to the elevator hall immediately outside of the caucus room where he climbed halfway up the stairs and began to read a resolution which denounced the Thomas Committee and indicated that the hearings held by this Committee were an outrage to human decency. After numerous caustic remarks of this type, he stated that he, along with eight other individuals, had formed a committee which was going to attempt to defend the nineteen witnesses from Hollywood who had been subpoenaed before the Committee and demand that a cross-examination be conducted by the committee. This committee was to be known as the Committee for the Defense of the First Amendment of the American Constitution. Garfield said that the purpose of the committee was to defend constitutional democracy and that no Communists or "fellow-travellers" were connected with it. The committee later became known as The Committee for the First Amendment.
(Labor Fact Book #9 p. 75)

A reliable confidential informant, who was a member of the Communist Party, advised on October 23, 1947, that Charlotte Young, a Communist, was employed in Suite 100-C of the Shoreham Hotel which was the headquarters of the legal staff for the "unfriendly" witnesses. Charlotte Young was performing general stenographic and clerical work. [redacted]

The Washington Star on October 26, 1947, reported that former Assistant Attorney General O. John Rogge spoke at a Conference on Cultural Freedom and Civil Liberties on October 25, 1947, which was sponsored by the National Arts, Sciences and Professions Council of the Progressive Citizens of America. Mr. Rogge reportedly said, "My advice to our Hollywood friends and to all others is not to appear at all." He expressed the opinion that the House Committee on Un-American Activities was an unconstitutional agency of the government. [redacted]

C. Hearings of the House Un-American Activities Committee, October, 1947

The Committee traced the Communist infiltration of the movie industry through a succession of "friendly" witnesses, drawn mostly from Hollywood itself. In addition, the Committee utilized Howard Rushmore, a member of the editorial staff of the New York Journal American, who was a prominent member of the Communist Party from 1936 until 1939. Rushmore testified, among other things, that during that period John Howard Lawson was in direct charge of Communist activities in Hollywood.

Nine prominent screen writers and a Hollywood director were cited for "contempt" by the Committee for refusing to answer questions concerning their alleged Communist membership or their affiliations with the Screen Writers Guild. During the hearings either a Communist membership card, or a Communist registration card was introduced for each of the ten individuals. On December 5, 1947, a special Federal Grand Jury in Washington, D. C., indicted all of them for "contempt of Congress." These individuals were:

Alvah Bessie, writer	John Howard Lawson, writer
Herbert Biberman, writer-producer	Albert Maltz, writer
Lester Cole, writer	Samuel Ornitz, writer
Edward Dmytryk, director	Adrian Scott, writer
Ring Lardner, Jr., writer	Dalton Trumbo, writer

Emmet G. Lavery testified before the House Un-American Activities Committee as President of the Screen Writers Guild. Lavery said that he was "opposed to the principles of Marxist Communism" and that he was not an apologist for Communism. He testified that in October, 1946, he voluntarily visited the FBI Office in Los Angeles, and told SAC R. B. Hood that he would place himself and the records of the Guild at the disposal of the FBI at any time. He indicated to the Committee that he would not have been testifying before it if the Communists had control of the Guild.

Louis J. Russell, a Committee investigator and former Special Agent of the FBI, testified, among other things, that the Bulletin of the International Theatre published in 1934 contained an article which described the growth of the revolutionary theatre in the United States. He stated that the article referred to dramatists John Wexley and Albert Maltz. He stated that issues three and four of "International Theatre" for 1934 contained information concerning the training of cadres in the United States. He also discussed very briefly an article entitled, "Straight From the Shoulder," which appeared in the November 1934 issue of the "New Theater," written by John Howard Lawson. He stated the comments of the editors of the "New Theater" regarding this article by Lawson were as follows:

"However, John Howard Lawson's argument that a united-front theater cannot produce specifically Communist plays is certainly true, and he has brought up real but not insurmountable difficulties facing playwrights, whether Socialists, Communists, or just sympathetic, who write for such united-front organization and audience. His article indicates the immediate need for a Communist professional theater that

will produce plays as Lawson and others will write, plays with a clear Communist line and straightforward political statements and references."

Russell testified that in the summer of 1943 the Soviet Government sent an official representative to the Motion Picture Industry. He identified this individual as Mikhail Kalatozov. Russell said that the Soviet Embassy in Washington, D. C., stated the purpose of Kalatozov's visit to Hollywood was to strengthen the artistic and commercial ties of the cinema people of the United States and those of the Soviet Union.

Russell testified that on November 9, 1943, the Hanns Eislers were invited to an affair given by the Russian Vice Consul in Los Angeles, V. V. Pastoev, and that on November 16, 1943, the Eislers entertained the Pastoevs at a party in their home. The information concerning the November 9, 1943, meeting cannot be verified. However, from the technical surveillance maintained by the Los Angeles Office on Hanns Eisler, it was ascertained that on October 20 Mrs. Pastoev, wife of the Soviet Vice Consul, invited the Eislers to the Consulate for an affair believed planned for November 7, 1943, the anniversary of the Soviet revolution. With regard to the November 16 meeting to which Russell testified, it appears that this information was incorrect because through the same technical surveillance it was ascertained on October 30, 1943, that Mrs. Eisler invited Mr. and Mrs. Pastoev to a party she was planning for November 6, 1943, at her residence. Surveillance of the Eisler residence on November 6, 1943, revealed that a Soviet Consulate car dispatched passengers there.

Further possible proof that this latter statement referred to above made by Russell is at variance with the facts is contained in an article which appeared in the "Los Angeles Times" on November 17th regarding a meeting at the Shrine Auditorium on November 16th at which V. V. Pastoev appeared.

Russell testified that during the year 1940 certain people in the United States were engaged in a campaign to purchase Gerhart Eisler's way out of a concentration camp in France. He said this campaign was started when Hanns Eisler, the brother of Gerhart Eisler, received a cablegram from Gerhart asking Hanns for money which Gerhart needed for an operation. According to Russell, this money was actually to be used for the purpose of buying Gerhart Eisler's way out of the concentration camp in France.

Russell referred to the activities of Charles A. Page, a free-lance writer in Hollywood, and Louise Branston by stating that they engaged in considerable activity on behalf of Eisler. He said that it was a known fact that Page requested Louise Branston's advice as to how the

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situation could be handled and it was resolved that the best way was to contact an individual known as Otto Katz, who was then in Connecticut. Katz was identified as a known Soviet agent who was very active in Mexico City during World War II, who at the time of the hearings was in Czechoslovakia and who was also very active in Hollywood, particularly during the 1935 period. Russell said that Katz's real name was Andre Simone.

He identified Louise Branstan as the former wife of Richard Branstan, also known as Bruce Minton, former owner of the "New Masses," who, together with his present wife, Ruth McKenney, was expelled from the Communist Party for revisionist tactics.

He testified that in June, 1933 Louise Branstan, accompanied by her husband, Richard, made a six weeks' tour of the Soviet Union. He stated that during the waterfront strike in San Francisco, Louise and Richard Branstan carried out assignments for the Communist Party, working for Earl Browder and Gerhart Eisler. He said that in 1944 Louise Branstan made a loan of $50,000 to "The People's World," West Coast Communist newspaper. He also said she had contributed to the Rosenberg Foundation, of which she was a member of the Board of Directors. He testified that she contributed to the American-Russian Institute, The California Labor School, and the Joint Anti-Fascist Refugee Committee. He said that she was living in New York at the time of the hearing and was married to Lionel Berman, who was interested in documentary films. He testified that Louise Branstan was employed by the New York Committee to Win the Peace.

In further identifying Page, Russell stated that he was an employee of the State Department from 1928 to 1933. During the year 1934 and until 1941 he was a free-lance writer in Hollywood, California, when he discontinued this type of work and returned to the State Department. He said that Page had been in contact with Louise Branstan, Maurice Chevalier, Vassili Zubilin, a Soviet diplomatic official, Otto Katz, and Hanns Eisler. He said that at one time Page attempted to secure a position for Maurice Chevalier through Robert E. Sherwood.

With regard to the work of Page at the State Department, Russell testified that he was at one time assigned to the American Embassy in Montevideo, Uruguay. During this employment Russell testified Page corresponded frequently with Herbert Biberman and John Howard Lawson of the movie colony. Russell stated that Page was referred to on one occasion by a leading Communist in Mexico as "being one of our men." Russell said, "We have one of our men right inside the American Embassy and we get the real inside dope from there."

Russell testified that on April 25, 1945, Louise Branstan was contacted by Stepan Apresian of the Soviet Consulate in San Francisco. He said the purpose of this meeting was to arrange for the distribution of 40,000 copies of a speech made by Molotov before the United Nations Conference at San Francisco.

Russell stated that on May 19, 1945, Dmitri Manuilsky, the Ukrainian Communist leader, was the guest of honor at a dinner given by Louise Branstan in her home. Russell referred to Manuilsky as a member of a three-man board which functioned as the Communist International during World War II. He said that in addition to Manuilsky, Holland Roberts, President of the California Labor School, and Max Yergan (head of the Council on African Affairs) were among those in attendance. Russell testified that there was a direct connection between Louise Branstan and Page, who operated as a free-lance writer in Hollywood for a period of several years. He also said that there was an association between Gregory Kheifets of the Soviet Consulate and Hanns Eisler and Louise Branstan. He said there was a tie-up between Page, the associate of Branstan, and Herbert Biberman and John Howard Lawson of the movie colony.

He also testified that when Louise Branstan went to New York in November, 1945, she was contacted by an individual known as George George, a member of the Communist Party and a contact of Hanns Eisler in Los Angeles. He stated that George at one time worked for one of the studios in Hollywood as a free-lance writer, the studio being MGM.

Russell testified in an effort to point out the contacts in Hollywood which have been made by outstanding or notorious leaders of the Communist Party that on May 3, 1942, Alexander Stevens, also known as J. Peters, whose real name Russell said was Goldberger, visited Los Angeles, California. He stated that when Stevens arrived in Los Angeles he was met by Herbert Biberman at Union Station. Russell testified that during the day Stevens met with Waldo Salt and Herbert Biberman. He said that on the same day another meeting was held at the residence of Herbert Biberman which was attended by Paul Jarrico, Morton Grant, Robert Rossen, and Hyman Kraft. He referred to Rossen, Biberman, Salt, and Jarrico as all being associated with the Motion Picture Industry. He said that on the same date a third meeting was held by Stevens with Grant, John Howard Lawson and Vera Harris, the wife of Lou Harris, a screen writer.

Russell further testified that on the evening of May 3, 1942, another meeting was held at Biberman's home between John Howard Lawson, Lester Cole, Madeline Puthven, and Herta Uerkvits. He identified Cole

as a screen writer and Rathven and Gorkvitz as Communist Party functionaries in Los Angeles. He stated that Stevens, Lauben, and Rathven also held a meeting late that same night in the home of Waldo Salt. During this visit, according to Russell, Stevens, among other things, was working on the Communist-inspired movement to secure the release of Earl Browder from a Federal penitentiary.

Mr. Russell was asked by Mr. Stripling, counsel for the Committee, whether or not his, Russell's, investigation disclosed Bransten was ever contacted by Gerhart Eisler. Russell stated that on December 29, 1943, Bransten was a guest at a dinner given by Leonat Harris of Chappaqua, New York, and on this occasion Gerhart Eisler was present. Harris was identified as a functionary of the Communist Party interested in agricultural workers in the Western Hemisphere.

Concerning Bransten's contacts, Russell stated that she was associated with Vassili Zubilin of the Soviet Embassy in Washington, D.C. He also stated that she had been identified with Gregory Kheifets of the Soviet Consulate in San Francisco and Mr. V. V. Pastcev, of the Soviet Consulate in Los Angeles. He stated that on May 12, 1944, Kheifets attended a party in San Francisco given by Bransten.

Russell testified that Bransten was acquainted with a man by the name of George Charles Eltenton. He said that Bransten was very close to Eltenton and his wife Dolly. Eltenton was identified as an employee of the Shell Development Corporation in Emeryville, California, from 1938 at least until July, 1946. He stated that Eltenton was known to have spent some time in the Soviet Union where he lived in the vicinity of Leningrad. Russell testified that while in Leningrad, Eltenton became very familiar with the Russian language and as a result was asked to translate several Russian works into the English language. He further testified that Eltenton and his wife attended a party given by Louise Bransten on November 10, 1944. On this occasion Eltenton attempted to influence a scientist along Soviet lines. He loaned the scientist a copy of the Soviet Constitution which he recommended him to read. The scientist was then employed at the Radiation Laboratory in Berkeley, California.

Russell further testified that Eltenton attended a reception given in honor of Mr. Molotov at the St. Francis Hotel in San Francisco on May 7, 1945. He also testified that it is known Louise Bransten, at one time, attempted to secure employment for Dolly Eltenton with the American-Russian Institute through Gregory Kheifets. He also said that Louise Bransten requested Eltenton to send a telegram of congratulations to a Russian scientific society in the Soviet Union during the month of July, 1940. Further, that this telegram was actually sent.

Concerning a contact had with Kltenton by a representative of the Soviet Government regarding espionage activity, Russell testified that in the year 1942 Kltenton was contacted by one Peter Ivanov, whom he identified as a secretary of the Russian Consulate in San Francisco. According to Russell, Ivanov offered Kltenton money in return for his cooperation in securing information regarding the secret work which was being conducted at the University of California in Berkeley in its Radiation Laboratory. He said that Kltenton, in order to cooperate with Ivanov, approached Haakon Chevalier, who was a Professor at the University of California, and requested him, Chevalier, to find out what was being done at the Radiation Laboratory, particularly information regarding the highly destructive weapon which was being developed through research. Kltenton told Chevalier that he had a line of communication with an official of the Soviet Government who had advised him that since Russia and the United States were allies, the Soviet Government should be entitled to any technical data which might be of assistance to that country.

At the time of this particular conversation, Chevalier told Kltenton that he would contact a third man who was working at the Radiation Laboratory and attempt to secure information concerning the type of work conducted and any information which he could obtain concerning technical developments that might be of assistance to the Soviet Government. This third person, according to Russell, was J. Robert Oppenheimer. Russell said that Chevalier approached Oppenheimer and told him that Kltenton was interested in obtaining information regarding technical developments under consideration by the United States and also that Kltenton was interested in obtaining information regarding the work being performed at the Radiation Laboratory. Mr. Russell said that Chevalier told Oppenheimer that he had the means of communication whereby he could transmit such information to the Soviet Union. Mr. Oppenheimer, according to the testimony of Mr. Russell, told Chevalier that such attempts as this to secure information were treasonable acts and that he certainly would not have anything to do with such things.

Concerning the above testimony of Russell, the following information is being set out to show the corroboration or differences between the testimony of Russell and the information contained in the Bureau's files on this subject matter.

Concerning the remarks of Russell indicating that in the year 1940 individuals in the United States were engaged in a campaign to purchase Gerhart Eisler's way out of a concentration camp in France and that Page and Bransten were both active in this matter as well as

Russell's remark that Page requested Bransten's advice as to how the situation could be handled, which was resolved by indicating that a contact should be had with Otto Katz, who was then in Connecticut, it would appear that the testimony of Russell was a conclusion which appears to be in conformity with the substance of a letter from Page to Bransten dated September 2, 1940. This letter was made available through a most highly confidential and delicate source to the Agents of the San Francisco Office.

With regard to the statement of Russell that Katz's real name is Andre Simone, it should be noted that the information in the Bureau's files does not indicate conclusively that this is the case. It is also noted that a report received by the Bureau concerning the location of Katz reflected that as of July, 1946, he was a member of the Czechoslovakian delegation to the Paris Peace Conference.

Russell testified that Louise Bransten was born on October 10, 1908, when actually, according to her birth certificate, which was obtained through a highly confidential and delicate source, she was born on October 9, 1908.

Concerning Russell's statement that Richard Bransten was the former owner of "New Masses," it should be noted that "New Masses" has always been owned by a corporation and that in 1941, 1942, and 1943 Bransten was a member of the Editorial Board of "New Masses."

Concerning Russell's statement that Bransten was, at the time of the hearing, employed by the New York Committee to Win the Peace, it should be pointed out that Louise Bransten was employed by this organization until February 14, 1947, when she left New York for San Francisco.

In the testimony of Russell concerning the background of Charles Albert Page, it should be pointed out that Russell left out the connections of Charles Albert Page with former Lieutenant Governor of California, Ellis E. Patterson. Russell testified that Charles A. Page was in contact with, among others, Gerhart Eisler. In this connection it should be noted that Page was in correspondence with Louise Bransten with reference to a person believed to be Gerhart Eisler. On March 12, 1945, when Page was interviewed by Agents of this Bureau under oath in connection with a Hatch Act investigation, he stated that he was not acquainted with Eisler but believed that he might have been the brother of Hanns Eisler and was at one time in a German concentration camp. Russell also stated that Page had been in contact with Vassili Zubilin. In this connection it is observed that the Bureau by letter to the Washington Field Office dated March 5, 1945, specifically stated:

"In the investigation of Page to date, there has been a tendency on the part of the New York and San Francisco Offices to definitely indicate that Page was a contact of Vassili Zubilin. This error should be avoided in preparing a Hatch Act report. You will recall that the Page at the State Department who was contacted by Zubilin was not identical with Charles Albert Page."

Russell also testified that Charles Albert Page had been in contact with Kate. The Bureau's investigation of Page did not disclose any contacts by him with Kate. It appears that the testimony of Russell was a conclusion drawn from a review of the letter previously referred to by Charles Page to Louise Bransten dated September 2, 1940.

Russell testified that Charles Page attempted to obtain a position for Haakon Chevalier with the Office of War Information through Robert E. Sherwood. The investigation of Chevalier does not disclose any information that he attempted to secure such a position through Page. It is known that in 1943 Chevalier was in New York and was attempting to get employment with one of the Government agencies. In this connection it was determined through a highly confidential and delicate source that he, Chevalier, had made an effort to get employment with the Office of War Information. However, there was no information developed that Chevalier directed his efforts for this employment through Charles Page or Robert Sherwood.

Concerning the correspondence between Page, Biberman and Lawson, it should be pointed out that on January 18, 1943, Page was personally interviewed in Montevideo, Uruguay. On this occasion he specifically denied having corresponded with Biberman, although he said he may possibly have sent him a Christmas card or other holiday greeting. He admitted frequent correspondence with John Howard Lawson.

Concerning Russell's statement that Holland Roberts was President of the California Labor School, investigation reflects that he was the Educational Director of this School.

Russell testified that when Louise Bransten went to New York City in November, 1945 she was contacted by an individual by the name of George George, a Communist Party member and contact of Hanns Eisler in Los Angeles.

A technical surveillance on the residence of Louise Bransten on November 2, 1945, reflected that Marion Hart contacted Bransten and invited her to a dinner, stating that Elaine and George George would be

present. It would, therefore, appear from the above that there is no basis in fact for the statement that Bransten was contacted by an individual known as George George.

With regard to the meetings held between Alexander Stevens and Communist leaders in Los Angeles, the Bureau's files reflect that Russell's information in substance was correct. However, with regard to the actual date of the meetings, they were held on May 2 rather than May 3. It should also be pointed out concerning these meetings that, according to the information in the Bureau's files, it appears that Vera Harris was not among those present at the meeting referred to by Russell. It also should be noted with regard to these meetings that it was not definitely established by the Bureau through investigation that Herta Berkvitz was present at the meeting referred to by Russell.

According to the information available concerning the funds turned over to Stevens by Bransten and other Hollywood characters, it would appear, according to the information available in Bureau files, that this testimony resulted from conclusions drawn by Russell.

With regard to Russell's testimony concerning Bransten being an associate of Zubilin, Kheifets, and Pastoev, it should be noted that the Bureau's file on Bransten fails to reflect that she was ever associated with Zubilin or Pastoev. He also testified that Bransten was closely associated with Peter Ivanov. Actually the investigation of Bransten has not disclosed that she was ever a close associate of Ivanov.

According to the information in the Bureau's files on George Eltenton, it is noted that Eltenton was employed by the Shell Corporation at Emeryville, California, until October, 1947 when he departed from the United States for England, where he was to be employed by the Shell Oil Company. The Bureau's files substantiate the information testified to by Russell that Eltenton was requested by Bransten to send a telegram of congratulations to a Russian scientific society in the Soviet Union. However, there is no indication that he sent the telegram which she requested. The Bureau's files reflect that Rose Isaak of the American-Russian Institute asked Eltenton to send a telegram of congratulations to the USSR on the 50th anniversary of Peter Kapitza, a leading Russian physicist. Eltenton dictated his congratulatory wire to Isaak and asked her to send it.

Russell's testimony regarding the reported activities of Eltenton, Chevalier, Ivanov, and Oppenheimer is in accordance with the facts developed by the investigation of this situation by the Bureau.

Chairman J. Parnell Thomas announced at the conclusion of Russell's testimony on October 30, 1947, that the first phase of the Committee's investigation of Communism in the Motion Picture Industry had been completed. Following the hearings, Louis J. Russell advised that the reason for discontinuing them was that the Committee was running short of funds, and further that the "friendly press" had advised that it would be difficult to sustain public interest any further.

[redacted]

B. Activities of the "Hollywood Ten" Following The House Un-American Activities Committee Hearings

As indicated previously, a special Federal Grand Jury in Washington, D. C., indicted all ten individuals on December 5, 1947, for "contempt of Congress." They were dismissed from their jobs during the same month. (Labor Fact Book #9 p. 75)

On January 9, 1948, Alvah Bessie, Herbert J. Biberman, Lester Cole, Edward Dmytryk, Ring Lardner, Jr., John H. Lawson, Albert Maltz, Samuel Ornitz, Robert Adrian Scott and Dalton Trumbo were arraigned before Justice Leach of the District Court in Washington, D. C.

The "Los Angeles Examiner" on March 2, 1948, reported that the "Hollywood Ten" had filed civil suit against various Hollywood producers for damages amounting to $61,108,975. alleging that the motion picture industry had created an illegal black list against them. Among defendants were the Motion Picture Producers, Association of America, and the Society of Independent Motion Picture Producers.

Lester Cole also filed an action against MGM for breach of contract and asked for financial relief in addition to reinstatement to his position. A Los Angeles Federal District Court jury found in his favor. MGM filed an appeal. [redacted] Labor Fact Book #9 p.75)

On May 21, 1948, Dalton Trumbo and John Howard Lawson were each sentenced to a year in jail and a $1,000 fine as a result of being convicted of the "contempt of Congress" charge. It was agreed by the attorneys for the remaining eight defendants that all would plead guilty and accept sentence should the Trumbo-Lawson convictions be upheld.

On June 13, 1949, the United States Court of Appeals rendered a decision which upheld the conviction of Dalton Trumbo and John Howard Lawson. (New York Journal American June 13, 1949)

The latest available information pertaining to the "Hollywood Ten" may be summarized as follows:

Alvah Bessie

In the Fall of 1948, Bessie was reported as considering moving to New York City in order to write television shows for Burgess Meredith. Los Angeles Informant [redacted] reported in the Fall of 1948 that Bessie was extremely worried concerning his financial condition and had only $6 in the bank, and had reportedly been trying to borrow money from various individuals. In the Spring of 1949, he was reported to be one of the trustees of the Los Angeles Branch of the California Labor School and to be working closely with Biberman on behalf of the "Hollywood Ten." [redacted]

Herbert Biberman

Since the fall of 1948, Biberman has devoted practically his entire time to working on behalf of the "Hollywood Ten," with his activities being directed through the Hollywood Council of the Arts, Sciences and Professions and other committees. He is a frequent speaker at various meetings in an effort to obtain financial and moral support for the "Hollywood Ten." [redacted]

Lester Cole

As previously mentioned, Cole was successful in obtaining a verdict in his favor in his suit for reinstatement in his job. He was also reported as engaged in the writing of a play entitled, "Your Hand in Mine", in which several Broadway producers have expressed a serious interest. [redacted]

Edward Dmytryk

Dmytryk was last reported to be in England directing pictures. The "Washington Evening Star" of March 16, 1949, in an article date lined London, described Dmytryk as the current "miracle man" of the British film world. This article stated that J. Arthur Rank, described as a very religious man, did not ask Dmytryk whether or not he was a Communist but instead asked him if he believed in God, and when Dmytryk answered in the affirmative, stated, "Anyone who believes in God can't be a Communist," and thereupon gave Dmytryk a job as a director for him. The article stated, however, that Rank was not allowing Dmytryk to make his "usual message type picture."

The "Daily Worker" of April 1, 1949, stated that Dmytryk had recently completed the picture, "Obsession," for the London Pinewood Studios and was then preparing to direct and produce the picture, "Christ in Concrete." [redacted]

Ring Lardner, Jr.

"Hollywood Variety" of June 10, 1948, indicated that Lardner had been signed to do a screen play entitled, "Pastures of Heaven." However, no confirmation of this has been obtained. [redacted]

John Howard Lawson

Lawson has written a new edition of his book, "The Theory and Technique of Play Writing," described as a Marxist classic concerning the theater. He has also been engaged in writing a history of the United States. [redacted]

Lawson was also a participant in the Cultural and Scientific Conference for World Peace, held in New York City in March, 1949 under the auspices of the National Council of the Arts, Sciences and Professions. In the spring of 1949, he participated in a lecture series entitled, "A New Approach to American History and Our Cultural Heritage," under the sponsorship of the California Labor School. Lawson's advice is frequently sought in connection with statements being issued on behalf of the "Hollywood Ten" and he is likewise consulted for his advice concerning policy, financial and other matters in connection with the Hollywood Council of the Arts, Sciences and Professions. On April 10, 1949, he spoke on behalf of the "Hollywood Ten" at a meeting sponsored by the Civil Rights Congress, in Los Angeles.

With regard to Lawson's relationship with the motion picture industry, Los Angeles Informant [redacted] has reported that Lawson has consulted several times with Zoltan Korda, brother of Sir Alexander Korda, regarding the possibility of his working on a script of a picture entitled "Magic Mountain" to be made in Africa. The informant has been unable to advise whether any decision has yet been reached regarding Lawson's writing of this script. [redacted]

Albert Maltz

The "Daily Worker" of November 30, 1948, reported that Maltz had completed a new novel entitled, "The Journey of Simon McKeever," which was to be published in the spring of 1949 by Little Brown Company. [redacted]

The Twentieth Century-Fox Studio purchased the new Maltz novel for the sum of $35,000 and then announced that the story had been "shelved" and would not be made into a picture. The "Daily Worker" of May 20, 1949, reported that a mass campaign of protest was under way against Twentieth Century-Fox for its refusal to make a picture of the story. The Hollywood Council of the Arts, Sciences and Professions was named as one of the organizations which was actively participating in the protest campaign. [redacted]

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Samuel Ornitz

During the spring of 1949, it was reported that Ornitz was engaged principally in lecturing on Jewish history and culture and was also engaged in writing a book concerning the history of anti-Semitism. [redacted]

Adrian Scott

Since April, 1949, Scott has been in London on a film-writing project for a picture entitled, "The Steeper Cliff." Prior to his departure for England, he was active on behalf of the Civil Rights Congress in Los Angeles and was a member of the Steering Committee of the Hollywood Council of the Arts, Sciences and Professions. [redacted]

Dalton Trumbo

Trumbo's conviction for contempt of Congress was upheld by the United States Court of Appeals, as mentioned above. He is also reported to have written a new play entitled, "The Emerald Isle," which in the spring of 1949 was reported as being in rehearsal on Broadway. The title of this play was a new one as it was previously known as "Aching River." [redacted]

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VI. INVESTIGATION OF COMMUNIST ACTIVITIES IN THE MOTION PICTURE INDUSTRY BY THE COMMITTEE ON UN-AMERICAN ACTIVITIES (July 16, 1949 to April 15, 1950)

A. Damage Suit Filed By "Hollywood Ten"

On May 23, 1949, the "Hollywood Ten" filed a $52,000,000 antitrust suit against ten film studios and the Motion Picture Producers Association charging the defendants with entering into an agreement in 1947 not to hire any of the "Ten" thus violating the Sherman Anti-Trust Act [redacted]

The Hollywood Reporter in its issue of August 16, 1949, reported that there was some indication that a settlement was being discussed by representatives of the "Hollywood Ten" and the major motion picture companies named as defendants in the multimillion dollar suit. Robert W. Kenny, one of the attorneys for the plaintiffs, was quoted as saying that Milton Diamond, a New York attorney, had recently spent some time in Los Angeles conferring with representatives of the "Ten" and that all negotiations with company representatives looking toward a possible settlement of the suit were being conducted in New York.

B. Lawson and Trumbo Appeals

[redacted]

On June 13, 1949, the United States Circuit Court of Appeals upheld the contempt of Congress convictions of John Howard Lawson and Dalton Trumbo, two of the "Hollywood Ten" who were tried for contempt following their refusal to answer questions of the House Committee on Un-American Activities during the Hollywood hearings in October, 1947. Immediately following the Circuit Court of Appeals decision, the "Hollywood Ten" issued a statement prepared by Herbert Biberman, Lawson and Albert Maltz and the attorneys for the "Ten" stating that the Lawson and Trumbo cases would be appealed to the Supreme Court.

[redacted]

Subsequent to the Appellate Court's decision, representatives of the "Ten" discussed the possibility of obtaining additional counsel to represent the "Ten" in the Supreme Court appeal. Among those considered as possible additional counsel were Denville Clark, Louis S. Weiss, and Lloyd K. Garrison. Consideration was also given to attempting to obtain the signature of former Attorney General Francis Biddle on the appeal brief.

[redacted]

In addition to the appeal brief itself filed by the "Ten," other amicus curiae briefs were solicited in behalf of the "Ten."

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Los Angeles Informant [redacted] on August 16, 1949, learned from Norbert Biberman that an amicus curiae brief had been drafted by Carey McWilliams and about 1000 copies of that brief distributed throughout the country. The same source on August 24, 1949, reported that according to Biberman the Authors League of America might file a brief. Also on August 24, 1949, this informant advised that the following organizations had indicated that they would file supporting briefs for the "Ten":

The Mine, Mill, and Smelter Workers Union;
Fur and Leather Workers Union;
Food, Tobacco and Agricultural Workers Union;
Public Utility Workers Union;
United Furniture Workers Union;
United Electrical, Radio, and Machine Workers Union;
National Lawyers Guild;
Southern Conference for Human Welfare;
Progressive Party;
Civil Rights Congress;
National Council of the Arts, Sciences, and Professions; and
American Slav Congress.

In connection with the brief prepared by Carey McWilliams, signatures thereto were solicited among individuals prominent in the arts and professions. A total of 382 signatures was obtained and an examination of the signers reflected that, among those associated with the motion picture industry who signed the brief, 47 were identified as having been affiliated with the Communist Party while 14 of the signers from other arts and professions were identified as affiliated with the Communist Party. [redacted]

On September 16, 1949, Los Angeles Informant [redacted] reported that representatives of the "Ten" were attempting to exert political pressure on the Department of Justice in an effort to get the Department to withdraw its opposition to a hearing on the Lawson and Trumbo cases by the Supreme [redacted]

With regard to the brief prepared by McWilliams, the records of the United States Supreme Court reflect that the McWilliams brief was filed in the Supreme Court on September 10, 1949, which brief urged the Supreme Court to consider the petitions and writs of certiorari filed in the Lawson and Trumbo cases on August 11, 1949. It is interesting to note that on September 14, 1949, a motion and brief in support of the government's position was filed by the American Writers Association, Inc., while numerous briefs in support of Lawson and Trumbo were filed as follows: On September 21, 1949, by the National Union of Maritime Cooks and Stewards; on September 30, 1949, by the American Civil Liberties Union and the Unitarian Fellowship for Social Justice; on October 3, 1949, by the Congress of American Women.

On October 7, 1949, an additional brief was filed by the Conference of Studio Unions, the United Office and Professional Workers of America Executive Board, Independent Progressive Party, Local 1421 of the United Electrical, Radio, and Machine Workers of America, the Los Angeles Chapter of the Congress of American Women, the Hollywood Women's Council, the Southern California U.E. Conference, Local 9 of the United Office and Professional Workers of America, the California Labor School, Los Angeles County Negro Democratic Club, the Slavic Council of Southern California, and Carpenters Local No. 633, AFL, Los Angeles.

On October 12, 1949, a brief was filed in support of Lawson and Trumbo by the American Communications Association, the Food, Tobacco, Agricultural and Allied Workers of America, the International Fur and Leather Workers Union, the International Union of Mine, Mill, and Smelter Workers, United Electrical, Radio, and Machine Workers of America, United Furniture Workers of America, United Office and Professional Workers of America, and the United Public Workers of America. [redacted]

The October 25, 1949, issue of the Daily Worker listed additional organizations filing briefs in support of Lawson and Trumbo as follows: Methodist Federation for Social Action; National Council of the Arts, Sciences and Professions, the Council on African Affairs and the American Labor Party.

[redacted] The November 23, 1949, issue of the Daily Worker contained a column by David Platt entitled "How You Can Aid the Hollywood Ten" which urged the filing of amicus briefs by individuals and organizations. This article also indicated that in addition to the groups previously named as filing briefs, the following organizations had also filed such briefs supporting Lawson and Trumbo: The American Jewish Congress; the National Association for the Advancement of Colored People; and the Samuel Adams School for Social Studies. [redacted]

The October 31, 1949, edition of the Daily People's World announced that on November 2, 1949, a "send-off" meeting would be held launching a nation-wide speaking tour by several of the members of the "Hollywood Ten." This tour was for the purpose of bringing to the people of the United States the story of the case of Lawson and Trumbo and the other members of the "Hollywood Ten."

Additional information concerning the speaking engagements of the various representatives of the "Ten" will be set forth hereafter in connection with the activities of the various individuals. [redacted]

The Hollywood Council of the Arts, Sciences, and Professions (hereinafter referred to as the HCASP) was consistently active in its support of the "Ten." On January 14, 1950, the organization held its annual donors' dinner at the Beverly-Wilshire Hotel in Beverly Hills, California, for the stated purpose of presenting certain individuals with awards for their work and effort toward peace.

Los Angeles Informant [redacted] however, advised that the primary purpose of the dinner was to raise funds for the HCASP and to obtain new sustainers. Admission to the dinner was by invitation at a cost of $25 per plate. It is interesting to note that arrangements were first made to hold the dinner at the Biltmore Hotel in Los Angeles but prior to the signing of a contract, the hotel withdrew, basing its withdrawal on the fact that the HCASP was affiliated with the National Council of the Arts, Sciences, and Professions which had staged the Cultural and Scientific Conference for World Peace in New York in March, 1949, resulting in considerable embarrassment to the Waldorf Astoria Hotel in New York. Thereafter an apparently valid agreement was entered into by the HCASP and the Beverly-Wilshire Hotel to hold the banquet at that hotel. However, this hotel, upon learning that the HCASP was affiliated with the National Council of the Arts, Sciences, and Professions, likewise canceled its agreement. Immediately upon the cancellation of the contract by the Beverly-Wilshire Hotel, individuals friendly to the HCASP and the "Hollywood Ten" began a telegram campaign of protest against the hotel which finally agreed to allow the dinner to proceed as scheduled.

Los Angeles Informant [redacted] who attended the dinner on January 14, 1950, reported that it was attended by approximately 500 individuals and Los Angeles Informant [redacted] advised that approximately $7,000 over and above expenses had been cleared by the HCASP as a result of the dinner. [redacted]

In November, 1949, it was ascertained by means of a telephone call to the national headquarters of the National Council of the Arts, Sciences, and Professions that the "Hollywood Ten" had established an office at the Hotel Iroquois in New York City and New York Informant [redacted] on December 13, 1949, reported that a new account in the name of the "Hollywood Ten" had been opened at the Amalgamated Bank in New York and that many of the checks deposited in this account had been made payable to Lawson. [redacted]

An office for the "Hollywood Ten" was also set up at 1578 Crossroads of the World in Hollywood, California, and on March 6, 1950, it was learned that this office was being handled by Patricia Hillcrest Hall who was identified as a member of the Communist Party in 1947. [redacted]

The Daily Worker, in addition to the items previously mentioned, has consistently supported the case of the "Hollywood Ten" and urged its readers to file briefs in support of Lawson and Trumbo. An article critical of the decision of the United States Circuit Court of Appeals which affirmed the conviction of Lawson and Trumbo appeared in the Daily Worker of June 26, 1949, while an article urging the filing of additional briefs and support of the "Ten" appeared in the January 1, 1950, edition of the Worker. [redacted]

The Daily Compass of March 1, 1950, reported on the filing of an additional brief in behalf of Lawson and Trumbo by individuals active as book publishers, theatrical producers, and writers, which brief was presented by Zechariah Chafee, Jr., supported by Osmond K. Fraenkel and Arthur Garfield Hays. This article indicated that the Chafee brief was the 13th such brief filed in behalf of the "Hollywood Ten." [redacted]

On April 10, 1950, the Supreme Court announced that it had reached a decision to refuse to review the contempt convictions of Lawson and Trumbo.

The Los Angeles Examiner of April 11, 1950, quoted Robert W. Kenny, one of the attorneys for the two defendants, as stating that he would immediately file a petition for a rehearing and that if that petition for a rehearing was also denied, the remaining eight individuals of the "Hollywood Ten" would go to trial on the basis of the record established in the Lawson and Trumbo cases without further testimony. [redacted]

C. Activities of the Individuals Comprising the "Hollywood Ten"

On February 26, 1950, Los Angeles Informant [redacted] advised that he had received information from a source, which he believed reliable but refused to identify, indicating that members of the "Hollywood Ten" might be selling motion picture scripts to major studios through various theatrical agents or through other writers employed by the major studios. He indicated that such other writers might be receiving assistance from members of the "Ten" in preparation of stories.

No confirmation of these allegations has been received except in the case of Lester Cole, the details of which will be set forth in the individual write-up of him which follows: [redacted]

Herbert Biberman

Biberman has been one of the most active individuals in connection with the Hollywood Council of the Arts, Sciences, and Professions, particularly in regard to the relationship between this organization and the "Hollywood Ten." He has prepared several statements for the HCASP, has been active in its various functions, and is one of the "behind the scenes" leaders of this organization. He has also been active in speaking before meetings of this group in behalf of the "Ten."

He was also the speaker on December 3, 1949, at a meeting sponsored by the Dancers Committee for the "Hollywood Ten." During his talk he stated that he and his comrades felt that it had been a pleasure to be part of the struggle against the House Committee on Un-American Activities and regardless of the outcome of the case of the "Ten" the struggle would continue

On March 6, 1950, it was learned from Patricia Hall, who was in charge of the Hollywood office of the "Ten," that Biberman, who had been operating the Hollywood office and coordinating the work of the "Ten," had become worn out and was then taking an indefinite rest.

Lester Cole

Los Angeles Informant in the fall of 1949 reported that the major motion picture producers had become considerably upset when it was brought to the attention of Eric Johnston that Warner Brothers had hired Cole who is one of the "Hollywood Ten." The informant advised that Johnston had gone to Warner Brothers and demanded to know the full facts in order to ascertain if that studio had violated the producers' agreement not to hire any of the "Ten." Investigation by Johnston and others resulted in facts being brought to light that Warner Brothers had purchased a story written by a J. Redmond Prior who, it was alleged, was actually Cole. Investigation resulted in the belief that J. Redmond Prior was actually Lester Cole although Cole did not actually admit this fact.

The picture which resulted from the J. Redmond Prior story was "Chain Lightning." This picture was reviewed in the January 17, 1950, issue of Film Daily which stated that it was being released by Warner Brothers on January 30, 1950, and was to star Humphrey Bogart. This review stated that the picture was "suggested by a story by J. Redmond Prior."

Cole was one of the individuals who participated in the nation-wide speaking tour by various members of the "Ten" and items in the Cleveland, Ohio, press on October 16, 1949, reflected that he was scheduled to make an address in Cleveland on November 19, 1949. On November 18, 1949, Cleveland Informant [redacted] reported that Cole was at that time in Cleveland and was scheduled to address the Progressive Party at Youngstown, Ohio, on November 18, 1949. News accounts reflected that on November 17, 1949, a meeting had been sponsored at Youngstown, Ohio, by the Progressive Party and the Bill of Rights Committee at which meeting Cole was scheduled to be one of the speakers. [redacted]

Los Angeles Informant [redacted] attended a meeting of the Hollywood Independent Progressive Party Club on January 17, 1950, in Hollywood and Cole was the principal speaker at this meeting. In response to a question he stated that the members of the "Hollywood Ten," since the House Committee hearings in 1947, had been living on their savings and that a few of them "whose talents are still needed are doing ghost writing and thereby making some kind of a living."

Cole stated that the Supreme Court was undoubtedly awaiting a proper and auspicious time to give its decision in the Lawson and Trumbo cases and that he felt the decision would probably be around election time. He also stated that once an individual reaches the Supreme Court, they should be free from responsibility to anyone and act as free men but that since they come from political machines, they bring with them what they stood for. [redacted]

Ring Lardner, Jr.

The industrial detail [redacted] reported that Lardner had been present at the Chicago Coliseum on November 18, 1949, in honor of Congressman Vito Marcantonio but that he did not speak at this dinner. The November 26, 1949, issue of the Chicago Maroon, a campus publication of the University of Chicago, stated that Lardner had spoken the previous Tuesday at a talk sponsored by the National Lawyers Guild and that his speech had been for the purpose of enlisting support "of the American people in the fight to preserve our democratic rights." The article quoted Lardner as maintaining that the House Committee on Un-American Activities was the "advance guard of Fascism" and that the Committee had no right to ask questions concerning an individual's personal beliefs. He was also quoted as protesting against the Committee's procedure and indicated that neither he nor the other nine individuals had been given a chance to say what they wanted to say. [redacted]

On March 17, 1950, New York Informant [redacted] furnished a copy of a statement dated June 1, 1949, which Lardner had sent to Israel Amter, former national committeeman of the Communist Party in New York, which statement was captioned "Statement of 'Hollywood Ten' to the 'New York Eleven'." This statement by Lardner noted that the most critical part of the fight for civil liberties at that time was undoubtedly the trial of the Communist Party leaders in New York. [redacted]

Edward Dmytryk

The Daily Worker of September 9, 1949, reflected that Dmytryk had been the director of the picture entitled "Give Us This Day" based on the book "Christ In Concrete," which picture had been produced in England. Additional information concerning the nature of this picture has been set forth in Section IV under the heading "Give Us This Day." [redacted]

Dalton Trumbo

As previously set forth, the United States Supreme Court on April 10, 1950 refused to review the decision of the United States Circuit Court of Appeals affirming the conviction of Trumbo and John Howard Lawson.

Trumbo was recently the author of a pamphlet entitled "Time of the Toad" which was very critical of the House Committee on Un-American Activities and the general situation regarding civil liberties in this country at this time, including criticism of items appearing in the public press. This pamphlet was the subject of an article appearing in the Daily Worker of October 5, 1947, stating that the title had been inspired by Emile Zola's advice to a young French writer in 1890 who could not stomach the corruption of the French press. Zola urged the young man to buy a toad in the market place every morning and swallow it alive and whole and he could then face almost any newspaper with a tranquil stomach, recognize and swallow the toad contained therein, relish that which to healthy men, not similarly immunized, would be a lethal poison.

This article stated that the Trumbo pamphlet points out that "the nation turns upon itself in a kind of compulsive madness to deny all in its tradition that is clean, to exalt all that is vile, and to destroy any heretical minority which asserts toad meat not to be the delicacy which governmental edict declares it. Triple heralds of 'The Time of the Toad' are the loyalty oath, the compulsory revelation of faith, and the secret police." [redacted]

Source of information of the Chicago Office, [redacted] reported that Trumbo spoke at the Chicago Coliseum on November 19, [redacted] was very critical of the Attorney General, the Department of Justice and in connection with the conviction of the Communist leaders in New York characterized it as a miscarriage of justice. [redacted]

New York Informant, [redacted] reported that Trumbo was scheduled to be the main speaker at a dinner to be held on March 21, 1950, sponsored by the Joint Anti-Fascist Refugee Committee in New York. [redacted]

Alvah Bessie

Los Angeles Informant [redacted] reported that on September 3, 1949, the Civil Rights Congress in Los Angeles sponsored a banquet in honor of John Gates of the National Committee of the Communist Party and that Bessie was one of the speakers at this dinner. This source reported that during his speech Bessie eulogized Gates.

Mr. M. W. Bannister of the Federal Communications Commission in Los Angeles advised that in February, 1950, Bessie had applied for renewal of his restricted radio telephone permit which he had held for the last five years. This source advised that Bessie's type of license would apply to aircraft, boats, police operators, and light radio equipment.

Samuel Ornitz [redacted]

Los Angeles Informant [redacted] reported that Ornitz was among those who appeared on the platform at a banquet sponsored by the Civil Rights Congress of Los Angeles on September 3, 1949, in honor of John Gates of the National Committee of the Communist Party. [redacted]

Albert Maltz

Los Angeles Informant [redacted] has identified Maltz as a vice-chairman of the Hollywood Council of the Arts, Sciences, and Professions. The Daily People's World in its issue of March 29, 1950, announced that Maltz had completed seven brief essays contained in a publication to be called The Citizen Writer. The paper indicated that in these essays Maltz marshals devastating arguments against the real aims as well as the professed intent of the "Washington witch hunters." The newspaper also praised Maltz's writings as a work of unusual [redacted] and as a warning and a call to the battle for social justice.

Adrian Scott

Scott was among the members of the "Hollywood Ten" who participated in a speaking tour throughout the United States in the fall of 1949.

The Cambridge Chronicle Sun, published at Cambridge, Massachusetts, in its issue of November 15, 1949, stated that Scott was scheduled to address a meeting on November 17, 1949, under the auspices of the Massachusetts Council of the Arts, Sciences and Professions.

An announcement also appeared on the bulletin board at Boston University reflecting that Scott was to address a meeting on November 17, 1949, under the auspices of the Young Progressives of Massachusetts. He was also scheduled to speak on November 20, 1949, at Brookline, Massachusetts, under the auspices of the Brookline Progressive Party. [redacted]

The Daily Worker of January 25, 1950, reported that Scott was to make his debut as an actor in "The Trial of the Traitor," a play by Jerome Chodorov, concerning the activities of the House Committee on Un-American Activities. This play was to be sponsored by the New York Council of the Arts, Sciences, and Professions and was to be held on January 29, 1950, at the Hotel Capital, New York City. [redacted]

[redacted] of the New York Office on February 2, 1950, furnished a pamphlet entitled "Film Sense" issued by the New York State Council of the Arts, Sciences, and Professions which contained an article by Scott concerning a trip he made to Europe approximately six months before. He indicated that during his talk with a producer of French films, the entire time of the talk was devoted to the case of the "Hollywood Ten," the firing of professors, teachers, government workers, et cetera, and the individuals who were the victims in the United States of "witch hunts." [redacted]

On March 8, 1950, it was learned that Scott had been in New York for approximately one month but that his public appearances had been restricted due to the voluminous amount of administrative detail in connection with the preparation of the briefs in support of the "Hollywood Ten." [redacted]

Los Angeles Informant [redacted] on March 24, 1950, advised that Margaret Malts, the wife of Albert Malts, had stated that Scott had an opportunity to go to England in connection with motion picture work but had been refused permission by the government to leave the country. [redacted]

The Daily Worker of April 11, 12, and 13, 1950, reported that Scott together with John Howard Lawson would be one of the two principal speakers at "Dead Line for Freedom" rallies to be held on April 12, 1950, at Manhattan Center, Sunnyside Gardens, and the Hotel St. George all in New York City, which would feature "25 victims of the House witch hunters." An article appearing in the April 14, 1950, issue of the Daily Worker indicated that during his speech at this meeting Scott had declared that two-thirds of the articles in the United Nations Declaration on Human Rights were being violated by United States authorities in the case of the "Hollywood Ten." Among the articles which Scott charged had been violated were those entitling an individual to a fair and public hearing, the right to freedom of thought, conscience and religion, and the right to freedom of opinion and expression, and the right to work. [redacted]

John Howard Lawson

Lawson was one of the "Hollywood Ten" who participated in a nation-wide speaking tour on behalf of those individuals.

New York Informant [redacted] reported that Lawson was among the speakers appearing at a mass meeting on October 27, 1949, in New [redacted] City under the auspices of the New York Council of the Arts, Sciences, and Professions to protest the conviction of the eleven Communist leaders. During his talk he stated that this trial revealed the use of police and steel pigeons and indicated a conspiracy existed to outlaw a philosophy and a thought and that it is the duty of men of culture to fight the conspiracy to destroy the freedom of the American people.

New York Informant [redacted] reported that Lawson was the principal speaker at a meeting also sponsored by the Arts, Sciences, and Professions Council held on November 16, 1949, at the Hotel Sutton in New York City. During his talk Lawson charged that progressive pictures are rarely made and when they are, the large chain theaters refuse to accept them. [redacted]

Lawson was also scheduled to address a meeting in Boston, Massachusetts, on November 20, 1949, under the sponsorship of the Brighton Group of the Progressive Party. While he was in Boston, he conferred with Dr. Harlow Shapley and John M. M. Howells, chairman of the Massachusetts Council of the Arts, Sciences, and Professions. On November 22, 1949, Lawson made a two hour speech before the Student Lawyers Guild at Harvard Law School. In addition, he spoke at the Community Church in Boston on November 23, 1949, in which speech he was extremely critical of the manner of holding the trials of the "Hollywood Ten" and of the Communist Party leaders. [redacted]

Lawson was also one of the featured speakers, according to New York Informant [redacted] at a meeting sponsored by the National Council of American-Soviet Friendship held at Madison Square Garden on December 5, 1949.

[redacted] office of the "Hollywood Ten" on December 19, 1949, revealed that Lawson had returned to the Pacific Coast on December 16, 1949.

In addition to his speeches in the Boston and New York areas, Lawson on November 29, 1949, spoke at a Civil Rights Congress banquet at the Bellevue Stratford Hotel in Philadelphia and was also scheduled to speak at Swarthmore College in the suburbs of Philadelphia on December 1, 1949, and in addition had scheduled speeches at the University of Pennsylvania on December 1 and at Temple University on December 2, 1949. According to Philadelphia Confidential Informant [redacted] Lawson also spoke on December 3, 1949, at a luncheon sponsored by the Philadelphia Council of the Arts, Sciences, and Professions. [redacted]

Mr. [redacted] source of information of the Los Angeles Office, on February 2, 1950, advised that a press release had been prepared by the Conference Organizing Committee in Los Angeles calling for a conference and mass meeting to strengthen relations with the Soviet Union which meeting was to be held in Los Angeles on February 5, 1950, at the Park View Manor. Lawson, according to the press announcement, was scheduled to speak on the subject of the History of American-Soviet Relations with its Current Trends. Lawson spoke as scheduled.

[redacted] on March 23, 1950, reported that Lawson had been elected as a member of the Board of Directors of the newly formed Los Angeles Chapter of the American Council of Soviet Friendship.

The Daily Worker of April 10, 11, and 12, 1950, advised that Lawson together with Adrian Scott was to be one of the principal speakers at the "Dead Line for Freedom" rallies to be held on April 12, 1949, which rallies were being sponsored by "25 victims of contempt citations issued by the Un-American Activities." Lawson was quoted in these articles as stating that the blacklist is complete and that there "is a terrible atmosphere of fear in Hollywood." He also charged, according to the April 10, 1950, issue of the paper, that by its failure to act on his appeal, the Supreme Court had contributed to the fear which haunts Hollywood. [redacted]

VI. INVESTIGATION OF COMMUNIST ACTIVITIES IN THE MOTION PICTURE INDUSTRY BY THE HOUSE COMMITTEE ON UN-AMERICAN ACTIVITIES

(April 16, 1950 to June 23, 1950)

CURRENT DEVELOPMENTS CONCERNING THE "HOLLYWOOD TEN"

Petition for Rehearing by Supreme Court of Appeals of Lawson and Trumbo

As previously reported, the Supreme Court on April 10, 1950, announced it had reached a decision to refuse to review the contempt convictions of John Howard Lawson and Dalton Trumbo.

The April 25, 1950, edition of the Daily Worker reported that the attorneys for the "Hollywood 10" had filed a petition with the Supreme Court for a rehearing. [redacted]

By letter to the Bureau dated April 8, 1950, Honorable Robert H. Jackson, Associate Justice of the Supreme Court, wrote the Director advising that in Communist cases coming before the Supreme Court the Court was "bombarded" with communications from sympathizers telling the Court how to decide such cases. He also stated that very few communications were received by the Supreme Court in connection with other cases coming before it. He then stated that if the Bureau so desired he would be glad to furnish the communications received by him in connection with Communist cases. Pursuant to his offer, which was accepted by the Bureau, Justice Jackson furnished copies of several petitions which had been received by him in connection with the Lawson and Trumbo cases. One of the petitions so received was from "businessmen, professionals and housewives of the Hollywood Community" containing 1083 signatures. A second petition from "cartoonists in the motion picture industry" contained 71 signatures, and a third petition the origin of which was not shown contained 68 signatures. In addition he furnished a copy of a telegram from "producers, directors, actors, writers, musicians and agents in the motion picture industry" containing 332 signatures.

All three petitions and the telegram urged the Supreme Court to hear the Lawson and Trumbo appeals and to decide the case in favor of the appellants. An examination of the names contained in the material

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received from Justice Jackson reflected the names of numerous individuals who are known to have been members of the Communist Party in the Hollywood area or who are known to have participated in activities indicating a sympathy for the Communist cause. Due to the great number of such names they are not being set forth herein but are being indexed into the files of the Bureau for future reference. [redacted]

The May 30, 1950, issue of the Washington Post reported that on May 29, 1950, the Supreme Court had refused to reconsider the cases concerning Lawson and Trumbo and that these two individuals together with the remaining eight of the "Hollywood 10" would be brought into court in the near future. [redacted]

In connection with the refusal of the Supreme Court to reconsider the Lawson and Trumbo cases, the Daily Worker of May 30, 1950, contained a statement by Lawson in which he was quoted as saying, "I write this statement in anger. I have nothing but hatred and scorn for the Congressmen, officials and judges, who are violating their trust, and consciously and coldly endeavoring to destroy the privileges which American citizens have sought to create and preserve throughout their history. It is becoming increasingly evident that the Truman Administration is preparing their aggressive and unnecessary war, and desires to silence all views that speak for peace. This is a Truman court, and it is acting as a political arm of the Administration." [redacted]

Status of Prosecution Against the "Hollywood Ten"

The Washington Star of June 9, 1950, reported that on that date Lawson and Trumbo were scheduled to appear in Washington, D. C. for sentencing. The article stated that the previous day Trumbo had arrived from Los Angeles and was met in New York by Lawson at which time they had issued a statement that they would seek a reduction of the one year sentence which they had received. [redacted]

The Ten Star Edition of the Washington Times Herald of June 9, 1950, reported that on that date Lawson and Trumbo were sentenced to serve one year in jail and were fined $1000 each. The article continued by stating that the attorneys for the defendants had argued for suspension or reduction of the sentences and that Judges David A. Pine and James M. Curran had agreed to consider the question but had rejected the appeals of both defendants to be placed on probation. Judge Pine, in committing Trumbo, stated that he had displayed "a willful, blatant and defiant attitude" when appearing before the House Committee. [redacted]

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An editorial appeared in the Washington Star on June 11, 1950, commenting upon the sentencing of Lawson and Trumbo in which it stated that the Daily Worker had been "tearing its journalistic hair" claiming that the monopoly powers which control the movies were sending Lawson and Trumbo to jail and charging that the two defendants were being victimized because of their refusal to "sell their brains to Jew-baiters, negro-lynchers and warmongers." The editorial in the Star then commented that there was no truth in the Daily Worker charges and that the defendants were being jailed only because of their refusal to tell the Congressional Committee whether they were Communists. [redacted]

The remaining eight of the "Hollywood 10" were originally scheduled to be tried and sentenced on June 20, 21 and 22, 1950. However, due to the fact that the various judges were busy with other cases, the hearings were not held on the days scheduled. The following is the status regarding the sentences imposed on each of the defendants: John Howard Lawson and Dalton Trumbo were sentenced to one year in jail and a fine of $1,000 and have started serving their prison sentence; Albert Maltz, Alvah Bessie, Ring Lardner, Jr., Lester Cole, and Samuel Ornitz were each sentenced to one year in jail and $1,000 fine; Herbert Biberman and Edward Dmytryk were each sentenced to six months in jail and a fine of $1,000, while Adrian Scott is confined to the hospital and his sentence has been postponed until August. [redacted]

With regard to the above-mentioned attempts by defense attorneys to obtain a reduction in the sentences of Lawson and Trumbo, Washington Field Informant [redacted] on June 8, 1950, reported that a group representing the New York Council of the Arts, Sciences and Professions, which group included Lawson and Trumbo, was to arrive in Washington on June 8, 1950, for conferences at the Department of Justice and the White House. On this same date Los Angeles Informant [redacted] reported that arrangements were being made by Judge Isaac Pacht, former Los Angeles Superior Judge, for a meeting between Charles Katz and Martin Popper, attorneys for Lawson and Trumbo, and James V. Bennett, Director of the Bureau of Prisons. [redacted]

Los Angeles Informant [redacted] also reported that Ben Margolis, one of the attorneys for the "Hollywood 10" has indicated that plans are being made to create a campaign to bring pressure on the Attorney General to ask for a lighter sentence for the defendants. The informant also advised that a campaign is pending to seek a Presidential pardon for the defendants.

This informant has also indicated that Martin Popper and Margolis have indicated that they feel that pressure can be put on the Attorney General through the following members of Congress from California: Chet Holifield, Helen Gahagan Douglas, Cecil King and Clyde Doyle. Also according to the informant, committees were being formed in Los Angeles and New York known as the "Committee to Free the 10." The activities of each committee will be handled by the National Council of the Arts, Sciences and Professions.

On June 19, 1950, Los Angeles Informant reported that consideration was still being given by certain individuals active in the Hollywood Council of the Arts, Sciences and Professions to attempt to bring pressure on the Attorney General although the informant was unable to learn of any concrete activity in this connection with the exception that efforts were being made to get certain people to contact Helen Gahagan Douglas, urging her to talk to the Attorney General in an effort to obtain reduced sentences for the defendants.

Activities in Support of the "Hollywood Ten"

In addition to the activities above set forth in connection with attempts to obtain lighter sentences for the defendants, there follows a brief summary of other activity occurring in behalf of the "Hollywood 10."

The Hollywood Council of the Arts, Sciences and Professions which has been extremely active in behalf of the "Hollywood 10", on April 3, 1950, took into its headquarters Patricia Killoren Hall who had been coordinating activities in behalf of the defendants. Hall, in 1947, was identified as a member of the Communist Party by Los Angeles Informant

On April 11, 1950, on the day following the announcement of the Supreme Court's refusal to review the cases of Lawson and Trumbo, Los Angeles Informant learned that the National Broadcasting Company had requested the "Hollywood 10" to furnish two of that group and Robert Kenny, their attorney, to make a recording of their expression of the feeling concerning the Supreme Court opinion which recording would be sent to New York for use on the radio program "Voices and Events."

During the few days following the Supreme Court's decision, members of the "Hollywood 10" who were in Los Angeles were conferring almost constantly and Herbert Biberman advised Los Angeles Informant that an intensive demonstration was planned to be held in front of the

Federal Building in Los Angeles on April 15, 1950, which must be made to appear as a spontaneous demonstration. He indicated that the Hollywood Council of the Arts, Sciences and Professions would be the organization to call the demonstration. In this connection David Robison, Executive Director of the Hollywood Council of the Arts, Sciences and Professions, arranged for the Daily Peoples World to place an announcement in that paper calling for a demonstration to be held on Saturday, April 15, 1950. Robison and Biberman also arranged for support of the demonstration from the American Russian Institute at Los Angeles, the International Workers Order, the Civil Rights Congress and the American Jewish Congress at Los Angeles. The first three of these organizations have been cited by the Attorney General as within the purview of Executive Order 9835, while San Francisco Informant [redacted] in 1949 advised that the leaders of the American Jewish Congress in Los Angeles were for the most part Communist Party members.

The above-mentioned demonstration was held as planned on April 15, 1950, and Los Angeles Informant [redacted] reported that the demonstration appeared to have been directed by Biberman, who was assisted by Patricia Hall, previously identified as a Communist Party member, and Anne Shore, Executive Director of the Los Angeles Chapter of the Civil Rights Congress. The informant reported that an estimated 300 to 350 people took part in the demonstration, carrying placards requesting the Supreme Court to give a hearing to the "10", to save the Bill of Rights and stating that a Government blacklist is un-American.

On April 16, 1950, Ring Lardner, Jr., one of the "10" was scheduled to appear on a radio program, Mutual Newsreel of the Air, over Station KHJ and on the same date he and Alvah Bessie were scheduled to make recorded statements for the radio program Voices and Events, which has been previously mentioned.

On April 17, 1950, Los Angeles informant [redacted] reported that the Hollywood Council of the Arts, Sciences and Professions was busy collecting signatures for petitions to be sent to the Supreme Court in behalf of the "Hollywood 10." It is believed that the signatures obtained are those which appear on the petitions and telegrams previously mentioned as having been received from Justice Jackson of the Supreme Court.

On April 18, 1950, a delegation sponsored by the Hollywood Council of the Arts, Sciences and Professions called on Mr. Ernest Tolin, U. S. Attorney at Los Angeles, urging him to transmit to the Attorney General the delegation's feeling that the Department of Justice should do all in its power to persuade the Supreme Court to hear and render a final decision in

the case of the "Hollywood 10." The majority of the individuals comprising this delegation have been identified as Communist Party members or Communist Party sympathizers.

On April 18, 1950, representatives of the Hollywood Council of the Arts, Sciences and Professions were working on an idea to obtain television time for the "Hollywood 10." Subsequently, Los Angeles Informant [redacted] was advised that arrangements had been made for a television program on May 1, 1950, over the Columbia Broadcasting System on which program Trumbo and Carey McWilliams were to debate with Florabel Muir, a newspaper columnist and W. C. Ring, Los Angeles Attorney, the question "Should the Supreme Court review the convictions of the Hollywood 10?" This program was held and Trumbo took very little part outside of the prepared script, with McWilliams taking the lead in upholding the positive side of the question. McWilliams has been identified as a Communist by [redacted]

On April 19, 1950, Los Angeles Informant [redacted] learned from Biberman that plans were being made for a motorcade parade through the Hollywood area on a future date with the hope that it could take place on April 22, 1950. Following a hearing for a parade permit, the Police Commission recommended that the parade application be denied.

On April 21, 1950, an "after theatre meeting" was held at the Coronet Theatre in Los Angeles which meeting was under the chairmanship of Howard Da Silva. Among the individuals who spoke at this meeting in behalf of the "Hollywood 10" were Lester Cole, Dorothy Tree, screen actress, Carl Brent of the United Electrical, Radio and Machine Workers of America, Frances Williams, actress, Will Geer, actor, and Gale Sondergaard, actress and wife of Biberman. Of the above, Da Silva, Cole, Tree and Sondergaard have been identified in the past as members of the Communist Party by Los Angeles Informant [redacted] while Brent and Williams have been similarly identified by Los Angeles Informants [redacted]

Following the denial by the Police Commission of the parade permit for the planned motorcade parade as above set forth, plans were made for a picket line to be held on April 22, 1950. On that date, shortly after noon, between 75 and 100 individuals conducted a demonstration picket line in front of the office of the Hollywood Council of the Arts, Sciences and Professions. In addition to carrying placards, those participating in the picket line passed out circulars in behalf of the "Hollywood 10."

On April 28, 1950, Los Angeles Informant [redacted] reported that members of the "Hollywood 10" were working on a motion picture film or a "strip film" dealing with the Supreme Court decision in connection with the case of the "Hollywood 10". This informant learned from Biberman that he and others in the Hollywood area were "shooting" the actual speeches of the defendants themselves while in New York Lawson and others were "shooting" from a script containing inserts from statements by the "10" before the House Committee. [redacted]

In this connection, the informant on June 9 and 10, 1950, reported that the picture film was being produced by the Hollywood Council of the Arts, Sciences and Professions and that the film was almost completed and would be made up in both 16 and 35 mm. prints. It will run for approximately 18 minutes and it is planned to distribute the film both nationally and internationally. The informant reported that among the individuals who have worked on this film are Paul Jarrico and Joseph Strick. Jarrico has been identified as a Communist Party member while Strick is believed to be identical with an individual of the same name who was active in the Young Communist League in Los Angeles in 1943 and who claims to be president and co-owner of the Strick Film Company. With regard to the distribution of the film, the informant learned that Strick plans to have the distribution handled through New York which will include a showing of the film to representatives of the trade companies of various eastern European countries and in addition prints of the film will be sold to progressive national distributing companies such as Contemporary and Brandon. [redacted]

The May 11, 1950, edition of the Washington Daily News reported that a group of individuals including the "Hollywood 10" had addressed an appeal to the United Nations Commission on Human Rights on May 10, 1950, requesting the United Nations to investigate their convictions for contempt of Congress, charging that their convictions violated the International Declaration on Human Rights. [redacted]

The New York Compass of May 25, 1950, carried a news item reflecting that the Authors League of America had declared that the refusal of the Supreme Court to review the case of the "Hollywood 10" had perpetuated a situation in which there exists in the United States "a form of censorship

dangerous to the rights and economic subsistence of all workers." The article indicated that the League had been critical of the Supreme Court's decision inasmuch as the "censorship" was not based on the content or literary value of the works of the authors themselves but was based on their political associations, politics and opinions. [redacted]

The June 5, 1950, edition of the Daily Worker contained an article indicating that the National Council of the Arts, Sciences and Professions was on that date initiating a nation-wide campaign to free the "Hollywood 10" and had publicized the fact that messages of protest against the convictions of these individuals had been received from such individuals as George Bernard Shaw, Pablo Picasso, M. Joliot-Curie, and J. D. Bernal. The national campaign above-mentioned was to begin with a mass rally at Manhattan Center in New York City on June 5, 1950, under the joint sponsorship of the National Council of the Arts, Sciences and Professions and the Joint Anti-Fascist Refugee Committee. The article indicated that John Howard Lawson would represent the "Hollywood 10." According to this article, in addition to the messages of protest received from the individuals previously mentioned, such messages of protest had also been received from professional and scientific associations in India, France, Great Britain, Italy and Denmark, including the following organizations: All India Progressive Writer's Association, the Committee of the World Congress of the Defenders of Peace, the Permanent Committee of the Partisans of Peace and of Liberty, and the French Committee for the Defense of the Film.

Los Angeles Informant [redacted] on June 12, 1950, reported that the Hollywood Council of the Arts, Sciences and Professions appeared to be synonymous with the "Committee for the Hollywood 10," the purpose of which committee was to obtain better publicity for the "10." This committee was scheduled to be organized at a testimonial dinner on June 24, 1950, which would actually launch the committee. This informant also advised that Herbert Biberman desired that a similar committee be organized in New York. [redacted]

In addition to the foregoing activities, members of the "Hollywood 10" and their supporters made numerous speeches in behalf of the defendants. In this connection the June 14, 1950, edition of the New York Compass reported that the members of the "Hollywood 10" with the exception of Lawson and Trumbo would be the honored guests and principal speakers at a protest meeting on the following Monday under the auspices of the National Council of the Arts, Sciences and Professions, which rally was to be held in New York. In addition, Detroit informant [redacted] reported that representatives of the "Hollywood 10" were scheduled to appear in Detroit, Michigan on June 21 and 22, 1950, at a rally sponsored by the Civil Rights Congress. This informant reported that

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the individuals scheduled to appear at this meeting were Ohio Sandergaard, the wife of Herbert Biberman, and Biberman. This informant also learned that these individuals were scheduled to make appearances at Madison, Wisconsin on June 19 and 20, 1950, and at Chicago, Illinois on June 23 and 24, 1950. [redacted]

Miscellaneous

The April 24, 1950, edition of the New York Compass reported that Louis Budenz in an address before the 29th Annual Communion Breakfast of the New York Post Office Holy Name Society had declared that all of the members of the "Hollywood 10" were members of the Communist Party. [redacted]

Columnist Drew Pearson in his column which appeared in the Washington Post on June 20 and 22, 1950, reported that Louis B. Mayer of M-G-M Studios had paid a large fee to Edgar Dunlap of Gainesville, Georgia, a close friend of Congressman John S. Wood of Georgia. This column by Pearson inferred that the payment to Dunlap was for the purpose of influencing Congressman Wood not to hold hearings on Communism in Hollywood in 1945 and 1946. There has been no information available to substantiate the inferences by Pearson. It is interesting to note, however, that on June 16, 1950, which was prior to the appearance of Pearson's columns, Los Angeles Informant [redacted] reported that Robert W. Kenny, one of the attorneys for the "Hollywood 10," had been in contact with Pearson and that Kenny had indicated that the motion picture producers had paid Congressman Wood a fee in 1946 to hold up the hearings concerning Communism in the motion picture industry. Kenny stated that he hoped that Pearson would use some of this material furnished by Kenny in his future columns. Kenny further indicated that Pearson wanted to help the "Hollywood 10" and that he (Kenny) was leaving for Washington the following Sunday and would call Pearson at that time. [redacted]

VI. INVESTIGATION OF COMMUNIST ACTIVITIES IN THE MOTION PICTURE INDUSTRY BY THE COMMITTEE ON UN-AMERICAN ACTIVITIES (JUNE 24, 1950, TO DECEMBER 31, 1950)

Activities Prior to House Committee Hearings in October 1947

In September 1950, Los Angeles Informant furnished additional information regarding the "unfriendly" witnesses subpoenaed before the HCUA in October 1947 in connection with that committee's investigation of Communism in Hollywood.

The informant advised that at the time the "unfriendly" witnesses received subpoenas, two or three of them had previously appeared before the Tenney Committee in California and these individuals realized they had to be extremely careful in any testimony to avoid a conflict with testimony previously given before the Tenney Committee. In addition, if they denied Communist Party membership, there was a possibility that the Government might be able to prove such membership. If, on the other hand, they admitted such Communist Party membership, it would result in trouble for such witnesses.

In view of this, the two or three individuals concerned, one of whom was John Howard Lawson, conferred separate and apart from the rest of the witnesses and decided it would be best to make no answer before the HCUA concerning Party membership.

The informant reported that prior to leaving Los Angeles to appear before the HCUA, one of this inner-group, believed by the informant to be either Lawson or Albert Maltz, discussed the matter with Ned Sparks, then Chairman of the Los Angeles County Communist Party. Sparks agreed with the plan and assured this representative that the Communist Party had maintained no actual membership records concerning the prospective witnesses. Thereafter, prior to the hearings this particular group convinced the other prospective witnesses that the best plan was to not answer any question concerning Communist Party membership. The informant reported that there was considerable dissatisfaction on the part of the other prospective witnesses over the fact that this group had taken it on themselves to decide a course of action without consulting the other prospective witnesses.

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The informant further reported that when the HCUA brought forth and read into the record the membership cards of the "Hollywood ten," the latter were completely amazed and mystified in view of the assurance they had received from Sparks that no membership records on them had been maintained by the Communist Party. However, the die had been cast and they felt they then had to go ahead with their previous plan.

The informant also reported that there had been considerable dispute and dissention among the prospective witnesses relative to the choice of attorneys to represent them. Robert W. Kenny was finally chosen as Chief Counsel and attorneys Charles Katz and Benjamin Margolis often became angry with Kenny during their association as defense counsel. The informant reported that both Katz and Margolis regreted the choice of Kenny as Chief Counsel, but that the retention of Kenny had been insisted upon by Dalton Trumbo, one of the "Hollywood ten."

With reference to the other attorneys, the informant advised that Bartley Crum had been called in at the insistence of Lewis Milestone inasmuch as Milestone insisted on having some legal representation of a "non-Red" character. Robert Rossen insisted on Katz as one of the attorneys while Lawson and Herbert Biberman wanted Margolis.

[redacted]

Status of Prosecution of "Hollywood Ten"

In order to set forth the results of the prosecution of the "Hollywood ten," there is set out hereafter a table showing the name of each defendant, the sentence received and the place of incarceration.

Name	Sentence	Incarcerated
Alvah Bessie	1 year and $1,000	Federal Correctional Institute, Texarkana, Texas

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Name	Sentence	Incarcerated
Herbert Biberman	6 months and $1,000	Federal Correctional Institute, Texarkana, Texas
Lester Cole	1 year and $1,000	Federal Correctional Institute, Danbury, Connecticut
Edward Dmytryk	6 months and $1,000	Prison Camp Mill Point, W. Va.
Ring Lardner, Jr.	1 year and $1,000	Federal Correctional Institute, Danbury, Connecticut
John Howard Lawson	1 year and $1,000	Federal Correctional Institute, Ashland, Kentucky
Albert Maltz	1 year and $1,000	Prison Camp Mill Point, W. Va.
Samuel Ornitz	1 year and $1,000	Medical Center for Federal prisoners Springfield, Mo.
Adrian Scott	1 year and $1,000	Federal Correctional Institute, Ashland, Kentucky
Dalton Trumbo	1 year and $1,000	Federal Correctional Institute, Ashland, Kentucky

[redacted]

The July 22, 1950, issue of the Washington Star reflected that on the previous day Martin Popper had appeared before Judge David A. Pine with a request for a reduction of sentence of Trumbo, Ornitz, Maltz and Scott. The article stated that Judge Pine refused the request and had commented concerning the defendants' "scornful and belittling attitude" toward the committee and their desire "to make a hippodrome of the performance." [redacted]

On August 2, 1950, Los Angeles informant [redacted] reported that there had been a disagreement between representatives of the Hollywood Council of the Arts, Sciences and Professions and Margolis regarding the time when the fines levied against the "Hollywood ten" should be paid. Edward Biberman and Gale Sondergard, brother and wife, respectively, of Herbert Biberman,

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felt that such fines should be paid immediately and prior to any application for parole on the part of the "Hollywood ten." Margolis, on the other hand, felt the fines should not be paid until the time arrived for possible parole. On August 7, 1950, this informant reported that on instructions from the office staff of the Hollywood Council of the Arts, Sciences and Professions, nine checks of $1,000 each had been sent to Washington in payment of nine of the fines. It should be noted that at that time only nine of the "Hollywood ten" had actually been committed to prison inasmuch as Adrian Scott had obtained postponement of sentence due to illness. [redacted]

Activities in Support of "Hollywood Ten"

Committee to Free the "Hollywood Ten"

In June 1950, Los Angeles informant [redacted] advised that officials of the Hollywood Council of the Arts, Sciences and Professions (ASP) doubted the ability of Patricia Hull, the Executive Secretary of the committee to carry out effectively the committee's activities. Los Angeles informant [redacted] on June 30, 1950, reported that Tiba G. Willner had been chosen to coordinate the work of the committee which was to open its offices next door to the ASP within the next few days. Willner has been identified by Los Angeles informant [redacted] in 1945 as a Communist Party member. [redacted]

In July 1950, the ASP sent a notice to its membership calling attention to the fact that the Executive Board of the ASP had voted full support for a new group to be called the Committee to Free the Hollywood Ten, and that the new committee was driving toward a goal of 100,000 signatures on a petition to President Truman to free the "Hollywood ten" and that the ASP had assumed responsibility for obtaining a large portion of the signatures. The communication reported that the committee further asked that letters be written to Congressmen urging them to ask the Attorney General to take favorable action on the reduction of sentences for "the ten." This ASP letter enclosed petitions for the obtaining of signatures.

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Mr. Caleel Essey reported that the Committee to Free the Hollywood Ten in the Summer of 1950 had moved its office into that of the ASP.

A circular issued by the committee advised that its activities include the presentation of a 30-minute motion picture film "The Hollywood Ten" that speakers would be made available for lectures, talks and discussions and that the committee had on hand a wide selection of printed material concerning the case of the "Hollywood ten." [redacted]

In September 1950, Los Angeles informant [redacted] reported that Tiba G. Willner had been replaced as Chairman of the committee by Sonja Biberman due to the fact that Willner's husband was very ill. Los Angeles informant [redacted] has reported that Sonja Biberman has a long record of Communist Party membership and activity and she is, in addition, the sister-in-law of Herbert Biberman.

Los Angeles informant [redacted] reported that when the committee had been launched in June 1950, an estimated 12,000 to 15,000 dollars had been raised in cash and pledges. Ethel Geer advised that an additional 12,000 to 13,000 dollars had been raised by the committee up to the middle of October 1950, which funds were raised through sustainers, donations and receipts from meetings, functions and similar events.

Walter Scratch, editor of the Hollywood Citizens News on November 1, 1950, reported that the committee had released an open letter addressed to the American people and signed by the wives of eight of the "Hollywood ten." This letter was printed for mass distribution and copies were being sent to the President and the Attorney General, all members of Congress, ministers, educators, civil and public leaders. This letter was in an effort to gain support for the "Hollywood ten."

This letter was not signed by the wife of Edward Dmytryk and it should be noted that in September 1950, Bartley Crum, attorney for Dmytryk had issued a statement in Dmytryk's behalf to the effect that Dmytryk as of the issuance of the statement, was not a member of the Communist Party and had

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not been a member at the time of the HCUA hearings in October 1947. Adrian Scott was not married at the time of the issuance of this letter. It should be noted that all of the eight wives signing this letter have been at one time or another identified as Communist Party members. [redacted]

On November 22, 1950, Los Angeles informant [redacted] reported that a meeting had been held at the home of Mrs. Lester Cole attended among others by Sonja Biberman, Charles Katz and Ben Margolis. The meeting considered the future activities of the committee. Katz and Margolis emphasized the importance of starting on a campaign of letters to the President requesting executive clemency for the ten defendants and at the same time attempting to obtain a rehearing on requests for paroles.

The informant reported that the committee had received a letter from Dalton Trumbo in which he suggested certain action to be taken by the committee. The gist of this plan was to bring together a select group of approximately a dozen "prestige" people who were nationally known who would operate independent of the Committee to Free The Ten. This group would have its own counsel who would go to Washington and "stir things up" and call on the Attorney General in behalf of "the ten." This new group outwardly would be working entirely on its own and independent of the committee. The informant advised that the plan also called for the formation of a group of "prestige individuals" who would be associated through the National Council of the Arts, Sciences and Professions in New York City to agitate for executive clemency and/or parole for "the ten." [redacted]

Foreign Support of the Ten

The July 26, 1950, edition of the Daily Worker contained an article reflecting that Samuel Sillen, Editor of Masses and Mainstream, had given a report to the Fifth International Film Festival concerning the "Hollywood ten." This report according to the article stressed the fact that these individuals were in jail because they "opposed the use of films for war....they refused to make films which degrade and brutalize the minds of the people." The article stated that following the report, he was given a standing ovation which lasted for several minutes. [redacted]

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The August 18, 1950, edition of the Daily Worker contained an article to the effect that one of the Chinese Communist delegates to the International Film Festival in Czechoslovakia had sent a greeting to the Progressive Film Workers of America and to the "Hollywood ten" for publication in the Daily Worker. Translation of this letter contained a salute to the "ten imprisoned American Progressive Motion Picture Workers." [redacted]

Film Entitled "The Hollywood Ten"

The July 9, 1950, edition of the Daily Worker publicized a new film entitled "The Hollywood Ten" indicating that the stars of the pictures were the ten Hollywood figures who had been cited for contempt of Congress. The film featured actual scenes of the appearance of witnesses before the HCUA as well as scenes of the defendants with their families and a review of their works. The article stated that the film was being distributed by the ASP Film Co. located at 1586 Crossroads of the World, Hollywood, California. [redacted]

On July 29, 1950, the Committee to Free the Hollywood Ten issued a news release concerning the picture. This announcement stated that the film was being shown commercially in theatres in Los Angeles and arrangements were being made for its exhibition in other cities and that it was also being shown before church, labor, veteran, educational and other organizations. [redacted]

The column of David Platt appearing in the Daily Worker of August 25, 1950, publicized the film and stated that "the witch hunters were worried about the world-wide demand for the film, prints of which have been ordered and sent to France, Sweden, England, Scotland, Australia, China, Czechoslovakia and the Soviet Union." [redacted]

The August 31, 1950, edition of The Film Daily, a Daily Motion Picture trade paper contained an editorial by Chester H. Bahn in which he pointed out that the picture entitled "The Hollywood Ten" was being distributed

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by Contemporary Film Company; and that exhibition was being sought in motion picture houses in the United States. The editorial was then extremely critical of this picture and purposes for which it was issued and then urged exhibitors and distributors to have nothing to do with the showing of this film.

Miscellaneous

On June 9 and 10, Los Angeles informant [redacted] reported that Ben Margolis and Martin Popper felt there had not been enough pressure put on the Attorney General in connection with the "Hollywood ten" and they felt such pressure could be applied through Congressmen Chet Hollifield, Cecil King, Clyde Doyle and Congresswoman Helen Gahagen Douglas. The informant advised on June 14, 1950, that efforts were being made to get individuals to talk to Mrs. Douglas in an effort to obtain her support in behalf of the "Hollywood ten." [redacted]

On July 5, 1950, this same informant reported that the Hollywood Arts, Sciences and Professions Council was starting a campaign to obtain petitions urging the pardon of "the ten" and that the organization was making these petition forms available for other organizations and groups. [redacted]

The August 21, 1950, edition of the Daily Worker reported that the California Democratic Party organization had under consideration action in behalf of obtaining the release of the "Hollywood ten" and that the Independent Progressive Party had approved a resolution condemning the action of the HCUA and urging President Truman to grant a pardon to the "Hollywood ten." [redacted]

The Daily Worker of September 8, 1950, reported that Mrs. Herbert Biberman, Mrs. John Howard Lawson and Mrs. Albert Maltz, wives of three of the "Hollywood ten" had presented a petition bearing the signatures of 10,000 people to President Truman urging executive clemency and the release of the "Hollywood ten." The article stated that the petition had been offered on the previous Friday after the three wives had conferred with Assistant Attorney General Raymond Whearty. [redacted]

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New York informant [redacted] attended a meeting in New York City of the National Council of the Arts, Sciences and Professions on September 13, 1950, and advised that this meeting had adopted a resolution requesting executive clemency for the "Hollywood ten." [redacted]

The December 13, 1950, issue of the Los Angeles Examiner contained a news item to the effect that Robert W. Kenny, attorney for eight of the "Hollywood ten" had requested the Federal Parole Board to reconsider its denial of parole to the eight. [redacted]

A release by the Washington News Service also dated December 13, 1950, stated that Kenny's application for reconsideration by the Parole Board was based on a recent Supreme Court decision to the effect that a witness need not answer questions concerning his political beliefs if such answers would be self-incriminating. Kenny was quoted as stating that the applicants for parole would not have been convicted if they had raised a claim for the privilege against self-incrimination "in a technically correct manner." [redacted]

The December 22, 1950, edition of the Daily Worker reported that 17 prominent writers, scientists, architects, educators and religious leaders had made an appeal for the parole of eight of the "Hollywood ten" still in prison. The article listed the following individuals as signing this appeal: Dr. Harlow Shapley, Dr. Linus Pauling, Thomas Mann, Carey McWilliams, Frank Lloyd Wright, Dr. Ralph Barton Perry, Professor Kirtley Mather, Professor Mark Van Doren, Reverend John Howland Lathrop and Dr. Robert Morss Lovett. [redacted]

Activities of the "Hollywood Ten"

Alvah Bessie

By letter dated November 24, 1950, the Dallas Field office advised that Bessie who was confined in the Federal Correctional Institute, Texarkana, Texas, had been eligible for parole on October 28, 1950, but that the parole for him had been denied by the Parole Board and his earliest release date would be April 29, 1951. [redacted]

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Herbert Biberman

The Dallas office by letter dated November 24, 1950, advised that Biberman would be released from the Federal Correctional Institute, Texarkana, Texas, on November 28, 1950, and that his plans were to return to Los Angeles where he would be employed by Morris A. Halprin, President of the Pacific Coast Textile Company, 439 East 3rd Street, Los Angeles, as Assistant Buyer at the salary of $100 per week. On November 29, 1950, the Los Angeles office advised that Biberman had arrived on that date in Los Angeles.

[redacted]

On December 7, 1950, Los Angeles informant [redacted] advised that a reception was scheduled to be held for Biberman on December 9, 1950, at the home of Mr. and Mrs. Ben Clark, 1557 Orio Lane in Hollywood and that invitations to this reception had been sent to approximately eighty handpacked individuals of the so-called cultural or intellectual type.

[redacted]

Edward Dmytryk

During the first week of September, Associated Press News Dispatches revealed that Bartley Crum had issued a news release in behalf of Dmytryk in which Dmytryk stated that he was not then a member of the Communist Party and had not been a member at the time of the HCUA hearings in October 1947. Los Angeles informant [redacted] advised that the ASP felt that some statement from them should be forthcoming regarding Dmytryk's press release, and on September 11, 1950, issued a press release stating that Dmytryk's statement had in no way changed the situation concerning the "Hollywood ten," and stating that the central issue in the case was unaltered. It should be noted that Los Angeles informant [redacted] several weeks prior to Dmytryk's statement had indicated that Dmytryk together with Scott had never been considered "red hot" Party members. The informant advised that Dmytryk had attended very few Party meetings and was of the opinion that Dmytryk had joined the Party somewhat reluctantly in the first place.

[redacted]

The State Department furnished a communication dated November 24, 1950, from London, which reflected that the publication Today's Cinema of November 10, 1950, had reflected that a new film production company had registered as "Edward Daytryc, British Productions, Ltd. with a capital of 100 pounds. The article stated that H. A. Bronsten of Independent Sovereign Films had severed all connections with Daytryk and based on his political learnings desired that Daytryk not be permitted to return to England. (State Department #711.001/11-2450)
XR 841.452)

The December 6, 1950, edition of the Daily Worker reported that Daytryk together with Biberman had served five months of his sentence and had been paroled. [redacted]

Samuel Ornitz

Under date of November 25, 1950, the Kansas City office advised that Ornitz was confined in the Medical Center for Federal Prisoners of Springfield, Missouri, under number 7666H, and that he would be eligible for conditional release on April 30, 1951. Arrangements were made by the Kansas City office to be advised ten days prior to his release. [redacted]

Adrian Scott

On August 4, 1950, Los Angeles informant [redacted] reported that he felt in all probability that Scott had been caught by the Communist Party and pointed out from his own experience in the movement, it is not too easy to break away. He also advised that Scott was never considered a red hot Party member. [redacted]

Proposed New Hearings by House Committee on Un-American Activities

The June 25, 1950, edition of the Washington Star reported that Representative Velde had called for a reopening of the investigation of Communism in Hollywood by the HCUA declaring that the committee had "photostatic evidence" of the Communist Party affiliation of 23 movie figures. [redacted]

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The Chicago Daily Tribune of December 29, 1950, reported that the House Committee on Un-American Activities in 1951 contemplated an exhaustive investigation into Communism in the entertainment field including motion picture, radio and the theatre. It was indicated that Representative Walter would move for the new proposal as a result of the committee's recent questioning of Edward G. Robinson. [redacted]

Miscellaneous

The November 24, 1950, issue of Variety reported that on the previous Wednesday, the U. S. Circuit Court of Appeals had reversed the decision of Federal Judge Leon Yankwich which awarded Lester Cole $75,000 damages as a result of his suspension by M-G-M subsequent to his appearance before the HCUA in October 1947. The court stated that Judge Yankwich should have instructed the jury to determine whether Cole's refusal to disclose to the committee whether or not he was a Communist tended to "shock, insult or offend the community." The court also ruled that Yankwich had "admitted conflicting testimony."

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VI - INVESTIGATION OF COMMUNIST ACTIVITIES IN THE MOTION PICTURE INDUSTRY BY THE COMMITTEE ON UN-AMERICAN ACTIVITIES OF THE HOUSE OF REPRESENTATIVES

Activities in Connection With The "Hollywood 10"

On February 5, 1951, [redacted] reported that a meeting had recently been held by the Independent Motion Picture Producers Association attended by Edward Dmytryk, I. E. Chadwick, Ronald Reagan and others at which Dmytryk, admitted that he had been a member of the Communist Political Association. In line with this admission Chadwick and Reagan advised Dmytryk that in order to clarify his position he should contact the FBI and explain his position fully.

Los Angeles Informant [redacted] advised that the above meeting had actually taken place on February 2, 1951, that Dmytryk was then attempting to obtain employment in the motion picture industry but that no company was willing to hire him because of his Communist activities and that Dmytryk had sought advice of this group as a means whereby he could exonerate himself with the film industry. Dmytryk admitted to this group that he had signed a petition requesting the release of the eight remaining members of the "Hollywood 10" in the hope he could aid his friend Adrian Scott. He also indicated if subpoened at this time before the HCUA he would testify.

[redacted]

[redacted]

The Washington News of February 21, 1951, reported that the Federal Parole Board had denied parole for seven of the remaining members of the "Hollywood 10" still in prison. At that time no decision had been made on the request for parole of Adrian Scott who was scheduled to complete his term on July 28, 1951.

[redacted]

The Daily Worker of February 22, 1951, in reporting on the action of the Parole Board accused the U. S. Board of Parole of discrimination against the eight members of the "Hollywood 10."

It should be noted that Dmytryk and Biberman received sentences of only six months and had therefore been released prior to this time. [redacted]

The March 6, 1951 edition of the Daily Worker publicized the activity of the Committee to Free the Hollywood Ten , indicating that the committee had urged letters to the U. S. Board of Parole urging parole for those members of the "Hollywood 10" still in prison. [redacted]

On April 30, 1951, Los Angeles Informant [redacted] advised that he had heard rumors of a non-specific nature indicating that Gordon Kahn was setting up a "haven" at Lake Chapella in Mexico for the eight members of the "Hollywood 10," recently released from prison. The informant expressed the opinion that there is a possibility that if the group does go to Mexico to do writing that their work may be released under the name of, or in some manner by, John Collier, a film writer in Hollywood who has been connected in the past with one or more Communist-dominated organizations. [redacted]

San Francisco Informants [redacted] and [redacted] reported that Gale Sondergaard, Herbert Biberman, and Howard Da Silva contemplated forming an independent motion picture company and had obtained the rights to "Scottsboro Boy" and Howard Fast's "Freedom Road" and plans had been temporarily made to star Paul Robeson in one of the pictures. It is indicated that the National Council of the Arts, Sciences, and Professions would assist the new organization financially. [redacted]

The May 17, 1951 edition of the Daily Worker reported that five of the original "Hollywood 10" had filed suit against their former employers for more than $500,000 back pay. The individuals and the amounts of the suits involved therein are as follows: Lester Cole $150,000 against MGM, Dalton Trumbo $150,000 against Loew's Inc., Adrian Scott $150,000 against RKO, Ring Lardner, Jr., $35,000 against 20th Century Fox and Edward Dmytryk an undisclosed amount in excess of $15,000 against RKO. [redacted]

Activities In Connection With 1951 Motion Picture Hearings By House Committee On Un-American Activities

The February 27, 1951 edition of the Los Angeles Times reported that Chairman John S. Wood of the House Committee on Un-American Activities (HCUA) had stated that the Committee would begin hearings the following week on Communist attempts to infiltrate defense plants and the movie industry, but that it had not been decided which phase of the investigation would be considered first.

The March 7, 1951 edition of "Variety" announced that the purpose of the HCUA hearings would be primarily to determine what portion of the Party financing comes from the film colony. [redacted]

Los Angeles Informant [redacted] reported that on March 9, 1951, the Hollywood Council of the Arts, Sciences and Professions (ASP) had sent a letter to its members and supporters calling attention to the new HCUA probe of Communism in Hollywood, referring to the inquiry as an "inquisition."

This letter stated the Committee's objectives were to inflame the American people with hysterical charges of a film workers' "conspiracy;" to demand a complete screening of all workers in all communication industries as a step

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toward screening of the total industrial life of the nation. The letter then urged the reader to immediately write to Representative Donald Jackson, a member of the Committee and to the Motion Picture Association of America urging them to denounce the HCUA investigation. [redacted]

ASP sponsored a rally in Los Angeles on March 16, 1951, at which Gale Sondergaard and Howard Da Silva were two of the principal speakers. Both these individuals denounced the HCUA investigation. Another speaker at this meeting was Herbert Biberman one of the "Hollywood 10." Other individuals who spoke at this meeting were William S. Lawrence, Rev. Frederick Mitchell, John Wilson, and Jerry Epstein. [redacted]

The ASP held a membership meeting on April 12, 1951, in Los Angeles and information concerning this meeting was furnished by Ruth Drader. She advised that the speakers included Rev. Stephen Fritchman, Howard Da Silva, Sarajo Lord, Gregory Ain, and Herbert Biberman. This meeting was devoted generally to a criticism of the HCUA and its Hollywood hearings. [redacted]

A further meeting of the ASP was held on May 15, 1951, at the First Unitarian Church in Los Angeles which was addressed by Dr. P. Price Cobbs, Martin Hall, and Waldo Salt. The general theme of this meeting was also a criticism of the HCUA hearings. [redacted]

FREEDOM OF INFORMATION AND PRIVACY ACTS

SUBJECT: COMMUNIST INFILTRATION-MOTION PICTURE INDUSTRY(COMPIC) (EXCERPTS)

FILE NUMBER: 100-138754

SERIAL:1103(part 2)

PART: 11 OF 15



FEDERAL BUREAU OF INVESTIGATION

1951 Hearings By House Committee on Un-American Activities Concering Communism in the Motion Picture Industries.

Between March 8, 1951, and June 5, 1951, the House Committee on Un-American Activities held hearings concerning Communism in the motion picture industry at which hearings numerous witnesses testified. A resume of the testimony of each of the witnesses who appeared is set forth hereafter in chronological order.

March 8, 1951.

VICTOR JEREMY JEROME

Jerome accompanied by his counsel, Ralph Powe, appeared at a public session and after furnishing a brief personal history, refused to answer questions of the Committee concerning his Communist Party activities and affiliations on the grounds that his answers might tend to incriminate him.

On the same day Jerome appeared at an Executive session of the HCUA and refused to answer any Committee questions concerning the Party membership of numerous individuals, and refused to answer questions concerning his knowledge of contributions to the Communist Party by numerous individuals. [redacted]

March 20, 1951.

ABRAM S. BURROWS

Burrows appeared before an Executive session of the HCUA accompanied by his attorney Martin Gang of Hollywood. He furnished background information concerning his birth, education, employment, etc., then admitted that he had been a member of the American League for Peace and Democracy in 1936 or 1937, but knew of no Communists associated with him in that organization. He also admitted that he had been a teacher at the People's Educational Center in Los Angeles in 1944 and 1945, and had been associated with the Hollywood Writers Mobilization in 1943 in order to assist in the war effort.

In answer to a specific question he stated he had never been asked to join the Communist Party in California. He did admit that in 1943 in New York City, he had met Samuel Sillen and Joseph North of "New Masses."

Burrows admitted that while he was in Hollywood he was acquainted with John Howard Lawson whom he met through the Hollywood Writers Mobilization, the Hollywood Independent Citizens Committee of the Arts, Sciences and Professions, and the Writers Congress as well as various social parties. He also admitted that he had met Lester Cole, Dalton Trumbo, Ring Lardner, Jr., Alvah Bessie, Edward Dmytryk, Herbert Biberman, John Wexley, Gale and Hester Sondergaard, Edward G. Robinson, Mickey Uris, Gordon Kahn, Albert Maltz and Adrian Scott. He denied acquaintanceship with V. J. Jerome, Alexander Trachtenberg and Jack Stachel.

Burrows also advised that he was acquainted with Carl Winter and Nemmy Sparks, Los Angeles County Communist Party functionaries having met these two individuals when he went to Winter's home to assist him in preparing to deliver radio talks on behalf of the Communist Party. He went to Winter's home in response to a telephone call and claimed he had not been previously acquainted with either Winter or Sparks.

Burrows testified that he was not sympathetic to Communism except to the extent to which Communism was in complete unity with the war effort. He admitted he had attended public lectures on history by Bruce Minton concerning a Marxist interpretation of history, which lectures he attended after meeting with Dorothy Healey who had sent him to the lectures. (Healey is a prominent functionary of the Los Angeles Communist Party.)

When Burrows was specifically question regarding his Communist Party membership, he stated that he had been trying to tell the Committee of all his past connections with "so-called" progressives, but he did not answer the Committee's question with a yes or no. He testified that "Branch D of the Northwest Section of the Los Angeles Communist Party" meant nothing to him, and when asked whether he had attended meetings of that branch, stated that he did not know, but that he had attended meetings, cultural discussions and legislative meetings. (He did not indicate whether these meetings he had attended were sponsored by the Communist Party.) When asked if he had attended Communist Party meetings in Los Angeles, Burrows stated he did not know if he had attended official Communist Party meetings, but that he had attended cultural discussions which concerned Marxist literature.

Burrows testified that he had been invited to attend these various meetings by a girl with whom he was acquainted who was a friend of Dorothy Healey, and that this girl would advise him of the dates and places of the meetings. He admitted that at these meetings discussions were held concerning fund raising for the "People's World" and literature was sold. He denied subscribing to the "Daily Worker," and didn't recall whether he had subscribed to the "People's World," but did admit he read that paper. When asked if he had been a member of the Communist Political Association, Burrows stated that he thought, "no," and testified that he had never signed a written application for Communist Party membership; had never possessed a membership card, and never saw such a card; that he had never been told there was such a card; had never paid Communist Party dues and had never run for office on or voted for the Communist Party ticket.

He admitted that in connection with the meetings which he had attended, he had a feeling that those in attendance with him were Communists. He then denied numerous statements in the past and the reports of the California Committee on Un-American Activities concerning his association with the Progressive Citizens of America, the Actors Laboratory and the Committee for the First Amendment. [redacted]

March 21, 1951.

HOWARD DaSILVA, aka,
HOWARD SILVERBLATT.

DaSilva appeared at a public session of the Committee with his attorneys Robert W. Kenny and Ben Margolis. At the outset he presented a prepared statement he desired to read which was denied by the Chairman, and he then objected to being questioned by the Committee basing his objections on the First and Fifth Amendments. After furnishing brief biographical background, DaSilva then refused to answer questions of the Committee concerning his affiliations with the Communist Party and Communist Party front groups on the grounds that his answers might tend to incriminate him. [redacted]

IV 3

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GALE SONDERGAARD, aka
MRS. HERBERT BIBERMAN

Sondergaard appeared at a public session of the Committee accompanied by her attorneys Robert W. Kenny and Ben Margolis. After furnishing a brief personal history, she refused to answer questions of the Committee regarding her membership in the Communist Party and Communist front groups on the grounds that her answers might tend to incriminate her. [redacted]

LAWRENCE PARKS, aka
LARRY PARKS, SAM KLUSMAN

Parks appeared at a public session of the Committee accompanied by his counsel Louis Mandel of New York City. He admitted that he had been a member of Actors Laboratory sometime prior to 1950; had been a member of the Hollywood Independent Citizens Committee of the Arts, Sciences and Professions and had joined the Communist Party in 1941, feeling it was "for the underdog." He stated that he left the Communist Party in 1944 or 1945, and during his membership attended 10, [illegible] 15 meetings. He was recruited by a man by the name of Davidson although he did not know his first name.

Parks tesified that he had no knowledge concerning the officers of the branch to which he belonged, nor the name of that branch, and was extremely reluctant to disclose the names of other individuals known to him to be Communists. With regard to the Actors Laboratory, he defended the organization stating that he did not believe that it was a Communist influenced organization, although there were Communists in it.

On the afternoon of March 21, Parks appeared before an Executive session of the Committee at which he reluctantly furnished information concerning numerous individuals. In answer to specific questions, he said he had no knowledge concerning the Communist Party membership of Hugo Butler and Frank Tuttle. He then identified the following individuals known to him to be Communist Party members between 1941 and 1945: Karen Morley, Lloyd Gough, Victor Killian, Sr., Boris Carnovsky, Joe Bromberg, Sam Rossen, Ann Revere, Lee Cobb, Gale Sondergaard, Dorothy Tree, Roman Bohnen and Marc Lawrence.

Parks was then specifically questioned by the Committee concerning his knowledge of the Party membership of 27 individuals and in each instance stated that he had no knowledge of such Party membership on the part of those individuals. [redacted]

April 10, 1951.

STERLING HAYDEN, aka
JOHN HAMILTON

Hayden appeared before a public session of the Committee, then, after furnishing brief background information, furnished the following information testifying concerning his affiliations with the Communist Party.

He advised that he had been acquainted with Warwick Tompkins, known to him to be a Communist, and that Tompkins had talked to him concerning Communism without much result. During the war Hayden was with the Office of Strategic Services working with the Yugoslav underground; that he admired the underground very much and corresponded with Tompkins expressing such admiration. Tompkins corresponded with Hayden and gradually indoctrinated him with Communist theory for a period of several years.

During the time he was serving with OSS, Hayden was a member of the Marine Corps. In March, 1946, following his discharge from the Marine Corps and his return to Hollywood, he joined the Communist Party and believed that the date of his joining was in June of 1946. He was recruited by Bea Winter and assigned to a "back lot" group composed of studio workers. He testified that the members of this group were generally known to him only by first name and he did not know their true names.

Hayden then identified as Communist Party members Abe Polonsky, Robert Lees and Karen Morley.

Hayden stated that he withdrew from the Communist Party in December, 1946. [redacted]

April 11, 1951.

ROBERT LEES

Lees appeared at a public session of the Committee accompanied by his attorneys Robert W. Kenny and Ben Margolis. After furnishing background information concerning himself he refused to answer the Committee's questions concerning his associates and his Communist Party affiliations on the basis that his answers might tend to incriminate him. [redacted]

WILL GEER

Geer appeared at a public session of the Committee represented by his attorneys Robert W. Kenny and Ben Margolis. He furnished brief background history and then refused to answer Committee questions concerning his Communist activities and affiliations on the basis that his answers might tend to incriminate him. [redacted]

Also on this date, Martin Popper, appeared as Attorney for J. Edward Bromberg, who was under subpoena to appear at this time, and presented evidence that Bromberg was suffering from a heart ailment and therefore, unable to appear. The Committee continued Bromberg's subpoena for 30 days in order to check into his physical condition.

April 12, 1951.

RICHARD J. COLLINS

Collins appeared at a public session of the Committee and after furnishing background information testified concerning his Communist Party activities. He stated that in 1935 he had attended a school of the New Theater League which he described as a "Left-wing Theater Group," and through the associations in that school, had attended one meeting of the Young Communist League. He returned to the West Coast in the summer of 1936, and met Budd Schulberg who introduced him to a class in Marxism.

Collins testified concerning the reconstitution of the Screen Writers Guild under Communist leadership, principally that of V. J. Jerome and John Howard Lawson. He stated the Communist influence in the Guild continued until 1947.

Sometime in approximately 1938, Collins joined the Communist Party through solicitation of either Schulberg or Ring Lardner, Jr., both of whom were members of the Communist Party. Schulberg, according to Collins, left the Party after the publication of his book, "What Makes Sammy Run," which book was severely criticized by the Party. Collins advised that Lardner continued as a Communist Party member until "1946 or so," after which date Collins has no information regarding Lardner's Party membership. Collins stated that he dropped out of the Communist Party at the end of 1947 by refusing to pay further Party dues. Collins expressed the opinion that the aims of the Communist Party in connection with the motion picture industry were to influence film content, both to present the Communist Party viewpoint and to abate anti-Communist films and also to utilize Hollywood as a source of funds. He expressed the opinion that Communists do not try to get Communist propaganda into films knowing it would be unsuitable because a script must have the approval of too many individuals. With reference to the Hollywood Writers Mobilization he stated that practically every writer in Hollywood was a member of the organization inasmuch as its aim was to help win the war. The Mobilization was an amalgamation of the Screen Writers Guild, the Radio Writers Guild and other guilds, and turned-out material for the USO, Red Cross and armed services, etc.

Collins identified the following individuals as members of the Communist Party to his knowledge: Paul Jarrico, Madelene Ruthven, Robert Rossen, Pauline Lauber Finn, Martin Berkeley, Sam Ornitz, Herbert Biberman, Nora Hallgren, Waldo Salt, Ambur Salt, Abe Polonsky, John Bright, Gordon Kahn, Leonardo Bercovici, Elizabeth Leech Glenn, Charles Glenn, and Frank Tuttle.

Collins stated that early in April 1951, after receiving his subpoena to appear before the HCUA, Paul Jarrico called on him in an effort to obtain his assurance that Collins would not name names during his testimony before the Committee. Collins stated that he asked Jarrico to give (Collins) assurance that in the event of a war with the Soviet Union, Jarrico would support the United States. Upon Jarrico's refusal to do so, Collins refused to give Jarrico any assurance concerning his testimony.

[redacted]

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April 13, 1951.

FRED GRAFF

Graff appeared before a public session of the Committee accompanied by his attorneys Robert W. Kenny and Ben Margolis. He furnished brief background information and then refused to answer Committee questions concerning his Communist Party membership on the basis that his answers might tend to incriminate him. [redacted]

VICTOR KILLIAN

Killian appeared before a public hearing by the Committee accompanied by his attorneys Robert W. Kenny and Ben Margolis. He furnished biographical data concerning himself and then refused to answer Committee questions concerning Communist Party membership on the basis that such answers might tend to incriminate him. [redacted]

META REIS ROSENBERG

Mrs. Rosenberg appeared before a public session of the Committee and after furnishing brief biographical data, furnished the following information concerning her Communist Party affiliations.

She advised that although she had not been a member of the Joint Anti-Fascist Refugee Committee and the Hollywood Anti-Nazi League, she had attended meetings of both of those organizations. She testified that in 1938, she had been recruited into the Communist Party by Madelene Ruthven and the first meeting she had attended was in charge of John Howard Lawson whom she understood was in charge of the Hollywood group of the Communist Party. She became inactive in the Party in July of 1938, upon her marriage to Irving Reis although she did not change her views toward the Party. In 1940, she rejoined the Party attending meetings occasionally and during 1941, she was active in the Hollywood Writers Mobilization in which individuals known to her as Communists were active.

In 1944 or 1945, as a result of the Duclos letter, she realized that in the Communist Party it was not possible for her to think for herself and therefore, in 1945, left the Communist Party. In commenting on the aims of the Communist Party in Hollywood, Mrs. Rosenberg stated that by getting important writers, actors, producers, etc., who were well known, the Party would thereby gain prestige. In addition, the Party could use Hollywood as a source of funds.

Mrs. Rosenberg identified the following individuals as members of her Communist Party group in 1938: Frank Tuttle, Tania Tuttle, Waldo Salt, Paul Jarrico, Sam Ornitz, Herbert Biberman, Dorothy Tree, Michael Uris, Francis Faragoh, and Madelene Ruthven.

She also identified the following individuals as individuals known to her to be Communists who were active in the Hollywood Writers Mobilization: Robert Rossen, Abe Polonsky, Albert Maltz, Lester Cole, Richard Collins, Carleton Moss, Gordon Kahn, Edward Biberman, and George Willner.

[redacted]

PAUL JARRICO

Jarrico appeared at a public hearing of the Committee accompanied by his attorneys Robert W. Kenny and Ben Margolis. After furnishing background information he then refused to answer questions concerning his Communist Party membership and affiliations on the basis that his answers might tend to incriminate him.

[redacted]

WALDO SALT

Salt appeared at a public session of the Committee accompanied by his attorneys Robert W. Kenny and Ben Margolis. He furnished brief background biographical information then refused to answer questions concerning his Communist Party affiliations and his acquaintance with numerous individuals on the ground that his answers might tend to incriminate him.

[redacted]

April 17, 1951.

William A. Wheeler, an investigator for the HCUA, testified that service of subpoenas on the following individuals had been unsuccessful up to that time: Michael Uris, Georgia Backus Alexander, Fred Rinaldo, Hugo Butler, Karen Morley, Jack Berry, Lew Solomon, Leonardo Bercovici, and Edward Huelsch.

[redacted]

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ANNE REVERE

Revere appeared at a public session of the Committee accompanied by her attorney R. Lawrence Siegel. She furnished brief background history concerning herself and then refused to answer Committee questions concerning her Communist Party activities and Communist Party front affiliations on the ground that her answers might tend to incriminate her.

[redacted]

HAROLD BUCHMAN

Buchman appeared at a public session of the Committee accompanied by his counsel R. Lawrence Siegel. He furnished brief information concerning his education, employment, etc., then refused to answer pertinent questions of the Committee concerning his Communist Party sympathies and affiliations on the basis that his answers might tend to incriminate him.

[redacted]

SAM MOORE

Moore appeared at a public session of the Committee accompanied by his attorney Martin Popper. He answered Committee questions concerning his background and then refused to answer questions concerning his Communist Party membership and front group affiliations on the basis that his answers might tend to incriminate him.

[redacted]

April 23, 1951.

JOHN JULES GARFIELD

Garfield appeared before a public session of the Committee accompanied by his attorneys Louis Nizer and Sidney Davis. He furnished background information concerning himself, then stated his hatred of Communism and denied that he had ever been a member of the Communist Party. He was questioned by Committee representatives concerning an article appearing in the December 10, 1936, issue of the "Daily Worker" which indicated that Jules Garfield of the Group Theater had aided a program of the Young Communist League. Garfield denied knowledge of lending his name in connection with this article and stated that he had not been affiliated with the Young Communist League.

He denied being familiar with certain individuals specifically named who have been active in the Communist Party in Hollywood, although he did admit knowing "casually" Herbert Biberman and being associated in a business way with Hugo Butler. He specifically denied taking part in any benefit for, or contributing to the "People's World" and the "Daily Worker." He admitted he was acquainted with Hanns Eisler, Saul Kaplan, Lester Cole and George Willner, but had no information that any of them were Communists. He also denied acquaintance with V. J. Jerome and Alexander Trachtenberg.

Garfield denied any recollection of sponsoring a Joint Anti-Fascist Refugee Committee dinner at the Ambassador Hotel in Los Angeles on February 4, 1945, or of being interviewed by John Webber, relative to sponsoring a dinner in 1944, in New York City, by the same organization, and also denied recollection of sponsoring a dinner by that organization on July 20, 1942, at the Beverly Hills Hotel in Beverly Hills, California. He denied having any recollection of membership in the motion picture committee of the National Council of American-Soviet Friendship in 1943, and emphatically denied any connection with the Congress on Civil Rights and the Council on African Affairs.

He also specifically denied membership in the National Council of American-Soviet Friendship and stated he had no knowledge of any permission he had given to the use of his name by the Veterans of the Abraham Lincoln Brigade, and stated that he had not been a member of the American League for Peace and Democracy. He did, however, admit that he had made contributions to the American Committee for Yugoslav Relief.

Garfield also testified that he did not know any Communists and had never been approached to join the Communist Party.

[redacted]

Subsequent to Garfield's testimony, the HCUA referred his testimony to the Department of Justice for investigation as to possible perjury. This matter has been referred by the Department to the Bureau and a perjury investigation is now being conducted.

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April 2[illegible], 1953

MORRIS CARNOVSKY

Carnovsky appeared at a public session of the Committee accompanied by his attorney Martin Popper. He testified concerning his background and then refused to answer questions concerning his membership in the Communist Party and in front groups on the ground that his answers might tend to incriminate him.

[redacted]

GEORGE WILLNER

Willner appeared before a public session of the Committee accompanied by his counsel Martin Popper. He testified briefly concerning his background and then refused to answer questions concerning his Communist Party affiliations and his affiliations with Communist dominated organizations on the ground that his answers might tend to incriminate him.

[redacted]

MARC LAWRENCE

Lawrence appeared before a public session of the Committee accompanied by his attorney Murdough S. Madden of Washington, D. C. He furnished brief background information and then testified concerning his Communist Party affiliations.

He stated that in 1938, through Lionel Stander, he attended approximately 12 lectures which he did not understand and then signed a Communist Party card with a fictitious name which he could not recall. He attended approximately 12 more meetings, could not understand what the speakers were talking about and in 1939, left the Communist Party.

In 1944, he went on a tour for Actors Laboratory and believes he may have again joined the Communist Party at that time and attended approximately 12 meetings of a Party cell in the Laboratory.

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Lawrence testified that the following individuals were members of his Communist Party cell during 1938 and 1939. Lester Cole, Lionel Stander, Richard Collins, Gordon Kahn, and J. Edward Bromberg. During his membership in 1944, he was acquainted with Bromberg as a Party member and also Morris Carnovsky and Karen Morley.

He also testified that during his 1944 Party activities, he attended "closed" cell meetings of the Communist Party at the home of Morley which were attended by Sterling Hayden, Larry Parks, Anne Revere, Howard DaSilva, Lloyd Gough, and Jeff Corey.

[redacted]

April 25, 1951.

ABRAHAM LINCOLN POLONSKY

Polonsky appeared at a public session of the Committee accompanied by his attorney Martin Popper. He furnished brief biographical data, then refused to answer questions regarding his affiliations with the Communist Party and Communist Party fronts and refused to admit his acquaintance with individuals identified with the Communist Party movement on the basis that his answers might tend to incriminate him.

[redacted]

EDWARD DMYTRYK

Dmytryk appeared at a public session of the Committee and after furnishing background information testified concerning his Communist Party activities. (Dmytryk was one of the "Hollywood Ten" who refused to answer questions of the HCUA during its 1947 hearings concerning Communism in the Motion Picture Industry.)

Dmytryk testified that he was a member of the Communist Party from the spring or summer of 1944 until the f of 1945. He explained his change in attitude regarding t before the HCUA on the basis that there had been a change in the Communist Party and the fact that he became aware of what was going on concerning the Party. The war in Korea and "spy" trials also added to his determination to cooperate with the Committee.

Dmytryk stated that in his opinion the aims of the Communist Party in connection with Hollywood are threefold. (1) To obtain money, (2) To obtain prestige, and (3) Through infiltration take over the Hollywood Guilds and Unions and to thus control the content of pictures.

Dmytryk identified the following six individuals as Communist members of the Screen Directors Guild: Frank Tuttle, Herbert Biberman, Jack Berry, Bernard Vorhaus, Jules Dassin, and Michael Gordon. He also identified John Howard Lawson and Lester Cole as Communists within the Screen Writers Guild. He also identified as Communists, Adrian Scott, Albert Maltz, Arnold Manoff, Hickey Uris, Leonardo Bercovici, Francis Faragoh, Elizabeth Faragoh, and George Corey.

Dmytryk also identified the following individuals as having attended "special" meetings of the Communist Party: Paul Trivers, Ben Margolis, Henry Blankfort, George Pepper, Sam Moore, and Maurice Clark.

Dmytryk testified briefly concerning the activities of the "Hollywood Ten" prior to and during the 1947 HCUA hearings, identifying the attorneys connected with the defense and outlining the plans adopted by the group concerning their refusal to answer the Committee questions. He indicated that Lee Pressman and Harry Bridges had both encouraged the "Hollywood Ten" in their stand before the Committee. He also testified that members of that group had been led to believe that the motion picture industry was sponsoring them in their stand in defying the Committee, but that the industry had later let them down.

[redacted]

May 1c, 1951

LEONARD BERCOVICI

Bercovici appeared before a public session of the Committee represented by his attorney Eugene Pressman. He furnished brief background information and then when he was asked if he was a member of the Communist Party, stated that he was not a member of the Communist Party or in sympathy with the beliefs of the Party, and in the event of an attack on the United States by any country he would defend the United States.

He did, however, refuse to answer questions concerning past membership in the Communist Party and questions concerning his acquaintance with certain individuals including Richard Collins and Edward Daytryk on the basis that his answers might tend to incriminate him.

[redacted]

ALVIN HAMMER, aka
IRVING LRATLER

Hammer appeared before a public session of the Committee accompanied by his attorney Martin Popper. He furnished brief background data and then declined to answer questions of the Committee concerning his Communist Party membership and affiliations and his acquaintance with certain named individuals on the basis that his answers might tend to incriminate him.

[redacted]

BEA WINTERS, aka
BERNADETTE WINTERS

Winters appeared before a public session of the Committee represented by her counsel Abraham Corenfeld of Los Angeles. She furnished background information concerning herself and then refused to answer Committee questions concerning her Communist Party membership on the basis that her answers might tend to incriminate her.

[redacted]

May 17, 1951

LLOYD COUGH

Cough appeared before a public session of the Committee accompanied by his attorney Martin Popper. He furnished brief biographical information and then refused to answer questions concerning his affiliations with the Communist Party and Communist Party fronts on the basis that his answers might tend to incriminate him.

[redacted]

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ROY M. BREWER

Brewer appeared before a public session of the Committee and identified himself as an international representative of the International Alliance of Theatrical Stage Employees.

Brewer discussed the labor situation in Hollywood stating that the Communists had had a definite power in the Hollywood Unions until 1947, when the HCUA hearings had exposed the Communist menace and broke the back of the Communists in Hollywood. He expressed the opinion that the principal aim of the Party in Hollywood was to use individuals for propaganda purposes with the goal of controlling the content of pictures. Hollywood also provides a lucrative source of funds for the Communist Party. Brewer stated that the Communist plan for the domination of Hollywood had been carefully laid and originated in the Soviet Union. He testified that Michael Aisenstein, Commissar for Heavy Industry in the USSR had participated in meetings in 1934 and 1935 on the Pacific Coast with reference to the Hollywood situation. Another individual whom he alleged had attended these meetings was Soviet Consul Gallovich. Brewer stated that these two individuals had associated with Albert Rhys Williams and Ella Winter, as well as Jeff Kibre. The bulk of Brewer's testimony was concerning Communist influence in the confines of Studio Unions and Communist infiltration of the I.A.T.S.E. Brewer did not develop any information not previously known concerning the Communist influence in the labor situation in Hollywood.

May 16, 1951.

ROY M. BREWER

Brewer continued his testimony on May 16, 1951, in the same vein as he had testified on May 17, 1951.

[redacted]

May 22, 1951.

JOHN VINCENT FERRER

Ferrer appeared at a public session of the Committee accompanied by his attorneys Abe Fortas and Edwin Reiskind of

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New York City. Ferrer, after furnishing background information stated that after receiving his subpoena to appear before the Committee, had written the Committee stating in part, "I attest and will so swear under oath that I am not, have never been, could not be, a member of the Communist Party, nor, specifically, am I a sympathizer with any Communist aims, a fellow traveler or in any way an encourager of any Communist Party concept or objective." He then denied any past or present Communist Party membership or sympathies.

A Committee representative questioned him concerning a pamphlet of the Artists Front to Win the War, dated October 16, 1942, showing Ferrer as a sponsor of the Theater Section of this organization. Ferrer stated that he had probably authorized the use of his name by this group.

He was asked concerning the sponsorship of a dinner of the American Committee for Protection of Foreign Born held in New York City on April 17, 1943. He testified that he did not attend the dinner but thought he remembered sponsoring it.

With regard to the Joint Anti-Fascist Refugee Committee, (JAFRC), he was questioned concerning an article in the December 21, 1943, issue of "New Masses" reporting that Ferrer would be an entertainer at a show under the auspices of the JAFRC on January 8, 1944. Ferrer testified that he did not appear at this show but did admit that he had been active in connection with this organization "from time to time." He admitted he had been the guest of honor at a JAFRC meeting in San Francisco on March 10, 1945; that he had spoken on behalf of the Spanish Refugee Appeal of the JAFRC at the University of Wisconsin on May 5, 1945, and that he had acted as Master of Ceremonies at a Spanish Refugee Appeal sponsored meeting at Madison Square Garden on September 24, 1945.

Ferrer testified that he did not recall being sponsor in 1945 and 1946 for the American Committee for Spanish Freedom; that he did not recall being guest speaker at a rally on June 26, 1944, sponsored by the Negro Labor Victory Committee and that he did not recall sponsoring the election of Benjamin Davis in 1945.

He also stated that he did not recall sponsoring the 1946 May Day parade although it is possible that he did so since he found out only "a couple of months ago" that May Day is the annual celebration by the Communist Party. Farrar did not recall how he became associated with the American Relief for Greek Democracy, nor of being a sponsor of speaking on behalf of Veterans Against Discrimination of the Civil Rights Congress.

[redacted]

May 23, 1951.

BUDD SCHULBERG

Schulberg appeared before a public session of the Committee and admitted that he had been a member of the Communist Party in Hollywood from 1937 to 1939, at which time he broke with the Communist Party following its criticism of his book, "What Makes Sammy Run." He testified that even after leaving the Communist Party he had been pursued by Communist leaders to correct his errors and rejoin the Party. He testified that he had been drafted into a Marxist Study Group in 1937 following his graduation from college, and that this group had merged into a Young Communist League unit and later into the Party itself. Among the individuals identified by Schulberg as members of the Communist Party were Stanley Lawrence, Robert Tasker, Harry Carlisle, and Tillo Lerner.

(Washington Post, 5-24-51, [redacted]

May 24, 1951.

FRANK WRIGHT TUTTLE

Tuttle appeared at a public session of the Committee and furnished background information concerning his Communist Party affiliations. He indicated that subsequent to the testimony of Richard Collins in which Tuttle was identified as a Communist, he had cabled the HCUA from Vienna, Austria, requesting an opportunity to appear and testify.

Tuttle stated that in the middle 1930's, he joined the Anti-Nazi League and the Motion Picture Artists Committee, and through these two organizations met Stanley Lawrence, a Communist Party member who introduced him to Marxism. He was recruited into the Communist Party in approximately 1937, by Herbert Biberman and remained a Party member until 1947.

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Tuttle stated that he was a member of a Communist Party cell to which all motion picture directors were assigned and identified the following as members of this group: Herbert Biberman, Edward Dmytryk, Michael Gordon, Jules Dassin, Bernard Vorhaus and John Berry. He expressed the opinion that he felt that John Howard Lawson, Elizabeth Leech Glenn, and Madelene Ruthven were Communist Party functionaries in Hollywood.

Tuttle identified the following individuals as members of the Communist Party during the time that he was a member: Alvah Bessie, Meta Reis, Richard Collins, Robert Lees, Fred Rinaldo, Ring Lardner, Jr., John Bright, Robert Tasker, Edward Biberman, Sonia Dahl Biberman, J. Edward Bromberg, Goldie Bromberg, Hugo Butler, Lester Cole, Eddie Huebsch, Dorothy Tree Uris, Mickey Uris, Maurice Clark and Paul Trivers.

Tuttle estimated that during his membership in the Communist Party he had paid the Party between nine and ten thousand dollars.

[redacted]

June [illegible], 1951.

JEAN LILLOW

Mrs. Lillow appeared before an executive session of the Committee, furnished brief background information indicating that she had been in show business since childhood and had appeared in approximately 150 motion pictures. Her testimony was concerning John Garfield. She testified she first met Garfield in 1939, during the making of a picture and had several discussions with him. During these discussions he criticized the United States stating that people should live a simple life like the Russian peasants and told her, "The way you talk is a lot of Capitalistic rot," and told her that some day the United States would have the right form of government - Communism. She stated that his discussions always involved Russia and Communism and that his only two topics of conversation were acting and Russia.

She again met Garfield in 1942 in Chicago at a Party at which time he spent the entire evening praising Communism and attempting to furnish her with literature regarding Communism. At this time he told her that he was contributing to the Communist Party by recruiting members.

[redacted]

In addition to the regularly scheduled hearings by the Committee as set forth above, it was ascertained through Los Angeles informant [redacted] that a Subcommittee of the HCUA held a one-day hearing on May 10, 1951, in Los Angeles before which Subcommittee, appeared Arthur Strawn who did not cooperate, Leo Townsend who furnished information concerning individuals, and Isabel Lennert who was inclined to cooperate but who was not extensively questioned due to her pregnant condition.

This informant reported that he had learned that the HCUA was considering a two month investigation during the summer in Hollywood followed by additional Subcommittee hearings in Hollywood during the latter summer or fall of 1951, at which time he estimated one hundred witnesses would be called. No additional information concerning this has been received.

[redacted]

REACTION TO 1951 HEARINGS BY HOUSE COMMITTEE ON [redacted]-AMERICAN ACTIVITIES CONCERNING COMMUNISM IN THE MOTION PICTURE INDUSTRY

A. By Communist Press

The 1951 hearings by the HCUA concerning Communism in the motion picture industry were the subject of considerable comment in the Communist press. The March 18, 1951, edition of the "Worker" reported that it was observed that the Committee had two aims; first, to smear the League of American Writers, the Hollywood Anti-Nazi League and the Hollywood Writers Mobilization and secondly, to send V. J. Jerome to jail on a charge of Contempt of Congress. [redacted]

The "Daily Worker" of March 21, commented upon the appearance before the Committee of John Garfield and Jose Ferrer. The article was extremely critical of both Garfield and Ferrer castigating them for answering the Committee's inquiries and contrasting their behavior to that of Gale Sondergaard, Howard DeSilva and Waldo Salt who refused to answer the Committee's questions and whose stand was approved by the "Daily Worker."

The March 28, 1951, edition of the "Daily Worker" also referred to the House Committee hearings, particularly to the appearance of Larry Parks, criticising him for his cooperation with the Committee and stating that he had become a common stool pigeon in order to protect his career, his bank account and his comforts. This article refers to Parks as a "turncoat" and stated that he is a hero in the eyes of "big capital." [redacted]

The "Daily Worker" of April 13, 1951, in the column by David Platt contrasted the 1951 hearings before the HCUA with those held in the fall of 1947. The article specifically mentioned individuals who had been active in the Committee for the First Amendment supporting the "Hollywood 10" at which time they had been critical of the HCUA. The article questioned as to why these various individuals had not come to the support of the witnesses defying the Committee during the 1951 hearings. [redacted]

An article appeared in the May 15, 1951, edition of the "Peoples World" indicating that the HCUA had issued an invitation "for all in Hollywood to hit the trail of stool pigeonary." This article was extremely critical of Edward Dmytryk because of his decision to cooperate with the HCUA in contrast to his 1947 defiance of that Committee. [redacted]

B. By Others

The March 23, 1951, edition of the "Los Angeles Examiner" publicized a meeting by the Motion Picture Alliance for the Preservation of American Ideals (MPA) which demanded that Communists be purged from the motion picture industry. The article quoted John Wayne, President of the MPA, urging that those who appeared before the HCUA should cooperate to the fullest extent. [redacted]

A Washington News Service report on April 23, 1951, reported that the Motion Picture Association of America had complimented the HCUA on its activities and its valuable service in "stamping out Communism" and that the Committee had the Association's full support in its hearings concerning Communism in Hollywood. [redacted]

The April 25, 1951, edition of the "Washington News" contained an article by Frederick Woltman reporting that the Communists were pulling their old tricks of trying to dig up something in the past of various movie stars who refused to support Party criticism of the HCUA in an effort to smear these individuals. The article indicated that this was an attempt on the part of the Communist to ruin the reputation of various individuals who had supported the stand of the "Hollywood 10" during 1947 and who had not supported the activities of the current uncooperative witnesses. [redacted]

On May 17, 1951, [redacted] advised that he had conversed with Congressman John Wood, Chairman of the HCUA, on May 10. He advised that Wood was checking to determine the attitude of the motion picture industry toward the rehiring of those who had cooperated with the HCUA and Wood expressed the hope that the industry would not take any reprisal against cooperative witnesses. He indicated that members of the HCUA felt that former Communists who had cooperated with the Committee should receive special employment consideration from the motion picture industry. [redacted] explained that the industry was grateful to those individuals for their cooperation with the HCUA but that he felt that the industry should not surrender completely to the extent of giving preferential treatment to former Communist members who had cooperated with the Committee as against those individuals within the industry who had always been active in the fight against

Communism. [redacted] indicated that he felt that anti-Communists within the industry who had been discriminated against for employment because of such activity should be given first consideration for employment.

This contact stated that following his conversation with Wood, the latter issued a statement to the press expressing the hope that reprisal would not be taken against cooperative witnesses who were former Party members. [redacted] stated this comment by Wood was not well received by the industry.

During this conference, [redacted] advised Wood that industry executives desired to cooperate with the HCUA in all respects concerning the present hearings and wished that the inquiries would be thorough enough so that no subsequent hearings would be necessary. Wood advised the contact the Committee at that time was contemplating hearing another ten or twelve witnesses, concluding the inquiry and probably resuming it at a later date. [redacted] advised Wood that the industry would object to this kind of proceeding inasmuch as the industry feels the question of Communism within the industry has been the subject of numerous inquiries and the industry desires that all necessary inquiries be conducted during this hearing and that when the investigation is complete, the findings be made public and no subsequent hearings held. The contact stated that Wood had been informed that the industry would fight against any subsequent inquiries after the completion of the present investigation. He pointed out to Wood that the industry executives for the most part have been making a sincere effort to remove from studio employment individuals suspected of being disloyal. [redacted]

The activities of the HCUA were publicized in the May 13, 1951, edition of the "Washington Evening Star" which reported that the hearings by the HCUA had dealt a serious blow to Communism in Hollywood. [redacted]

Los Angeles informant [redacted] in May, 1951, advised that there was a serious difference of opinion among the members of the Motion Picture Alliance for the Preservation of American Ideals concerning those individuals who have admitted past Communist affiliations before the HCUA. One group feels that the former Communists should be given no assistance in obtaining employment in the industry since they are solely responsible

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for their own actions and the situation in which they find themselves. The other group feels the cooperative witnesses should be supported by anti-Communist organizations in an effort to rehabilitate themselves within the industry. The latter group feels their viewpoint may induce other individuals with past Communist affiliations to cooperate with the Committee. The informant reported that this conflict became very bitter at an Executive Board meeting of the MPA on May 10, and that Hedda Hopper and Ward Bond were two of the leaders opposing any assistance to the former Communists. [redacted]

A Washington News Service release of May 27, 1951, reported that Charles C. Ralls, Commander of the Veterans of Foreign Wars, had called for the firing of movie stars and officials known to have been Communists and called for a boycott of all of their films. [redacted]

As a result of the publicity received by the HCUA during its hearings, the evidence presented was utilized by James Bassett as the basis for a series of articles concerning Communism in Hollywood which appeared in the "New York Mirror" and was syndicated to various other papers. These articles highlighted and quoted from the testimony of the cooperative witnesses indicating the extent of Communist infiltration of the movie colony. [redacted]

A Washington News Service release dated June 8, quoted Karl Tunberg, President of the Screen Writers Guild, as stating that Communists within the Guild had been completely purged of their influence. The release quoted Tunberg as stating that there had been a very serious Communist problem within the Guild. [redacted]

MISCELLANEOUS

The February 6, 1951, edition of the "Daily Worker" reported that Lester Cole, one of the "Hollywood 10" had requested the Supreme Court to hear his appeal from a decision in his suit for $75,000 back pay against MGM and Loew's, Inc. Cole was awarded $75,000 back salary in his suit in United States District Court but on appeal by the defendants the Court of Appeals reversed the District Court decision. [redacted]

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The May 31, 1951, edition of the "New York Times" reported that Anne Revere had resigned from the Board of Directors of the Screen Actors Guild. No reason was given for her resignation. It should be noted that Revere appeared before the HCUA during its 1951 hearings and was an uncooperative witness. [redacted]

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VI. INVESTIGATION OF COMMUNIST ACTIVITIES IN THE MOTION PICTURE INDUSTRY BY THE COMMITTEE ON UN-AMERICAN ACTIVITIES OF THE HOUSE OF REPRESENTATIVES (June 15, 1951 to April 15, 1952)

Activities in Connection with the "Hollywood Ten"

The "Daily Worker" of January 10, 1952, contained an article reflecting that four major studios paid a reported $107,500 to "The Hollywood Nine" for having blacklisted the artists. According to this article, the payment was in out-of-court settlement of suits brought against the studios by the nine writers and directors with suits against three other studios still pending. This settlement was revealed when Robert W. Kenny, acting as trustee for the blacklisted men, appeared before Federal Judge William C. Mathes and asked dismissal of the suits.

Authoritative sources said Metro-Goldwyn-Mayer paid $65,000; Universal pictures, $13,750; Columbia pictures, $13,750, and Warner Brothers, $15,000.

The settlement from MGM was based primarily on dismissal of suits filed against the studio by Lester Cole and Dalton Trumbo who had sued for $75,000 and $250,000 respectively.

("Daily Worker" 1-10-52

[redacted]

The "Washington Times-Herald" of February 20, 1952, contained an article reflecting that the amount of back salary to be paid discharged film writer Ring Lardner, Jr., and producer Adrian Scott was fixed in Federal court at a total of $104,300 plus interest as a result of their suit for pay due under their contracts after having been fired by their studios in 1947. According to this article, the court determined that $20,000 was due Lardner from 20th Century-Fox and $84,300 due Scott from RKO studios with seven per cent interest to be added.

("Washington Times-Herald" 2-20-52

[redacted]

The "Washington Star" of March 27, 1952, contained an article reflecting that Representative Vail (R. Ill.) asked the House yesterday to investigate the fitness of Judge Leon Yankwich to retain his Federal district judgeship in Los Angeles basing his request on the Judge's decision in a damage suit brought by Lester Cole against MGM. According to the article,

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Cole was one of the "Hollywood Ten" who had been cited for contempt by the HCUA in 1947, and had then been suspended by MGM. Upon his suspension, Cole filed suit for reinstatement and payment of compensation at the rate of $1,350 a week. A jury found for Cole and Judge Yankwich ordered him reinstated.

The article further reflected that on appeal Judge Yankwich's decision was reversed and the case ordered retried. At the second trial the money award was reduced to $74,250, but Cole again was ordered reinstated in his $1,350 a week job.

The above article stated that Judge Yankwich in response to Representative Vail's attack stated that he was willing to have his record as a judge stand under any attack and that there was nothing subversive in his work.

"Washington Star" 3-27-52

[redacted]

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1951 HEARINGS BY HOUSE COMMITTEE ON UN-AMERICAN ACTIVITIES CONCERNING COMMUNISM IN THE MOTION PICTURE INDUSTRY

In continuing the inquiry concerning Communism in the motion picture industry, the House Committee on Un-American Activities heard testimony from 44 additional witnesses in public hearings between June 15, 1951, and the end of the year. With regard to these witnesses it is noted that 10 were classified as friendly and furnished specific information while the remaining 34 were classified as unfriendly and refused to answer pertinent questions, all standing on the Fifth Amendment with the exception of screen producer Sidney Buchman. In connection with the so-called friendly witnesses it is noted that while all admitted past membership in the Communist Party, with the exception of Karl Tunberg, President of the Screen Writers Guild in Hollywood who appeared as a witness before the committee at his own request in order to furnish information concerning the fight within the Guild to oust the Communist element, none admitted being currently so affiliated and therefore could furnish no current information as to the present status of the various individuals named by them. [redacted]

Set forth below in chronological order is a resume of the testimony of each witness.

June 25, 1951.

ROBERT ROSSEN

Robert Rossen, accompanied by his attorney Sidney Cohen of New York, appeared at a public session of the HCUA in Washington, D. C., and refused to talk about his past Communist affiliations on the ground that answers might degrade and incriminate him making him subject to criminal prosecution. He did testify that he was not a Communist at the time of the hearing although he refused to answer as to whether he was previously a Communist. He further testified that he was not sympathetic to Communist theories and stood ready to bear arms in the defense of the United States against attack by all enemies including the Soviet Union. During the course of his testimony several members of the committee argued with him that if he was sincere he should cooperate in the exposure of Communist

methods in the motion picture industry as he knew them. Although he was obviously emotionally moved he refused to reveal his knowledge of such activities. ("Washington Times-Herald" June 26, 1951; [redacted]

June 26, 1951.

J. EDWARD BROMBERG

Bromberg appeared before a public session of the HCUA on June 26, 1951, and was the final witness to be heard by the committee in Washington. It was indicated that the inquiry would then be transferred to Los Angeles where hearings would probably be held in August in order to complete the pattern which had been drawn of wide Communist infiltration in Hollywood from 1933 to the present. Bromberg followed the example of numerous previous witnesses by claiming his constitutional protection under the Bill of Rights against self-incrimination, and refused to answer any pertinent questions in connection with his Communist activities. It is to be noted that Bromberg subsequently died in London, England, in December 1951. ("Washington Times-Herald" June 27, 1951; [redacted]

The following witnesses all testified before a special subcommittee of the HCUA appointed to sit in Los Angeles, California, to hold hearings on the subject of Communist infiltration of the motion picture industry.

September 17, 1951.

HAROLD J. ASHE

Ashe, a writer, although not connected with the motion picture industry was a friendly witness and admitted past membership in the Communist Party between 1933 and 1939. He identified a number of individuals as well as furnishing some history of the Communist organization during that period, but was able to furnish comparatively little information bearing directly on the motion picture industry.

MILDRED ASHE

Mildred Ashe, a dramatic instructor and former wife of Harold J. Ashe, was a friendly witness and admitted past membership in the Communist Party up to 1939.

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MICHAEL GORDON

Gordon, a motion picture director, was an unfriendly witness and refused to answer pertinent questions on grounds of his privilege under the Fifth Amendment.

CHARLES DAGGETT

Daggett, a publicity director, was an unfriendly witness and refused to cooperate.

PERCY SOLOTOY

Soletoy, a former attorney and now director of the Southern California Furniture Manufacturing Company, was an unfriendly witness and stood on the Fifth Amendment.

September 18, 1951.

LEO TOWNSEND

Townsend, a motion picture writer employed at Warner Brothers Studio, was a friendly witness and furnished considerable information concerning his knowledge of the Communist Party in Hollywood during the period of his own affiliation therewith between 1943 and 1948.

BESS TAFFEL

Bess Taffel, a motion picture writer, was an unfriendly witness who stood on the Fifth Amendment.

HELEN SLOTE LEVITT

Mrs. Levitt, a writer, was another unfriendly witness who stood on the Fifth Amendment.

ALFRED LEVITT

Levitt, a motion picture writer and husband of Helen Slote Levitt, was an unfriendly witness who likewise stood on the Fifth Amendment.

HERBERT A. KLEIN

Klein, a former newspaperman and college professor who is currently a publicity agent for the United Automobile Workers - CIO, was also an unfriendly witness who refused to answer pertinent questions on the basis of his privilege under the Fifth Amendment.

DR. LEO BIGELMAN

Dr. Bigelman was an unfriendly witness who refused to answer pertinent questions.

HENRY BLANKFORT

Blankfort, a motion picture writer, was also an unfriendly witness and stood on the Fifth Amendment.

HOWLAND CHAMBERLAIN

Chamberlain, a screen actor, was likewise an unfriendly witness and refused to answer pertinent questions.

September 19, 1951.

MARTIN BERKELEY

Berkeley, a motion picture writer, was a friendly witness who admitted Communist Party membership from 1937 to about 1943 in both New York and Hollywood. He identified some 200 individuals who had been members of the Communist Party within his own knowledge and experience therein.

GEORGIA BACKUS ALEXANDER
(Mrs. Herman Alexander)

Mrs. Alexander, a radio writer, was an unfriendly witness who refused to answer pertinent questions on the basis of the Fifth Amendment.

DANIEL LEWIS JAMES

James, a motion picture writer, was likewise an unfriendly witness who stood on the Fifth Amendment.

LILITH JAMES

Lilith James, wife of the above Daniel Lewis James and a motion picture writer, was likewise an unfriendly witness and refused to answer pertinent questions.

PHILIP STEVENSON

Stevenson, a motion picture writer, was also an unfriendly witness and stood on the Fifth Amendment.

September 20, 1951.

ELLENORE ABOWITZ
(wife of Dr. Murray Abowitz)

Mrs. Abowitz was an unfriendly witness who refused to answer pertinent questions on the basis of the Fifth Amendment.

ANN ROTH MORGAN RICHARDS
(Mrs. Robert Loring Richards)

Mrs. Richards, a former secretary and member of the Screen Writers Guild, was likewise an unfriendly witness before the committee.

ROBERT L. RICHARDS

Richards, a motion picture writer, was an unfriendly witness and refused to answer pertinent questions on the basis of the Fifth Amendment.

MARGUERITE SANFORD ROBERTS

Roberts, a motion picture writer, was an unfriendly witness before the committee and refused to answer pertinent questions on the basis of the Fifth Amendment.

MICHAEL WILSON

Wilson, a motion picture writer, was also an unfriendly witness who refused to answer questions on the basis of the Fifth Amendment.

JOHN SANFORD

Sanford, a motion picture writer, was an unfriendly witness before the committee. [redacted]

DAVID RASKIN

Raskin, a composer in the motion picture industry, was a friendly witness who testified to being a member of the Communist Party from 1938 to February or March 1940. He testified as to the identify of several individuals whom he had met in the Party although he stated that many, especially in his first indoctrination classes, used only first names. ("Los Angeles Times" September 21, 1951; [redacted]

WILLIAM BLOWITZ

Blowitz, a motion picture writer, was a friendly witness who testified that he was a member of the Communist Party for 15 months in 1944 and 1945 but quit in disagreement over Communist participation in the 1945 film labor strike. ("Los Angeles Times" September 21, 1951; [redacted]

HEDDA HERVITZ

1- Herkvitz, the head of research at MGM Studios, was an unfriendly witness who refused to answer pertinent questions on the basis of the Fifth Amendment.

September 21, 1951.

DR. MAX HOWARD SCHOEN

Dr. Schoen, a dentist and Army reserve officer, was an unfriendly witness and refused to say whether he was at that time or had ever been a Communist. (Los Angeles Examiner September 22, 1951; [redacted]

ELIZABETH WILSON

Elizabeth Wilson, a writer at RKO, was a friendly witness and testified she had been enlisted into the Young Communist League in 1937 by novelist Bud Schulberg. She further testified that after joining several Hollywood political groups she resigned in 1947 when she stopped believing in the will for peace of the Soviet Union. She further identified several individuals whom she knew to be members of the Communist Party. ("Washington Post" September 22, 1951; [redacted]

JEFF COREY

Corey, a screen actor, was an unfriendly witness who stood on the Fifth Amendment.

LOUISE ROUSSEAU

Miss Rousseau, a motion picture writer, was also an unfriendly witness who stood on the Fifth Amendment and refused to answer pertinent questions.

MARY VIRGINIA FARMER

Miss Farmer, a Broadway actress, was likewise an unfriendly witness who stood on her constitutional rights and refused to tell whether she belonged to a Communist "fraction" in the Federal Theatre Project where she directed plays. (Los Angeles Examiner, September 22, 1951; [redacted]

DR. MURRAY ABOWITZ

Dr. Abowitz, whose wife, Ellenore, refused to answer pertinent questions on the previous day, likewise declined to answer pertinent questions on the basis of the Fifth Amendment.

September 22, 1951.

BERNICE POLIFKA FLEURY

Mrs. Fleury, an artist, was a friendly witness who testified that she was told to inject messages of "social significance" into her paintings. (Los Angeles Examiner September 25, 1951; [redacted]

REUBEN SHIP

Ship, a radio writer, admitted to being a noncitizen of the United States but was otherwise an unfriendly witness who refused to answer pertinent questions.

CARL FOREMAN

Foreman, a motion picture producer and board member of the Screen Writers Guild, testified that he is not a Communist Party member now but refused to say whether he had ever been a member in the past. [redacted]

LESTER KOENIG

KOENIG, a motion picture writer, was an unfriendly witness who refused to answer pertinent questions on the basis of the Fifth Amendment.

DONALD GORDON

Gordon, a story editor at MGM Studios, was an unfriendly witness who likewise stood on the Fifth Amendment.

JOSEF MISCHEL

Mischel, a story editor, was also an unfriendly witness who refused to answer pertinent questions.

September 25, 1951.

KARL TUNBERG

Tunberg, a writer and current president of the Screen Writers Guild, appeared as a friendly witness at his own request to furnish the committee information regarding his knowledge of the tactics of the Communist Party within the Screen Writers Guild and the fight within the Guild to oust the Communist element. He testified that he himself is not and has never been a member of the Communist Party.

SIDNEY BUCHMAN

Buchman, a motion picture writer at Columbia Studios, was cooperative to the extent that he admitted past Communist Party membership from 1937 to 1945 but refused to identify anyone else he knew within the Party during that period. In this refusal Buchman's position was not based on his privileges under the Fifth Amendment which he offered to waive, but rather because he felt that none of the people he knew as Party members were dangerous and everyone he knew had already been identified in previous hearings. [redacted]

GEORGE BECK

Beck, a motion picture writer, was a friendly witness who admitted to being a Communist Party member from 1943 to 1946 or 1947. He testified that he resented Communist theories that writers should issue propaganda and that the United States and Russia could not get along together in the world. During the course of his testimony he identified several individuals whom he had met in Communist meetings. ("New York Mirror" September 26, 1951; "Washington Star" September 26, 1951; [redacted]

ANALYSIS OF TESTIMONY TAKEN BY THE HOUSE COMMITTEE ON UN-AMERICAN ACTIVITIES DURING 1951

During the year 1951, the House Committee on Un-American Activities held public hearings regarding the Communist infiltration of the motion picture industry in Hollywood, California. These hearings were held in two separate sessions, one at Washington, D. C., on March 8 and 21, 1951, April 10-13, 1951, May 22-25, 1951, June 25 and 26, 1951, and again at Los Angeles, California, September 17-21, 24-25, 1951. During both sessions of the hearings at Washington and Los Angeles a total of seventy-five witnesses were heard. Of these, seventeen were classified as friendly and furnished specific information; fifty-three were classified as unfriendly and refused to answer pertinent questions, all of these standing on the Fifth Amendment with the exception of Screen Producer Sidney Buchman. Two other witnesses, actors John Garfield and Jose Ferrer, were not named as Communist Party members by any other witness and these two denied past or present affiliation with the Communist Party. Garfield and Ferrer are, therefore, not classified as either friendly or unfriendly. In addition, there were three witnesses who are being classified as miscellaneous. These latter three were Roy Brewer, Hollywood trade-union leader, who furnished information concerning the anti-Communist fight in Hollywood, Thad Page, an employee of the Federal Archives, who produced a record for the Committee, and Karl Tunberg, President of the Screen Writers Guild in Hollywood, who testified voluntarily as to the fight against Communist infiltration of the Screen Writers Guild.

With regard to the seventeen so-called friendly witnesses, it is noted that while all of these admitted past membership in the Communist Party none admitted being currently so affiliated and, therefore, could furnish no current information as to the present status of the various individuals named by them. It is noted that of these friendly witnesses, eight testified at the sessions in Washington, while nine appeared before the Subcommittee hearings at the subsequent sessions held in Los Angeles.

With regard to the fifty-three unfriendly witnesses, twenty-one appeared at the Committee hearings in Washington while thirty-two testified before the subsequent hearings held in Los Angeles.

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With regard to Sidney Buchman, it is to be noted that he testified at Los Angeles on September 25, 1951, that he had been a member of the Communist Party and the Communist Political Association during the period 1937 or 1938 to 1945. He refused, however, to answer the Committee's questions as to the identities of other individuals he knew to have been affiliated with the Communist Party. In doing so he waived his rights under the Fifth Amendment of the Constitution claiming exemption from citation for contempt due to the fact a quorum of the Subcommittee was not present during his testimony.

With regard to those individuals identified by the so-called friendly witnesses as having been affiliated with the Communist Party, the following figures represent a breakdown by occupation of those individuals. It may be noted that some were identified as occupied in more than one capacity. In these instances, the occupation by which they were best known is set forth. In connection with this breakdown, it should be noted that a large number of individuals were named by certain witnesses who were not connected in any way with the motion picture industry or, if so, in a very remote capacity. This is particularly true of the individuals named by witnesses Harold Ashe and Mildred Ashe, neither of whom were ever connected with the Communist Party in the motion picture industry. On the other hand, a number of people were named although not known to have been employed within the motion picture industry but who were indirectly connected therewith by being the wives or otherwise related to individuals who were in the motion picture industry or who were named as Communist Party functionaries in Hollywood.

Writers	106
Actors and Actresses	25
Producers	8
Directors	10
Musicians and Composers	7
Screen Publicists	4
Readers and Story Editors	4
Studio Technicians	2
Artists	5
Office Workers--Studio	6
Trade Union--Studio	6
Indirectly connected (wives, etc.)	44
Directly or indirectly connected with motion picture industry	227

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Professionals other than film	10
Trade Unionists other than film	2
Not connected with motion picture industry	64
Miscellaneous	2
Not connected with motion picture industry	78
Total Persons Named	305

It is not believed desirable to set forth in this memorandum the identities of all of the above 305 individuals who were identified by witnesses before this Committee as having been affiliated with the Communist Party in some capacity. It is pointed out, however, that an alphabetical listing of those persons so named along with the identifying witness is contained in the report of Special Agent [redacted] dated November 16, 1951, at Los Angeles, entitled "Compic, Internal Security - C." [redacted]

In its annual report to Congress the House Committee on Un-American Activities charged that the motion picture industry has failed to rid itself of Communists. This report complained that despite past sensational disclosures of Communist infiltration in Hollywood the movie industry did not take "positive and determined steps" to meet the issue. This report did note, however, better cooperation from the movie industry during Committee hearings than during inquiries in 1945 and 1947. The report further claimed that the 1951 hearings linked more than three hundred moving picture figures with Communist Party membership, present or past, and the Committee promised to push ahead with more hearings concerning this matter.

(Washington Star, 2-17-52

[redacted]

In connection with the above-mentioned report, it may be noted that following its publication Eric Johnston, President of the Motion Picture Association of America, said the report contained not a "shred of evidence that Communists ever succeeded in influencing the content of a single motion picture made by any of our members." Johnston also disputed the Committee's assertion that the motion picture industry has failed to take "positive and determined steps" to check Communism. He stated that this was untrue and that the Committee knew that leaders of the industry voluntarily agreed in a statement of policy in 1947, that they would not knowingly employ Communists and that this policy has been strictly adhered to.

(Washington Post, 2-18-52

[redacted]

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REACTION TO 1951 HEARINGS BY HOUSE COMMITTEE ON UN-AMERICAN ACTIVITIES CONCERNING COMMUNISTS IN THE MOTION PICTURE INDUSTRY

A. By Communist Press

The August 21, 1951 issue of the "Daily People's World," a west coast Communist newspaper, carried an article bearing the date line Hollywood, August 20, entitled "Hollywood ASP Group Defies New Un-American Witchhunt." The article attributed to John Howard Lawson, past Chairman of the ASP, a statement to the effect that the ASP has opposed the HCUA since its inception and would again oppose it to the extent of its ability.

[redacted]

On October 27, 1951, [redacted] a current member of the Hollywood ASP Council, advised that before he left for New York some weeks previously John Howard Lawson had prepared an outline on the results which had been accomplished by the HCUA hearings in Los Angeles last September. According to information obtained by this informant from Saxe Lord, Executive Director of ASP, Lawson's outline and material would be used in the preparation of a pamphlet to be published by the Hollywood ASP.

According to this matter prepared by Lawson, ASP believes that the HCUA was in the main unsuccessful in its local hearings; that the proceedings on television must have convinced thousands of people the Communist scare is irrational; that the Committee's methods are oppressive and dictatorial and that all reason, decency and patriotism are on the side of the "uncooperative witnesses"; and further that it was a defeat for the HCUA that such a large proportion of the persons subpoenaed before it stood on their rights under the Fifth Amendment.

[redacted]

It may be noted that during the period of the HCUA hearings in Los Angeles the Hollywood ASP organized and staged a demonstration on September 17, 1951, in front of the Federal Building where the hearings took place. The ASP had issued handbills advertising the demonstration in protest of the hearings and announcing that a further protest rally would be held at the Embassy Auditorium on September 27, 1951.

[redacted]

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With further regard to the activities of the Hollywood ASP against the HCUA [redacted] on January 28, 1952, of the formation of a new organization for the purpose of supporting and defending the members of the legal and medical professions and other professional people who had been or may be subpoenaed before the HCUA at future hearings. According to [redacted] at a meeting of the Hollywood ASP held at the home of Dr. Morris Feder on January 20, 1952, Dr. Gordon Rosenblum announced that he had been instructed to organize a committee of doctors to work with this newly formed organization which was known as the Citizens Committee to Preserve American Freedom.

[redacted]

The "Daily Worker" of October 18, 1951, reflected an article on page 8 captioned "Southern California Civil Liberties Union Scores Los Angeles Hearing of House Un-Americans." According to this article, the Southern California Branch of the American Civil Liberties Union declared the previous week that in connection with the Los Angeles hearings of the HCUA into alleged Communist influence in the movies these hearings have underscored once more the long-standing appraisal of the American Civil Liberties Union that "nothing has been so un-American as the Committee's own activities." The article further reflected criticism by the Executive Director of the Southern California ACLU, A. A. Heist, with regard to the questioning of witnesses before this Committee.

(Daily Worker, October 18, 1951

[redacted]

B. By Others

On November 16, 1951, [redacted] RKO Studios, advised that the Executive Committee of the Motion Picture Alliance for the Preservation of American Ideals (MPA) recently made a report to the MPA membership on the subject of the Hollywood hearings of the House Committee on Un-American Activities. The report noted that the recent HCUA hearings have made a strong impact upon Los Angeles and upon Hollywood in particular. It also pointed out that the HCUA had not subpoenaed any persons about whom it did not have evidence of actual Communist Party membership either by testimony of former members or by documents. The MPA felt that under this policy many persons who played an important part in furthering the Communist conspiracy in Hollywood were not subpoenaed and, therefore, not exposed. The report stated, however, that the Committee was able to show the real nature of Communism in Hollywood and with some exceptions that the hearings had been highly successful and that the HCUA had done a good job.

[redacted]

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In "The American Legion Magazine" for December, 1951, there appeared a lengthy article written by J. B. Matthews, former chief investigator for the HCUA, entitled "Did the Movies Really Clean House?" This article stated in part that while the HCUA has made a beginning in investigating and exposing the Communists in Hollywood "only an aroused public opinion is likely to assert the necessary pressure to cleanse Hollywood of all Communist influence." [redacted]

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1952 HEARINGS BY HOUSE COMMITTEE ON UN-AMERICAN ACTIVITIES CONCERNING COMMUNISM IN THE MOTION PICTURE INDUSTRY

Upon the completion of the hearings conducted by the House Committee on Un-American Activities in Hollywood in September, 1951, in connection with the Communist infiltration in the motion picture industry, the HCUA announced it would soon turn its attention to Communist infiltration in the defense plants of Southern California. Representative Francis E. Walter (D. - Pa.), acting chairman of the subcommittee announced, however, that the HCUA was not finished with Hollywood and still planned to investigate reports that "friendly" witnesses before the group had been black-listed in the movie industry. He said several subpoenaes remained unserved and the witnesses for whom they were offered were being sought. (Washington Star News Service, September 26, 1951; [redacted]

On November 19, 1951, [redacted] HCUA, advised that a few supplementary hearings might be held by the House Committee in Washington as a follow-up to the recently held sessions by a subcommittee of the HCUA in Los Angeles during September 1951. [redacted]

On January 2, 1952, [redacted] advised that the HCUA had tentatively scheduled further hearings to be held in Washington, D. C., beginning January 21, 1952, and at Los Angeles, California, commencing February 18, 1952, both dates, however, being tentative. [redacted] further advised that these hearings would not deal exclusively with the extent of Communist Party infiltration into the motion picture industry although it was expected that part of the hearings would be directed toward developing further testimony on that subject. [redacted]

On January 21, 1952, Charles Daggett, a former newspaperman and movie publicist who had been named in testimony before the HCUA in September 1951 by Harold Ashe as a Communist, appeared before the HCUA in Washington, D. C. It is noted that Daggett had previously appeared in Los Angeles on September 17, 1951, before a subcommittee of the HCUA and had refused to cooperate. In his testimony on January 21, 1952, however, he dropped his earlier claim of constitutional immunity from questions which might incriminate him and stated that his first contact with Communism was in 1935 or 1936 when he attended a Party meeting at the Los Angeles home of Harold Ashe. He continued his testimony in a cooperative manner and furnished the HCUA the identity of several individuals who had been active members of the CP or who had attended Party meetings. ("Washington Post" January 22, 1952; [redacted]

An article appeared in the "Washington Star" of January 25, 1952, reflecting that the HCUA was reopening its probe of Communist activities in Hollywood and that Sidney Buchman, a film producer, would probably be the first witness to be called. According to committee counsel Frank S. Tavenner, Jr., Mr. Buchman was subpoenaed before the committee last September in Los Angeles but was not questioned after his counsel raised a point that a quorum of the committee was not present. ("Washington Star" January 25, 1952; [redacted]

The "Washington Star" of January 27, 1952, reflected that Mr. Buchman had failed to appear before the committee on January 25, 1952, and had been called to answer questions on January 28, 1952. With regard to this failure to appear on January 25, 1952, it is noted that the HCUA had adjourned on that date after interpreting papers submitted by Mr. Buchman's attorney to constitute a court injunction against the witness's subpoena. The committee learned later, however, that District Court Judge Bernetta Mathews actually had denied Mr. Buchman's petition for a restraining order. ("Washington Star" January 27, 1952; [redacted]

The "Washington Post" of January 29, 1952, reflected that contempt of Congress proceedings were started the day before against Sidney Buchman after he refused for a second time to appear before the HCUA. The article further reflected that

members of the committee also issued orders that Buchman be arrested and held until the committee was ready to question him about Communist activity in the nation capital. ("Washington Post" January 29, 1952; [redacted]

The "Washington Post" of February 6, 1952, contained an article reflecting that the House on the previous day unanimously voted a contempt citation against Buchman and turned the case over to the United States Attorney in Washington, D. C., for prosecution. ("Washington Post" February 6, 1952; [redacted]

According to an article appearing in the "Washington Times-Herald" of March 25, 1952, Buchman after having been indicted on a contempt of Congress charge was arraigned in District Court where he pleaded not guilty and was freed on $1,000.00 bail pending trial May 26. ("The "Washington Times-Herald" March 25, 1952; [redacted]

MELVIN LEVY

Levy, a novelist and screen writer who has been previously named before the HCUA by witness Martin Berkeley, testified before the HCUA on January 28, 1952, at his own request. Levy was a friendly witness and testified that he joined the Communist Party in 1933 at the request of Earl Browder and withdrew about a year later, when the Party tried to interfere with his writing. He rejoined in late 1944 or early 1945 but quit again in 1947. He testified that George Wilner, a Hollywood agent, had been instrumental in getting him back into the Party. During his testimony he named several individuals who attended Party meetings in the 1945 - 1947 period. ("Washington City News Service" January 28, 1952; [redacted]

MICHAEL S. BLANKFORT

Blankfort, a novelist and screen writer, appeared before the HCUA in Washington, D. C., on January 28, 1952,

having been summoned to answer testimony by Louis F. Budenz to the effect that Budenz knew Blankfort as a Communist writer for the New York "Daily Worker" in 1935. Blankfort testified that Budenz erred when he had testified that he had known Blankfort as a "concealed" member of the Party. Blankfort further testified that he was not and never had been a Communist and insisted that he never knowingly joined a front organization and had promptly resigned from those he had been duped into joining as soon as he found out about it. He further testified that he attended six or seven Party meetings in Hollywood in 1938 at the insistence of his ex-wife but he "never really knew what went on." He further testified that he never joined the Party and never paid dues but continued "but they told me I was in the Party. Maybe I was, I just can't deny it." (Washington City News Service, January 28, 1952; [redacted]

HYMAN S. KRAFT

Kraft, one of the authors of the Broadway musical "Top Banana," appeared before the HCUA at Washington, D. C., on March 20, 1952, and refused to state whether he had ever been a Communist. He did testify, however, that he is not a Communist now and was not one in 1950 or 1951. He declined, however, to answer questions whether he had earlier Party affiliations on the grounds he might incriminate himself. (Washington "Post" March 21, 1952; [redacted]

ELIA KAZAN

Kazan, a top screen and stage director, appeared before the HCUA at Washington, D. C., on April 10, 1952, and admitted that in 1934, he was recruited into a Communist cell of the Group Theatre by Tony Kraber and Ted Wellman, whom he identified as a Communist organizer. He further testified that one of his assignments from the Communist Party was to "get a foothold in the Actors Equity Association." He also testified that the Communist effort to capture the Group Theatre "failed" because the control of the "group stayed firmly in the hands of the three non-Communist directors, Harold Clurman, Lee Strasberg, and Cheryl Crawford." He told the committee that he quit the Communist Party in 1936, because he refused to "crawl and apologize and admit the error of my ways" to the Communist leaders. Among the individuals whom he identified in his testimony as having been fellow Communists during the 1934 -

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1936 period were: Lewis Leverett, the late J. Edward Bromberg, Phoebe Brand, Morris Carnovsky, Paula Miller, Clifford Odets, and Art Smith. Kazan denied he had knowingly affiliated with a number of Communist fronts since his resignation from the Party but said he regretted some occasions on which he gave money or other support to groups that later were revealed to be Communist controlled. ("New York Journal-American," April 12, 1952; [redacted]

EDWARD G. ROBINSON

Robinson, well-known actor of stage and screen, appeared before the HCUA at Washington, D. C., on April 30, 1952, at his own request. He stated that he wanted to repeat again his denial that he has ever been a member of the Communist Party or knowingly a fellow traveler. During his testimony he admitted that some organizations which he had permitted to use his name were actually Communist fronts although he did not realize this at the time. He hastily agreed with the statement of the Acting Chairman of the HCUA, Francis E. Walter, that Robinson was "No. 1 on every Communist sucker list in the country." He further testified that recent exposure of a number of Hollywood figures, whom he numbered among his associates, had shocked him and made him wish to testify again under oath concerning his experiences. He further testified that although he conceded that he had been used and duped he had never knowingly aided Communists or any Communist cause. ("Washington Star," May 1, 1952; "Washington Post," May 1, 1952; "Washington Times-Herald," May 1, 1952; [redacted]

CLIFFORD ODETS

Odets, a well-known playwright, appeared before the HCUA on May 19, 1952, at Washington, D. C., and admitted having been a Communist Party member for about nine months in 1935, having quit because he was unable to respect his fellow members "on a cultural basis." He testified he joined the Communist Party while a member of the New York Group Theatre during the days of the depression in the real and honest belief that this was the way out of the dilemma in which he and other artists and writers had found themselves. Among those he identified as fellow Communists were Lewis Leverett, Phoebe Brand, Art Smith, Tony Kraber, and Elia Kazan. According to his testimony he was recruited into the Party by the late J. Edward Bromberg. All of the above individuals had been previously identified as Communists by Elia Kazan in his testimony before this

committee with the exception of Art Smith, an actor who went to Hollywood after his days in the Group Theatre but returned to Broadway last January to play the part of the captain of the coal barge in a revival of Eugene O'Neill's "Anna Christie."

Odets reappeared before the HCUA the following day on May 21, 1952, and testified that he let many Communist front groups use his name after he broke with the Party in 1935 because liberals "have no political party to turn to." When questioned about the so-called "Hollywood 10," he stated that he disagreed with the stand taken by these individuals who were convicted of contempt for refusing to tell the committee whether they were or had been Communists but that he applauds "the fight they made for their constitutional rights" by carrying the case to the Supreme Court.

He also testified that "nothing is less possible" than slanting the script for motion pictures. ("Washington Times-Herald," May 20, 1952; "New York Compass," May 20, 1952; "Washington Post," May 21, 1952; [redacted]

ISOBEL LENNART

Miss Lennart, a screen writer, testified before the HCUA at Washington, D. C., on May 20, 1952, and explained that she joined the Communist Party when she went to Hollywood in 1939, because it was the first time she had been away from home and was "politically ignorant." She further testified that she subsequently met and fell in love with John Harding, a screen writer, to whom she is now married and after having a long talk with him promised to stay away from the Communists. She continued that she quit the Communist Party in Hollywood at his suggestion in 1945. ("Washington Times-Herald," May 21, 1952; "New York Herald Tribune," May 21, 1952; [redacted]

STANLEY ROBERTS

Roberts, a writer for Columbia Pictures, appeared before the HCUA at Washington, D. C., on May 20, 1952, and testified that Communists at Hollywood kept after him to sign up from the time he arrived in the film capital in 1938, but that he always refused until just after the death of Franklin D. Roosevelt in 1945. He stated that a friend, Bernard C. Schoenfeld, convinced him that Mr. Roosevelt's passing meant the "death of liberalism" and that the Communist Party was the only one that could carry on his stead. He testified that he found by 1948 that he had made a "grave mistake" and pulled out completely that same year. ("New York Herald Tribune," May 21, 1952; [redacted]

LILLIAN HELLMAN

Miss Hellman, a stage and screen writer, appeared before the HCUA at Washington, D. C., on May 21, 1952, and testified that she was not a Communist Party member at that time and was not a year ago or two years ago. She declined on constitutional grounds to say whether she was a member at any time before then. During her appearance before the committee she readily gave a brief picture of her background but refused to answer when asked if she were acquainted with screen writer Martin Berkeley, who had told the committee on the West Coast last year that Miss Hellman attended a 1937 meeting at which time the Communist Party's Hollywood section was organized. She was excused by the committee after Counsel Frank S. Tavenner, Jr., stated that it was obvious the committee would get no "helpful testimony" from her. ("New York World Telegrax and Sun," May 21, 1952; "The Daily Compass," May 22, 1952; [redacted]

ADDITIONAL TESTIMONY

The April 2, 1952, edition of the "Washington Star" contained an article reflecting that on the previous day the HCUA made public testimony taken behind closed doors in May and September, 1951, in which four Hollywood figures identified themselves as former Communists while four more declined to talk about Communist affiliations on the grounds that they might incriminate themselves.

The following individuals identified themselves as former Communists:

Eugene S. Fleury - an art school instructor
Ann Ray Frank - one time radio writer
Eve Ettinger - story editor for Columbia Pictures
Robert Shayne (Robert Shaen Dame) - actor

These who refused to testify are set forth below:

Arthur Strawn, screen writer.
Jack Prokop, garment designer.
Hannah Schwartz Donath, wife of motion picture actor, Ludwig Donath.
Belle Lewitsky Reynolds, dancer.
(New York teletype 1-2-52, [redacted]

With regard to further hearings to be conducted by the HCUA in 1952 in connection with the motion picture industry, Mr. Wheeler has advised that although originally scheduled for February 1952 in Los Angeles, these hearings have been set back until April or possibly later and in all probability would not be held until after the conclusion of the current Smith Act trials in Los Angeles. According to Mr. Wheeler, these hearings will definitely be held and at the present time ninety-one subpoenaes have been issued. Of these, twenty-six are for the appearance of witnesses who have a direct connection with the entertainment field while the remainder are from other professional fields such as medical or legal. [redacted]

MISCELLANEOUS

On January 22, 1952, [redacted] screen writer, advised that he was scheduled to appear voluntarily before an Executive Session of the HCUA in Washington, D. C., on January 28, 1952, for the purpose of furnishing additional information. It will be recalled that [redacted] had previously testified before a public session of the HCUA in Los Angeles on September 19, 1951, at which time he had named approximately 158 individuals as having been Communist Party members in Hollywood during his own membership in the Communist Party between 1936 and 1943. [redacted] advised that the purposes of his voluntary appearance before the Committee in Executive Session were to furnish the Committee with the identity of some fifteen additional individuals who were members of the Communist Party in Hollywood and who were not disclosed at the public session in September and further to present a statement to the Committee, off the record, which statement dealt with alleged blacklisting practices in the film industry against so-called friendly witnesses who have cooperated with the HCUA.

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Following is a list of these fifteen additional individuals whose names were to be furnished to the Committee by [redacted]

Harold Salemson	Press Agent
William Copeland	Screen writer
Sol Shor	Screen writer
Milton Merlin	President of Radio Writers Guild and Director of the "Halls of Ivy" radio program.
Kyle Crichton	Editor for "Colliers Magazine"
Sol Barzman	Screen writer
Marion Ainslee	Screen writer
Glenda Sullivan	
Eli Jacobson	Party functionary and Marxist teacher
Louis Hefits	Press Agent
Cedric Belfrage	Editor of the "National Guardian"
Alice Fox	Secretary at Metro-Goldwyn-Mayer Studios
Harry Kurnitz	Producer at Twentieth Century Fox Studios
Jacobino Core	Dancer
Frank Davis	Screen writer

[redacted] In addition to the above, [redacted] advised he was going to furnish to the HCUA investigators the following list of Hollywood personalities whom he has reason to believe may still be Party members. [redacted] further advised that he had received this list of individuals from [redacted] a screen writer, and former Communist Party member who was a friendly witness before the HCUA in the Spring of 1951. [redacted] continued, however, that he would advise the HCUA that this list had been handed to him under special circumstances and that his informant must remain unknown. With regard to these individuals, it may be noted that inasmuch as neither [redacted] nor [redacted] are current members of the Communist Party in Hollywood this listing is apparently based on the past knowledge of [redacted] and [redacted] of these individuals and their own assessment of the probability that these individuals are still active in the Party.

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Michael Wilson - Writer

Herbs Berkuits - Studio Researcher

Dan Gordon - Reader

Louise Rousseau - Writer

Al Levitt - Writer

Ring Lardner, Jr. - Writer

Mrs. Sam (Sadie) Ornitz

Louella McFarland - Writer

Seymour Bennett - Writer

Millard Lampell - Writer, now in New York

Millard Kaufman - Writer-Producer

Jeff Corey - Actor

Sol Shor

Lester Cole - Writer

Sol Barsman

Maurice Clark

Mary Virginia Farmer - Actress

Edward Biberman - Artist

Senja Dahl Biberman - Mrs. Edward Biberman

Arthur Strawn - Writer

Paul Trivers - Writer

Mitchell Lindman - Radio and Film Writer

John Stapp - Former paid CP functionary in Hollywood who was deposed by Party in 1949)

Helen Sloat - (Helen Levitt)

Paul Jarrico - Writer

Sam Ornitz - Writer

Philip Stevenson - Writer

Adrian Scott - Writer-Director

Connie Lee Bennett (Mrs. Seymour Bennett)

Abraham Polonsky - Writer, now in New York

Tamara Hovey

William Coplan - Writer

Nedrick Young

Herbert Biberman - Writer-Director

Henry Blankfort

Isobel Lennart - Writer

Will Geer - Actor

Gale Biberman - Gale Sondergaard, Actress

Edward Huebsch - Writer

Victor Shapiro - Publicist

Leo Solomon - Writer

[redacted]

With regard to the current attitude of the film producing companies in Hollywood on the question of hiring individuals who had appeared as friendly witnesses before the HCUA, [redacted] furnished on February 13, 1952, a composite summary which allegedly reflected the producer's attitude at that time. He explained that this estimate was arrived at by the Motion Picture Alliance during contacts by representatives of that organization with the major film producers. It will be recalled that the Motion Picture Alliance is an anti-Communist Party organization made up of anti-Communist writers, doctors, executives and labor leaders within the film industry in Hollywood. It originated about 1943 and is currently known as the Motion Picture Alliance for the Preservation of American Ideals, generally referred to as the MPA. The estimate furnished by [redacted] is set forth as follows:

R-K-O Studios

Howard Hughes, of R-K-O, has indicated that he will not hire so-called friendly witnesses before HCUA until the film industry as a whole adopts that as its policy.

M-G-M Studios

Dore Schary, Executive Vice-President in Charge of Production at M-G-M, has indicated he is unfriendly to HCUA and would like to see the termination of the Committee's investigation of Hollywood. It is his policy not to hire any friendly witnesses at the present time.

Universal-International Studios

Mr. William Goetz, Head of U-I, claims he will hire friendly witnesses and that it is not his policy to discriminate against any witness in any way. However, to date he has not hired any friendly witnesses.

Warner Brothers Pictures

Warner Brothers' policy has been not to discriminate against the so-called friendly witnesses and, in fact, has hired certain of these witnesses.

Republic Studios

Their policy is the same as that stated above for Warner Brothers, and it is noted that film writer Richard Collins, who was an important cooperative witness before HCUA, is currently working at Republic.

Paramount Pictures

Mr. Y. Frank Freeman, Head of Paramount, has stated it is his policy not to discriminate against any individuals because they have appeared before the Committee as a friendly witness. However, the hiring at Paramount is handled by Don Hartman, Executive Producer, who is a close friend of Dore Schary of MGM and to whom he feels he owes his start in the film industry. To date Hartman has consistently refused to hire any witnesses who were friendly to the Committee.

20th Century Fox

Mr. Darrell Zanuck, of Fox, advised a representative of MPA on recent date that he is more concerned with the dangers of Fascism in the United States at the present time than he is in any danger which the Communist Party might constitute. He advised this representative that in his opinion "too much fuss is being made by the House Committee in investigating Communists". 20th Century Fox has not yet hired any of the friendly witnesses. [redacted]

The New York Journal American of January 19, 1952, contained an article reflecting that Zero Mostel, described as a film and stage comedian linked by Congress to Communist front organizations, had been dropped from a starring role in a forthcoming movie by Columbia Pictures. According to this article, the official explanation stated that Mostel had been hired to replace another actor unavailable at the time for the role but when the latter star agreed to play the role Mostel was paid in full and was dropped.

The article continued, however, that it had been learned that Mostel's activities as a supporter of Red front groups was the direct cause of the action by Columbia Pictures.

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According to this article, Mostel was named by the HCUA as a member of the American Youth for Democracy and also as a sponsor of the Communist Party's 1947 May Day Parade.
(New York Journal American 1-19-52,
[redacted])

On September 20, [redacted] a reliable informant of the St. Louis Office advised that he had been with Dorothy Forest, wife of James Forest, Chairman, District No. 21, Communist Party, USA, St. Louis, Missouri, on the previous evening, at which time Mrs. Forest stated that the Communist Party nationally had practically lost all support from members in Hollywood, California. According to the informant, Mrs. Forest stated that benefits in Hollywood were generally good for between $50,000 and $60,000 on fund drives but that due to the current prosecution of Communist leaders and the presence of legislative investigative committees in that locality, persons who generally donated were saving what money they could for trips to Mexico in the event it became apparent that their apprehension might be imminent.
[redacted]

The September 22, 1951, issue of "The Nation" contained an article reflecting that in Hollywood on September 2, 1947, playwright Emmet Lavery, actor Albert Dekker, Mrs. Lela Rogers (mother of screen actress Ginger Rogers), and Senator Jack B. Tenney, took part in a Town Meeting radio debate on the question, "Is There Really a Communist Threat in Hollywood?" According to this article, during the course of the program Mrs. Rogers accused Lavery, described as a prominent Catholic and author of a motion picture based on the trial of Cardinal Mindszenty, of "following the Communist Party line" and further charged that his play, "A Gentleman from Athens" was "un-American propaganda."

The above article reflected that a Los Angeles jury recently agreed with Mr. Lavery that these remarks were libelous and damaging and awarded him $30,000 damages.
("The Nation" 9-22-51
Filed in Bureau library)

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VI. INVESTIGATION OF COMMUNIST ACTIVITIES IN THE MOTION PICTURE INDUSTRY BY THE COMMITTEE ON UN-AMERICAN ACTIVITIES OF THE HOUSE OF REPRESENTATIVES

(July 15, 1952, to February 15, 1953)

1952 HEARINGS BY HOUSE COMMITTEE ON UN-AMERICAN ACTIVITIES CONCERNING COMMUNISM IN THE MOTION PICTURE INDUSTRY

On June 9, 1952, William Wheeler, HCUA Investigator, advised that the resumption of the HCUA hearings for the Los Angeles area had been definitely set for the month of September, 1952. According to Wheeler at these forthcoming hearings, the Committee would give considerable attention to the extent of Communist penetration of the legal and medical fields as well as the motion picture and radio fields. [redacted]

Prior to the holding of the above hearings, however, Bernard C. Schoenfeld, a Hollywood screen writer, appeared before a subcommittee of the HCUA at Washington, D. C., on August 19, 1952, at his own request after having been identified as a Communist Party member by Stanley Roberts during Roberts' testimony before the HCUA on May 20, 1952.

During the course of his testimony, Schoenfeld admitted that he and Stanley Roberts had joined the Communist Party in Hollywood after the death of President Roosevelt in 1945, inasmuch as they both felt that the Communist Party offered the best place for them to work for the liberal goals of President Roosevelt. He continued that he gradually became disillusioned with the Party and finally quit in disgust after attending a meeting in the Fall of 1947 at which the Party attacked both the United Nations and the Marshall Plan. According to Schoenfeld, it was obvious that the role of the cultural worker was to follow the directives of the Party, and that an individual was supposed to have no thoughts of his own.

During his testimony, Schoenfeld identified seventeen persons as members of the Communist group to which he belonged. All of these individuals have been previously identified in previous testimony before the HCUA. ("Washington Post," August 20, 1952; [redacted]

The above-mentioned hearings of the HCUA were finally resumed on September 29, 1952, in Los Angeles, California. All of these sessions were public and were given considerable publicity by the local press and national wire services; however, the proceedings were

not televised as was the case in Los Angeles in September, 1951. According to Mr. Wheeler, 122 witnesses were under subpoena to appear at these hearings, although only 64 had been heard when the Committee recessed the hearings until November 17, 1952.

It is noted that of the above-mentioned 64 witnesses, only 9 were connected in any way with the motion picture industry, and of these 9, only 3 were cooperative in answering questions or otherwise furnishing information to the Committee. These 3 related past membership in the Communist Party in Hollywood, California, and identified a total of 88 individuals as having also been Party members in Hollywood. It is noted, however, that only a comparatively few new identifications were made, and the large majority of those names had been previously named at earlier hearings of the HCUA. [redacted]

Following is a brief summary of the testimony of those individuals who are connected with the motion picture industry:

Roy Huggins - Screen Writer

Huggins appeared before the HCUA on September 29, 1952, and testified that he first became a member of the Communist Party in 1940, at which time he was a graduate student attending the University of California at Los Angeles. He remained in the Communist Party for only a short period of time on this occasion and resigned because of differences of opinion concerning the Party's activities which he described as "designed to hinder United States preparedness program."

He again became affiliated with the Party in 1943, at which time he was assigned to a semiprofessional group with which he remained for approximately two years. He was then assigned to a group composed mainly of motion picture script writers and remained with this latter group until his defection from the Party in 1947.

His testimony identified as members of the above group such motion picture writers as:

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Ben Bergman
Philip Stevenson
Harry Carlisle
Norma Bergman
George Sklar
Guy Endore
Robert Richards

Ann Morgan Richards
Elliot Grenard
Lee Edgeley
Vilma Shore
Val Burton
Lilith James

("Washington News," September 30, 1952; [redacted]

[redacted]

Queen Vinson - Radio Program Director

Although Vinson furnished information of primary interest to the radio and television industries, his testimony is being set forth herein due to the fact that he also identified as Communists several individuals who are or were connected with the motion picture industry.

Vinson testified on October 8, 1952, to the effect that he became a member of the Communist Party in Chicago, Illinois, in 1943 and defected from the Party in Los Angeles, California in the Winter of 1947 or the early Spring of 1948. He testified that he served as Dues Secretary for the Communist Party Radio Branch in Hollywood, California, for a period of approximately 12 to 18 months. He advised that the dues were assessed on the basis of 4 per cent of each member's gross income and averaged approximately $500 to $600 a month. He continued that he finally left the Party because he considered it to be one of isolationism.

During his testimony, Vinson identified as Communist Party members, to his personal knowledge, such individuals as:

Stanley Waxman, radio and screen actor
Dave Ellis, radio and screen actor
Lynn Whitney, radio and screen actress
Paul Marion, screen and radio actor
Mitchell Lindeman, screen and radio writer
Abe Burrows, radio writer and comedian
Herman Waldman, screen and radio actor.

[redacted]

Tolson
Ladd
Nichols
Belmont
Clegg
Glavin
Harbo
Rosen
Tracy
Laughlin
Mohr
Tamm
Trotter
Tele. Room
Holloman
Gandy

Paul Marion - Screen and Radio Actor

Marion testified on October 2, 1952, to the effect that he was a member of the Party in Hollywood, California, during the period 1946 thru mid 1947. His testimony revealed that upon his recruitment into the Party he was assigned to a beginners discussion class where the new members were told "how Socialism will eventually come to the United States." He stated that while a member of the Party he learned from his experience that Russia is against the United States and that the ultimate program of the Communist Party is to overthrow all Capitalistic governments.

According to Marion's testimony, the ultimate aim of the Party in Hollywood was the formation of one craft guild encompassing all the cultural fields in Hollywood under the control and domination of the Communist Party.

During his testimony, Marion identified as Party members such individuals as:

Paul Jarrico, writer
Jeff Corey, actor
Karen Morley, actress
Alvin Hammer, actor
Mara Lawrence, actor
David Wolf, actor.

[redacted]

Gene Stone - Radio Writer

Stone's testimony is being included herein inasmuch as he is presently the Executive Director of the Hollywood Arts, Sciences and Professions Council, the most active Communist front organization in the Los Angeles area.

Stone testified on October 6, 1952, and refused to answer all questions propounded to him by the Committee for various reasons including the fact that according to him it was a violation of the Bill of Rights.

[redacted]

Stone [redacted] was identified as a Communist Party member from 1945 to 1948 by [redacted] who furnished this information on May 23, 1952. [redacted]

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Lynn Whitney - Radio and Screen Actress

Whitney appeared before the HCUA on October 6, 1952, and testified that she would refuse to answer any questions by this Committee which had to do with how she thought, what she read, what she knew and with whom she associated or any question that directly or indirectly related to any of the organizations which have been cited by this Committee as subversive. She further charged that the Committee was violating the First and Fifth Amendments.

[redacted]

Whitney [redacted] On December 4, 1948, [redacted] confidentially advised that Whitney was an active member of the Radio Group of the Los Angeles County Communist Party. Investigation of Whitney has reflected no recent Communist activity on her part. [redacted]

Edwin Miller Max - Radio and Screen Actor

Max appeared before the HCUA on October 6, 1952, and declined to cooperate charging that the Committee is not familiar with the United States Constitution and its amendments. He further charged that the Committee has created and fostered the "black list" and that the Committee is violating the First, Fourth and Fifth Amendments of the Constitution. At the conclusion of his testimony, Max threw two medals on the Committee table which he described as the Bronx Star and the Good Conduct Medal and declared that "These were once known as 'fruit salad' and that they are now known as 'fraud salad'." [redacted]

Max is employed as a radio actor for Columbia Broadcasting System. A recent investigation by the Los Angeles Office reflected that Max was a member of the Radio Branch of the Hollywood Section of the Los Angeles County Communist Party from 1946 to approximately 1948. [redacted]

Dorothy Collins Comingore - Radio and Film Actress

Comingore appeared before the HCUA on October 6, 1952, and declined to cooperate with the Committee charging that they are without the right to inquire concerning her thoughts and beliefs and in so doing are violating the First and Fifth Amendments. It is noted that Comingore was

identified as a Party member by Max Silver in his testimony before the HCUA on January 29, 1952.

[redacted]

Paul Perlin - Booklet Motion Picture Employee (Grip)

Perlin appeared before the HCUA on October 6, 1952, and refused to cooperate charging, among other things, that this Committee is attempting to destroy the Bill of Rights. It is noted that Perlin was identified as a Communist Party member by Max Silver in his testimony before the HCUA on January 24, 1952.

[redacted]

Herman Waldman - Radio and Screen Actor

Waldman, who is known professionally as David Wolf, appeared before the HCUA on October 6, 1952, and refused to cooperate charging that the Committee has violated the First Amendment by investigating in a field in which it cannot legislate. It is noted that Waldman was identified as a Communist Party member by Paul Marion and Owen Vinson when they appeared before the HCUA on October 2, 1952.

[redacted]

Abram S. Burrows - Radio Writer and Comedian

Burrows, [redacted] had previously appeared before an executive session of the HCUA on March 20, 1951, at which time he took the position that he did not know whether to say yes or no when answering if he had been a member of the Communist Party. He stated that there was ample basis for some members of the Party to have considered him a member, but that he could not honestly state whether he was or was not actually a member.

Burrows subsequently appeared before the HCUA in public session at Washington, D. C., on November 12, 1952, pursuant to his request after he had been identified by Owen Vinson as a member of the Communist Party who had paid Communist Party dues to Vinson. During his testimony at this time, Burrows stated that although he had associated with many Party members and had been connected with organizations with Communist affiliations, he himself had never

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joined the Communist Party. On the whole, his testimony was somewhat unsatisfactory, and it is noted that on November 17, 1953, [redacted] advised that he felt that [redacted] lied in his testimony when he said he had no recollection of ever joining the Party or of signing a Party card. [redacted]

Karen Morley - Motion Picture Actress

Morley appeared before a subcommittee of the HCUA at Washington, D. C., on November 18, 1953, in public session and refused to tell the Committee whether she has ever been a Communist. She declined to answer questions concerning her Communist affiliations by stating that she was invoking her privilege under the fifth Amendment not to testify against herself. Previous to her testimony, Sterling Hayden, Lee Townsend, Paul Marion and Marc Lawrence had all testified before the HCUA that they had attended Communist Party meetings at which Morley was present. ("Washington Times Herald," November 14, 1953; [redacted]

1953 HEARINGS BY HOUSE COMMITTEE ON UN-AMERICAN ACTIVITIES CONCERNING COMMUNISM IN THE MOTION PICTURE INDUSTRY

William Wheeler has recently advised that in connection with additional hearings by the HCUA in the Los Angeles area, the current schedule calls for a sub-committee composed of Congressmen Doyle and Jackson to open further hearings on March 23, 1953. According to Wheeler, it is expected that some 70 witnesses may be called, including approximately 40 from the film industry and the remaining from the educational and newspaper fields. Wheeler was unable to advise whether the hearings will be continued long enough to hear all of these witnesses. [redacted]

MISCELLANEOUS

Senate Internal Security Committee (McCarran Committee)

During 1951 and 1952, the Senate Internal Security Committee conducted rather limited hearings in connection with Communist infiltration in the radio, television and entertainment industry. The witnesses appearing before this committee were, with one exception, connected primarily with the radio and television field, and their testimony will not be dealt with herein.

The one exception was Judy Holliday, motion picture star of "Born Yesterday" who appeared before an executive session of this committee on March 26, 1952, and whose testimony was released for public consumption on September 24, 1952.

During the course of her testimony, Miss Holliday freely admitted association in varying degrees with several Communist front organizations but attributed her actions to her own stupidity, her idealism and her faith that these organizations were devoted to the principles which they publicly reported. ("Subversive Infiltration of Radio, Television and the Entertainment Industry - Part II" released by Senate Internal Security Committee on September 24, 1952)

Paul Jarrico

Jarrico has been identified by witnesses before the House Committee on Un-American Activities as a Communist Party member in the past. According to the "Daily Worker" of October 22, 1952, Jarrico was awarded $23,400 in his California Superior Court suit against New York producer, Monty Proser, in which he charged that Proser refused to pay him $13,000 and $2,400 in secretarial and travel expenses due him for his work on the story "Shadow of a Hero." The court also awarded Jarrico $8,000 in punitive damages, a sum provided by California law for willful failure to pay wages. Proser did not contest the suit. ("Daily Worker," October 22, 1952; [redacted]

According to "Counterattack" of January 2, 1953, Judge Orlando H. Rhodes dismissed screen writer Paul Jarrico's $100,000 suit against RKO Radio Pictures on November 26, 1952. According to this article, Jarrico, when called as a witness before the House Committee on Un-American Activities,

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took refuge in the Fifth Amendment and refused to say if he was or had been a Party member. RKO then removed Jarrico's name from the screen credits of the film "The Las Vegas Story" following which Jarrico sued RKO and Howard Hughes, who was the principal RKO stockholder at the time.

Judge Rhodes ruled in dismissing this suit and upholding RKO's right to delete Jarrico's name from the screen credits that "the defendant did become the object of public disgrace, obloquy, ill-will and ridiculed" by invoking the Fifth Amendment. Judge Rhodes, according to this article, took judicial notice that a person who uses the Fifth Amendment under the above circumstances "is believed to be by the American people either, first a Communist, or that he has been a Communist, or that he is a Communist sympathizer, or any combination of the three." ("Counterattack," January 2, 1953; [redacted]

John Garfield

For record purposes in this memorandum, John Garfield, stage and screen star, died of a heart attack on May 21, 1952. It will be recalled that in April, 1951, Garfield appeared before the House Committee on Un-American Activities and denied ever having been a Communist. ("New York Compass," May 22, 1952; [redacted]

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VI. INVESTIGATION OF COMMUNIST ACTIVITIES IN THE MOTION PICTURE INDUSTRY BY THE COMMITTEE ON UN-AMERICAN ACTIVITIES OF THE HOUSE OF REPRESENTATIVES

(February 15, 1952, to July 15, 1953)

1953 HEARINGS BY HOUSE COMMITTEE ON UN-AMERICAN ACTIVITIES CONCERNING COMMUNISM IN THE MOTION PICTURE INDUSTRY

The House Committee on Un-American Activities (HCUA) held scheduled public hearings at Los Angeles, California, from March 23 through April 8, 1953. According to William Wheeler, HCUA investigator, the purpose of these hearings was to continue the Committee's inquiry into the extent of Communist penetration of the motion picture film industry as well as the field of education.

A total of 44 witnesses was heard at the above sessions. Of these, 31 proved uncooperative and refused to furnish information to the Committee. In doing so, these witnesses cited various provisions of the Constitution. [redacted]

Following is a brief summary of the testimony of those individuals who are connected with the motion picture industry in one capacity or another.

COOPERATIVE WITNESSES

Danny Dare - Film Producer-Director

Danny Dare appeared before the HCUA on September 27, 1951, and again on March 23, 1953. In his appearance on September 27, 1951, Dare denied membership in the Communist Party. In his testimony on March 23, 1953, Dare reversed himself and admitted membership in the Communist Party from approximately March, 1939, to June, 1939. At this time, he readily furnished information concerning individuals whom he knew to be active in the Communist movement. An article appeared in the "New York Herald Tribune" on March 24, 1953, which article outlined the summary of Dare's testimony before the HCUA. According to the article, Dare joined the Communist Party at the invitation of one "Irving White." Two years later he was assigned to direct a Hollywood Theatre Alliance production called "Meet the People."

Tolson
Ladd
Nichols
Belmont
Clegg
Glavin
Harbo
Rosen
Tracy
Carroll
Hendon
Winterrowd
Tele. Room
Holloman
Sizoo
Miss Gandy

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Dare said the reason he lied previously, that is during his testimony given September 27, 1951, about his membership in the Communist Party, was that he had a good job at the time and "didn't want to lose it." After Dare joined the Party, he was assigned to a cell in Hollywood and attended meetings of this cell at the home of Director Frank Tuttle. He said Tuttle was not there although his wife, Tania, attended. Dare identified others at cell meetings as including the afore-mentioned Mr. White; Pauline Lauber, a secretary; Jessie Burns, studio script reader; Roy Spencer, a writer, and others. [redacted]

Harold Adolph Hecht - Film Producer and Former Screen Writer

Hecht appeared before the HCUA on March 23, 1953, and admitted he was a member of the Communist Party from 1936 to early 1940. An article appearing in the March 24, 1953, issue of the Washington "Times Herald" furnished the following information concerning Hecht's appearance before the HCUA. Hecht stated, "I was a Communist for some months in 1939, having been recruited into the Party by Irving White and believing that Communism was the defense against Hitler's anti-Semitism." Hecht further stated, "I got on the WPA Federal Theatre Project in 1937 and was put in charge of musical revues. In 1939, I worked on the show 'Sing for your Supper.' There were 200 people in the cast; as many as 500 associated with it at various times. Of those, 40 were Communists, like myself members of a cell in the Project. We were supposed to help all Communists in the Theatre Project keep their jobs." [redacted]

David A. Lang - Screen Writer

Lang testified before the HCUA on March 24, 1953, and admitted membership in the Communist Party from 1942 or 1943 through 1946. He freely furnished information concerning former associates in the Communist Party and said that after an early Party indoctrination period, he was transferred to a special writers cell. Lang stated that such individuals as John Howard Lawson, Dalton Trumbo, Lester Cole, Paul Jarrico, Dick Holland, and Paul Trivers subtly injected movie scripts with the propaganda line of the Communist Party and formed a Communist "writers cell." Lang said he dropped out of the Communist Party when he realized its revolutionary nature.

Silvia Richards - Screen Writer

Silvia Richards testified before the HCUA on March 25, 1953, and admitted membership in the Communist Party from 1937 or 1938 until early 1946. Miss Richards said a man named Herbert Goldfrank suggested she attend some Communist Party meetings and induced her to be present at a neighborhood branch meeting in New York City in the Summer of 1937. She actually joined the Party in the Winter of 1937 and thereafter attended meetings of a large neighborhood branch of the Communist Party. Richards said, "I think I became a Communist because I was young and was irresponsible and because I didn't want to think for myself." She offered to give and did furnish the names of individuals who were responsible for the leadership in her group in the Party. However, she testified all had Party names and consequently she did not know of what value such names would be. Richards informed she was active during World War II in Russian War Relief and the American Labor Party. The witness also elaborated on her Communist Party activities after she moved to California and freely furnished information in regard to individuals and situations in connection with her Party activities.

Gertrude Purcell - Screen Writer

Gertrude Purcell appeared before the HCUA on April 8, 1953, and stated she joined the Communist Party in September, 1939, and remained a Party member through the year 1942. No testimony was solicited by the HCUA from Miss Purcell regarding former associates in the Party. She told the Committee she joined the Communist Party inasmuch as she believed it to be a cure for the menace of Fascism. She informed that during the years of her Communist Party membership, she was subconsciously upset by the Nazi-Russian Pact and ultimately quit the Party since she was tired of being told what to do and what to think. The only individual concerning whom the witness furnished information was Herbert Biberman, the head of her own group, and the Committee did not further pursue questions with respect to other persons in her group.

UNCOOPERATIVE WITNESSES

Edward Huebsch - Film Writer

Huebsch appeared before the HCUA on March 23 and again on March 25, 1953, refusing to testify, basing his refusal on a written opinion entered in the United States District Court at Washington, D. C., which held that television broadcast facilities violate the atmosphere of a calm judicial hearing. Huebsch strenuously objected to such hearings being so abused. Huebsch reappeared before the Committee on March 25, 1953, and in response to questions asked by the Committee members stated, "I assert my right to refuse to answer 'yes' or 'no' on the First, Fifth, Ninth, and Tenth Amendments of the Constitution." Huebsch has been identified as a Communist by the following individuals who appeared before the HCUA on the dates indicated: Frank Tuttle, May 24, 1951; Lee Townsend, September 18, 1951; Martin Berkeley, September 19, 1951; Melvin Levy, January 28, 1952; Stanley Roberts, May 20, 1952; and Bernard Schoenfeld, August 19, 1952. An article appeared in the "Washington Post," March 26, 1953, concerning the testimony of Huebsch and stated that Huebsch angered the Committee members when he protested that their questions violated his Constitutional privileges. The article continued that Huebsch "drew even more wrath when he added, 'To King George III, the Constitution was a questionable document but we are not yet ready to crown King Harold Velde.'" Subcommittee members said they would consider a contempt citation against Huebsch. [redacted]

Phillip Dey Eastman - Cartoonist-Producer

Eastman appeared before the HCUA on March 23, 1953, refusing to testify concerning membership in the Communist Party and invoking the privilege of the Fifth Amendment. Eastman was interviewed by Agents of the Los Angeles Office on February 4, 1953, and informed that he had nothing whatsoever to say to the Federal Bureau of Investigation concerning his affiliation with the Communist Party or related organizations unless accompanied by his attorney. [redacted] who testified at an Executive Session of the HCUA in Hollywood, California, September 10, 1951, advised that Phillip Eastman attended discussion groups of the Communist Party in 1942 and 1943. However, the

informant was unable to furnish any additional data concerning Eastman's affiliation with the Communist Party or other activities. [redacted]

Julian Faraday Gerdon - Film Technician

Gerdon appeared before the HCUA on March 24, 1953, and admitted membership in the Communist Party beginning in September, 1939. Gerdon said he helped form the Hollywood Communist Club in 1944 and was the president of the same club for a period of 1½ years. Gerdon left the Party shortly after the end of World War II. He would answer no questions concerning Communist Party membership of other individuals known to him. Gerdon was interviewed by Agents of the Los Angeles Office on February 14, 1950, and April 14, 1950. He admitted membership in the Communist Party for 6 years and said that he dropped out of the Party in the Spring of 1947. Gerdon told the Agents he did not care to discuss the identity of any other individuals whom he knew while a member of the Party. Gerdon was formerly included in the Security Index in the Los Angeles Office but his Security Index card was cancelled by Los Angeles letter to the Bureau dated July 15, 1953. [redacted]

Francis Edward Faragoh - Former Film Writer, Now Retired

Faragoh appeared before the HCUA on March 24, 1953, and refused to answer any questions asked of him by the Committee inasmuch as he invoked the privileges of the Fifth Amendment. Faragoh has been identified as a Communist by the following individuals who appeared before the HCUA on the dates indicated: Meta Reis Rosenberg, April 13, 1951; Martin Berkeley, September 19, 1951. Edward Dmytryk appeared at a Public Session of the HCUA on April 25, 1951, and advised that he was a member of the Communist Party during the years 1944 and 1945. Dmytryk identified Francis Faragoh as a Communist. [redacted]

Simon M. Lazarus - Film Producer

Lazarus appeared before the HCUA on March 26, 1953, and was questioned about the Independent Productions Corporation of which he has a controlling interest, a film called "Salt of the Earth," the identity of financial contributors to the afore-mentioned corporation, and

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the interest, if any, the International Union of Mine, Mill and Smelter Workers of America had in the film "Salt of the Earth." Lazarus flatly refused to mention the names of any persons connected with the Independent Productions Corporation or the identity of any individuals who were financial contributors to the same company. [redacted] a reliable informant of the Los Angeles Office, informed that in December, 1951, an invitation was distributed to certain individuals, inviting them to attend a gathering in the home of Simon Lazarus on December 9, 1951, at which time a panel of attorneys would present the facts and significance of the legal procedure against the Smith Act under which various members of the Communist Party were being prosecuted. At this meeting, the California Emergency Defense Committee would outline its program. In regard to the California Emergency Defense Committee, [redacted] a reliable informant of the Los Angeles Office, has characterized this organization as one which was formed in the Fall of 1951 to coordinate defense activities and raise funds in behalf of the California Smith Act defendants. This informant states that the California Emergency Defense Committee is Communist inspired, controlled, and dominated. [redacted]

Ben Maddow - Film Writer

Maddow testified before the HCUA on March 28, 1953, and refused to answer any questions concerning his Communist Party membership and invoked the privileges of the Fifth Amendment. [redacted] a reliable informant of the Los Angeles Office, reported that Ben Maddow was a Communist Party member in Hollywood, California, during the early 1940's. [redacted] a reliable informant of the Los Angeles Office, data that Ben Maddow was in the writers branch of the Hollywood Section of the Communist Party about 1947 or 1948. No information has been developed concerning Maddow's current Communist Party membership. [redacted]

David Robison - Film Writer

Robison appeared before the HCUA on March 30, 1953, and also refused to answer any questions asked of him by the Committee members and invoked the privileges of the First, Third, and Fifth Amendments. [redacted] previously mentioned, on August 4, 1950, testified from

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his own experience within the Communist Party certain officers of the Hollywood Council of the Arts, Sciences and Professions as Communist Party members. Among the individuals so identified was David Robison. [redacted]

Libbe Burke - Dancer

Burke appeared before the HCUA on March 30, 1953, and refused to answer any questions concerning her Communist Party membership. She invoked the privileges of the First, Fifth, Sixth, Ninth, and Tenth Amendments. In her testimony, Burke entered into a lengthy harangue about having been fired from her job at the Ambassador Hotel, Los Angeles, as a result of publicity given to the event of her having been subpoenaed by the Committee. She accused the Committee of undermining the free functioning of labor unions, claiming her subpoena was served within a few days after she had made a speech at a union meeting on August 20, 1952. She added that she felt this was not a mere coincidence. In rebutting this charge, the Committee accepted testimony from Deputy United States Marshal George V. Rossini who stated that the subpoena was in his possession for service from approximately July 28, 1952; however, Burke was not located until September 4, 1952. Los Angeles press releases in the local papers reflect that at the time Burke was served with the subpoena she was filling an engagement as a dancer at the Coconut Grove in the Ambassador Hotel, and that this engagement was cancelled immediately after the service of the subpoena. [redacted] A reliable and highly confidential source of the Los Angeles Office advised on July 9, 1949, that Burke was a member of the Cultural Section of the Los Angeles County Communist Party in 1949. [redacted]

Virginia Mullen - Actress

Mullen testified before the HCUA on April 8, 1953, and refused to answer questions concerning her affiliation with the Communist Party, using as her defense the Fifth Amendment of the Constitution. [redacted] a reliable informant of the Los Angeles Office, informed that Mullen was a member of the Hollywood Club, Los Angeles County Communist Party, in 1944 and the Glendale Club of the Los Angeles County Communist Party in 1947. Mullen is presently a Security Index subject of the Los Angeles Office. [redacted]

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Robert Wachsman - Publicist

Wachsman appeared before the HCUA on April 8, 1953, and refused under the provisions of the Fifth Amendment to answer any questions propounded by the Committee. A reliable and confidential source of the Los Angeles Office informed on September 9, 1944, that one Bob Wachsman, who is probably identical with Robert Wachsman, was a member of Club "C" of the Northwest Section of the Los Angeles County Communist Party and had been recruited into the Communist Party during 1944. This informant, on November 19, 1945, advised that Bob W., probably identical with Robert Wachsman, was a member of the Franklin Club, Los Angeles County Communist Party, under the name of Frank Burton. Wachsman is now a Security Index subject of the Los Angeles Office. [redacted]

Clement Wilenchick - Actor

Wilenchick appeared before the HCUA on April 8, 1953, and declined to answer any questions concerning his Communist Party membership, citing as his refusal the First, Fourth, and Fifth Amendments. Two reliable and confidential sources of the Los Angeles Office informed that Clement Wilenchick was associated in varying degrees during the years 1944 and 1948 with the People's Educational Association, Thomas Jefferson Bookshop, and the American Youth for Democracy. The People's Educational Association and the American Youth for Democracy have been cited by the Attorney General under the provisions of Executive Order 10450. According to [redacted] the Thomas Jefferson Bookshop was used as a distribution outlet for Communist literature in the Los Angeles area during the period 1944 to April, 1947. [redacted] and [redacted]

Frank Tarloff - Writer

Tarloff appeared before the HCUA on April 8, 1953, and declined to answer any questions concerning his Communist Party membership, invoking the privileges of the First and Fifth Amendments. Tarloff still refused to answer any questions concerning his Communist Party membership after he had been advised that David Lang, Richard Collins, and Lee Townsend had identified him as a member of the Communist Party. [redacted]

Shiman Ruskin - Actor

Ruskin appeared before the HCUA on April 8, 1953, and refused to answer any questions concerning Communist activity and also sought the protection of the First and Fifth Amendments. A reliable and confidential source of the Los Angeles Office informed that Shiman Ruskin, in January, 1949, was a member of the miscellaneous group of the Los Angeles County Communist Political Association. This miscellaneous group was a successor to the Northwest Hollywood Section of the Los Angeles County Communist Party.

[redacted]

Hedrick Young

Hedrick Young appeared before the HCUA on April 8, 1953, and refused to answer questions concerning his Communist Party membership, using the Fifth Amendment to the Constitution as his defense. Concerning Young's appearance before the HCUA, a newspaper article in the April 9, 1953, edition of the "Los Angeles Times" summarized his testimony. The article stated that Young was a violently antagonistic witness who called the Chairman of the Committee "a contemptible liar" and who refused to answer any questions concerning his membership in the Communist Party. Young said, "I will not answer any questions propounded to me as a matter of coercion. I will not cooperate with a committee that refuses to confront me with my accusers." At one point during the hearing, Young retorted, "I think this is a disgusting procedure." Young, with inflammatory words and tone, berated the Committee's stand on racial equality, the right to work, and peace of the world. According to [redacted] a reliable source of the Los Angeles Office, one Red Young, in 1943, was a member of the 14th C. D., Communist Party, USA. This individual, according to the informant, was, in 1943, on a leave of absence in the Armed Forces. The informant, however, could not positively state whether this particular Red Young was identical with Hedrick Young. Mr. William A. Wheeler, Special Investigator for the HCUA, advised in September, 1952, that he had information to the effect that Hedrick Young, in the early 1940's, was a member of the Communist Party. Wheeler added that this information was obtained from a reliable source which he did not desire to disclose. [redacted]

Information concerning the testimony of David A. Lang, Silvia Richards, Gertrude Purcell, and Edward Quebeck was taken from Part 1-3 of the "Hearings Before the Committee on Un-American Activities, House of Representatives, 83rd Congress First Session, March 23-April 8, 1953."

On May 4, 1953, the HCUA resumed hearings in New York City with emphasis upon the New York entertainment field, education and the press. Following is a brief summary of the testimony of those witnesses who are connected in any capacity with the motion picture industry:

Artie Shaw - Orchestra Leader

Artie Shaw appeared before the HCUA on May 4, 1953, and admitted association in varying degrees with Communist front organizations, giving as a reason the fact that he wanted peace. When confronted with the fact that an individual named Lee Townsend had told the Committee earlier that Shaw joined a Communist Party branch in Los Angeles in 1946 and attended five or six meetings, Shaw branded that as "false testimony." He told of attending three meetings which he believed were Communist meetings but testified he never signed a Party application card or joined the Party. He further testified that he did not know the names of most persons who attended the alleged Hollywood Communist meetings but would supply in Executive Session the names of two individuals which he recalled. ("Daily Worker," May 5, 1953; [redacted]

Jay Gorney - Song Writer

Gorney appeared before the above Committee on May 6, 1953, and refused to say whether he ever was a Communist. It is noted that Gorney had previously been identified as a Communist by several individuals in testimony before this Committee. ("Washington Post," May 7, 1953; [redacted]

Lionel Stander - Actor

Stander appeared before the above Committee on May 6, 1953, and reminded the Committee that he swore before it in 1940, that he was not then a Communist. He further testified that he was not a Communist today. When asked if he ever was a Communist, he declined to answer on constitutional grounds. During the course of his testimony, he declared that "just to be mentioned before this Committee is like the Spanish Inquisition." It is noted that Stander had previously been identified as a Communist by several individuals before this Committee. ("Evening Star," May 7, 1953; "Washington Post," May 7, 1953; [redacted]

Lee S. Sabinson - Broadway Producer

Sabinson testified before the HCUA on May 7, 1953, and admitted freely that he had supported a number of organizations subsequently listed as subversive testifying that in the 1940s he lent his name to any cause on the side of "decency" and "peace." He further testified that he was not now a member of the Communist Party but claimed his privilege under the Fifth Amendment of the constitution in answering any further questions about his Communist Party affiliations. It is noted that Sabinson had been previously identified as a Communist by Martin Berkeley in Berkeley's testimony before the above Committee on September 19, 1951. ("New York Herald Tribune," May 8, 1953; "New York Mirror," May 8, 1953; [redacted]

Zachary Schwartz - Cartoonist

In his testimony before the above Committee on May 7, 1953, Schwartz testified he had joined the Communist Party in 1940 in Hollywood, where he was at the top of his profession as an animated cartoon artist, because he felt the Party seemed to be the only organization putting up a fight against intolerance. He further testified that he "realized later that it was not and found in the Party another kind of intolerance." He stated that he became "so disgusted with its dictation to members" that he left the Party, coming to New York in 1945.
("New York Herald Tribune," May 8, 1953; [redacted]

Mortimer Offner - Theatrical and Television Producer

In his testimony before the above Committee, Offner refused to answer questions concerning his Communist affiliations on the grounds he would be a witness against himself. During the course of his testimony, he stated that all the investigations in Hollywood had "not revealed one instance of subversive activity." It is noted that on June 26, 1950, [redacted] a reliable source of the Los Angeles Office, advised that Offner had been a member of the Communist Party in Hollywood for several years prior to 1948, at which time he disassociated himself from the Communist organization in Hollywood. It is further noted that Offner is presently a Security Index subject of the New York Office. ("The Worker," May 10, 1953; [redacted]

Arnaud D'Usseau - Writer

In his testimony before the above Committee, D'Usseau refused to answer pertinent questions concerning his Communist affiliations, and in response to one request for his assistance he replied "I respect you as a Congressman. But as such you are a public servant and I consider you as my servant, and if I don't choose to have your approval, I don't need it. And I don't choose to." D'Usseau had previously been identified as a Communist by Martin Berkeley in his testimony before the HCUA on September 19, 1951. ("The Worker," May 10, 1953; [redacted]

Robert Rossen - Producer and Director

Rossen appeared before the HCUA on May 7, 1953, and freely testified as to his Communist associations, naming a total of 53 Hollywood figures who had been known to him in the past as Communists. [redacted] and furnished considerable information concerning Communist activities in Hollywood from 1937 to 1947 and furnished two lists of names, the first of which consisted of individuals whom he identified as having been Communist Party members in Los Angeles during the period 1937 to 1947, and the second of which included those persons whom he feels were Communist Party members some time during that period but was unable to state this of his own knowledge. ("Washington Post," May 8, 1953; "New York Mirror," May 8, 1953; [redacted]

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MISCELLANEOUS

Damage Suit Charging "Blacklisting"

On March 10, 1953, a suit totaling $51,750,000 was filed in Superior Court at Los Angeles, California, by 28 former Hollywood motion picture writers and players against virtually every motion picture producing organization in the Hollywood area. The plaintiffs charged that they had been "blacklisted" by the film industry since they refused to tell the HCUA whether they had ever been members of the Communist Party. Included as defendants along with various motion picture producers were several members of the HCUA.

Each of the plaintiffs demanded $2,250,000 with their petitions dividing this figure as $1,250,000 in actual damages and $1,000,000 in punitive damages.

For record purposes, there are listed below the petitioners in the above complaint:

Michael Wilson	Writer
Gale Sondergaard	Actress
Howard DaSilva	Actor
Howland Chamberlin	Actor
Fred Graff	Actor
Alvin Hammer	Actor
Donald Gordon	Writer
Robert Lees	Writer
Robert L. Richards	Writer
Waldo Salt	Writer
Philip Stevenson	Writer
Louise Rousseau	Writer
Alfred L. Levitt	Writer
Paul Jarrico	Writer
Abraham Lincoln Polonsky	Writer
Wilma Shore	Writer
Herta Verbuitz	Researcher
Paul Perlin	Technician
Guy Endore	Writer
Edward F. Huebsch	Writer
Frederic Rinaldo	Writer
Louis Solomon	Writer
Anne Revere	Actress

It is noted from the Annual Report of the House Committee on Un-American Activities for the year 1952 (HCUA Report - 1952) that all of the above plaintiffs, with the exception of writer Louis Solomon, have been identified in sworn testimony by witnesses before HCUA hearings in 1951-1952 as having been members of the Communist Party. It is further noted that with the exception of writers Wilma Shore, Guy Endore, Edward F. Huebsch, Frederic Rinaldo and Louis Solomon, all of these plaintiffs have appeared under subpoena before HCUA during the hearings of 1951-1952, but each refused to affirm or deny past or present membership in the Communist Party.

With regard to writer Louis Solomon, it is noted that [redacted] a reliable source of the Los Angeles Office, has identified Solomon as having been a member of the Communist Party in Hollywood during the 1940s. He is the husband of writer Wilma Shore mentioned above.

Among the attorneys who prepared the complaint in this matter are Ben Margolis and William B. Esterman, both of whom were named as having been affiliated with the Communist Party by witnesses in sworn testimony before the HCUA in 1951-1952. Both of these individuals appeared before this Committee in October, 1952, but refused to affirm or deny past or present membership in the Communist Party. [redacted]

Sidney Buchman

It will be recalled that Buchman was the subject of contempt of Congress proceedings for refusal to appear before the HCUA in January, 1952. According to the "New York Herald Tribune" dated March 13, 1953, Buchman was convicted on March 12, 1953, and faced a maximum penalty of one year in jail, $1,000 fine or both. ("New York Herald Tribune," March 13, 1953; [redacted]

Lucille Ball

In March, 1953, former Special Agent [redacted] who is a member of the Board of Directors of the National Heart Association, confidentially advised

that the program for the fund drive in February, 1953, of the National Heart Association was to be centered around a "Mr. & Mrs. Heart of 1953," and that the two individuals who had been tentatively selected were Lucille Ball and her husband, Desi Arnaz.

[redacted] continued that he had heard from a fairly reliable source that the HCUA might possibly subpoena Lucille Ball in 1953, thus reflecting unfavorable publicity on the above organization. Mr. William A. Wheeler, Special Investigator, HCUA, advised that he had obtained information to the effect that Lucille Ball had registered to vote in 1936 expressing her preference for the Communist Party and that upon interview by him she stated that she had done so only at the insistence of her grandfather who was losing his mental balance and repeatedly "nagged" his family to register as Communists. Wheeler related that in view of her explanation and inasmuch as extensive investigations and hearings held by the HCUA in Hollywood had failed to reflect that Ball has ever been a Party member she will not, in his opinion, ever be subpoenaed to appear before this Committee.

It is noted that informants who have been familiar with the identities and the activities of members of the Communist Party in the motion picture industry have not reported any information reflecting Communist Party membership on the part of Ball. [redacted]

Gene Kelly

According to advice received in February, 1953, from ONI, the Navy Department is preparing to process Gene Kelly whose legal name is Eugene Curran Kelly and who is a member of the Naval Reserve, under the provisions of the Service Loyalty Program and would like to use information concerning Kelly which had been previously obtained by the Bureau from [redacted] and furnished to ONI. According to [redacted] he was advised in the early 1940s by V. J. Jerome, a leading member of the Cultural Committee of the Communist Party, that Gene Kelly, motion picture actor and dancer, was a concealed member of the Communist Party. [redacted]

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VI. INVESTIGATION OF COMMUNIST ACTIVITIES IN THE MOTION PICTURE INDUSTRY BY THE COMMITTEE ON UN-AMERICAN ACTIVITIES OF THE HOUSE OF REPRESENTATIVES (July 15, 1953 - December 15, 1953)

1953 Hearings by House Committee on Un-American Activities Concerning Communism in the Motion Picture Industry

The "Los Angeles Times" of November 24, 1953, reported that five individuals testified "behind closed doors" in the Federal Building in Los Angeles on November 23, 1953. The one-day hearing was conducted by Representative Donald Jackson and Representative Clyde Doyle, both of California.

Following is a brief summary of the testimony of those individuals who testified and who are connected with the motion picture industry.

COOPERATIVE WITNESSES

William L. Alland - Film Producer

According to the newspaper article in the "Los Angeles Times" previously mentioned, Alland told reporters he joined the Communist Party in the middle of 1946 and dropped out of the Party at the end of 1949.

Alland said, "I got some psychotherapy which helps a lot. They found out I was taking psychoanalysis and told me not to come to meetings. I never came back except for a couple of meetings.

"On a political basis, I never was particularly an enthusiast. I got fed up with feeling like a criminal and participating in an activity which at this time certainly is criminal."

Alland said he believes ninety-five per cent of the Communist Party members are "emotionally and mentally disturbed the way I was."

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"The basic problem is that the Communist Party separates the people from the Government," Alland said. "They make you feel you owe no allegiance to the Government. Following this line of reasoning, you go along with almost anything they say or do against the Government."

An ex-combat pilot in the United States Air Force, Alland is presently employed by Universal-International Pictures and came to Los Angeles in 1949 with Orson Welles' Mercury Theater group. The article concluded by stating that Representative Jackson said that "Alland has furnished the Committee with 'several' new identifications more in the radio and television field than in motion pictures. He emphasized, however, that the new identifications were not numerous and said this indicates the Committee has just about scraped the bottom of the barrel."

Max Nathan Benoff - Screen and Radio Comedy Writer

The "Los Angeles Times" newspaper article reported that Benoff also appeared before the Committee and according to Representative Jackson, Benoff elaborated on his previous testimony given before the same Committee in Los Angeles on March 24, 1953. Representative Jackson said Benoff offered no further identification of "Party workers."

Milton Merlin - Writer

The "Los Angeles Times" newspaper article informed that Merlin, who was president of the Radio Writers Guild in 1952, appeared voluntarily before the Committee to answer attacks which he said had been made by a publication to the effect that the Radio Writers Guild was Communist dominated.

Representative Jackson told reporters that Merlin denied he had been a member of the Communist Party at any time. He acknowledged, however, that he had joined a number of Communist front organizations but got out of them as soon as they had been identified as such.

A newspaper article appearing in the "Washington Star" on September 30, 1953, furnished a brief summary of testimony released by the House Committee on Un-American Activities on September 29, 1953, concerning Executive Testimony taken by the Committee on June 2, 1953, in Hollywood, California.

Appearing at the June 2, 1953, session were Lee J. Cobb, actor; Babbette Lang, formerly employed by the Screen Writers Guild; Roland W. Kibbee, motion picture and radio writer; and Charlotte Darling Adams, who was associated with the Screen Cartoonists Guild.

Following is a brief summary of the testimony of these individuals as outlined in the pamphlet released by the House Committee on Un-American Activities entitled "Investigation of Communist Activities in the Los Angeles Area - Part Six."

All four persons appeared voluntarily before William A. Wheeler, investigator for the Committee on Un-American Activities, House of Representatives.

Lee J. Cobb - Actor

Cobb testified that he joined the Communist Party in 1940 or 1941 in New York City and remained in the Party until early 1946. Cobb furnished information concerning individuals whom he knew to be active in the Communist Party movement in Hollywood.

Cobb related how a Communist project he said was led by John Howard Lawson "failed miserably" in an attempt to rewrite a standard book of precepts on acting. The precepts were prepared by a prerevolutionary Russian actor and director who "broke down into scientific terms the elements involved in the creation of a role and thereby made possible a cogent practical attack for the actor."

Cobb added that the Communists in Hollywood flopped when they tried to inject their ideologies into the precepts. Cobb admitted affiliation with a number

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of Communist front organizations and claimed that the well known Duclos letter "was shocking to me and it coincided with my general disenchantment with the Party methods."

Babbette Lang - Former employee of the Screen Writers Guild

Mrs. Lang testified she joined the Communist Party in 1942 since she believed the Communist Party "was in the forefront in furthering the progression of the war and anti-Nazism." Lang said she attended indoctrination classes for twelve or thirteen weeks and named the other people who attended these classes with her. Lang stated she was assigned to several clubs or branches of both the Communist Party and the Communist Political Association and eventually left the Party in 1945 or early 1946. Mrs. Lang testified she dropped out of the Party because "I didn't like the feeling that the American Communist Party might be taking directions from the Russian Communist Party."

Roland W. Kibbee - Motion Picture and Radio Writer

Kibbee testified he joined the Communist Party in 1937 and was a member of the Party for two years. Kibbee stated he joined the Communist Party in Hollywood at a time when he was unemployed and frustrated and disillusioned as a young writer.

Kibbee related his attendance at Communist Party meetings in Hollywood during the period of his membership and named other individuals who were present at these meetings.

Kibbee said he left the Party on an "informal basis" the same way he "drifted" into the Party prior to the signing of the Hitler-Stalin Pact.

Charlotte Darling Adams - Formerly associated with the Screen Cartoonists Guild

Adams testified that she was a member of the Communist Party from 1936 to 1946. She furnished the names of various persons known to her as members of the

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Communist Party groups of which she was a member. Adams said she eventually left the Party because "I got tired of being told what to do" and that "dropping out of the Party was not a sudden thing. Over the last year or two that I was a member, I had become increasingly disillusioned with it actually."

Lucille Ball - Screen and Television Actress

On Friday, September 4, 1953, Lucille Ball, screen and television actress, voluntarily appeared before William A. Wheeler, investigator for the Committee on Un-American Activities, House of Representatives, and said that in 1936 she registered to vote the Communist Party ticket. Miss Ball explained she so voted to appease her grandfather "because he was so radical on the subject." Miss Ball denied Communist Party membership or attendance at Communist Party meetings.

On this same date, before Mr. Wheeler also appeared Desiree E. Ball and Fred Henry Ball, mother and brother respectively of Lucille Ball. They were questioned concerning the appearance of their signatures on a nominating petition for the Communist Party for the year 1936. Both stated that they signed the nominating petition to satisfy the whims of Fred C. Hunt, grandfather of Lucille Ball.

UNCOOPERATIVE WITNESS

John Brown - Radio and Stage Actor

The newspaper article in the "Los Angeles Times" of November 24, 1953, informed that Brown, who has played the role of "Digger O'Dell" on the "Life of Riley" series, was an uncooperative witness according to Representative Jackson. Brown refused to answer questions about his Communist Party membership under the protection of the Fifth Amendment.

Brown was accompanied into the hearing room by his attorney, John B. Tietz, and after a brief appearance, left hurriedly without comment.

MISCELLANEOUS

The "Los Angeles Times" article of November 24, 1953, also informed that David Commons, a studio technician, was also subpoenaed by the Committee. He did not testify, however, because he was undecided as to whether he should be represented by counsel and his subpoena was extended indefinitely.

VII ASSOCIATION OF MOTION PICTURE PRODUCERS, INC. (AMPP)

This organization was incorporated in California in 1924. As of July, 1947 it was affiliated with the Motion Picture Producers and Distributors of America, formerly known as the "Hayes Office." Among the officers in 1947 were Eric Johnston, President, Y. Frank Freeman, Chairman of the Board, and James F. Byrnes (former Secretary of State), Counsel. In 1947 Johnston publicly declared: "We are determined that subversive propaganda, government pressure or political censorship will never undermine the freedom of the screen, which, like the freedom of the press and radio, is indispensable to a free American." (VII, 1, 2)

James Howie, counsel for the AMPP, advised that in July, 1947, Eric Johnston addressed the officers of the Association and declared:

> "We must have legal proof that a person is a Communist or otherwise subversive before this office will recommend that he be fired, because most persons in the industry are working under contract, which would result in legal suits for damages. We will cooperate with responsible agencies of the government to unearth subversive activities, but we are not in agreement with some of their methods."

Johnston indicated that he did not like the publicity-seeking committees which were injecting political angles into their investigations and, in particular, mentioned Dies, Rankin, and Thomas as being in this category. (VII, 2)

According to Howie, there was considerable controversy in the AMPP over the advisability of establishing a committee to investigate and eliminate Communists from the motion picture industry. Some members felt that the AMPP should restrict its scope to the making of recommendations to the industry. (VII, 2)

Eric Johnston's personal assistant in 1947 was Edward T. Cheyfits. Cheyfits advised Bureau agents in 1942 that he had been a Communist Party member-at-large in Ohio, but was expelled shortly after the signing of the Soviet-Nazi Pact because of an article he wrote in opposition to that pact. No evidence of current Communist activities on Cheyfits' part was obtained in 1947. (VII, 2, 3)

With reference to the attitude of Hollywood producers toward the elimination of Communists, a reliable former member of the Communist Party advised in November, 1947 that these producers had been aware of Communist activity in their industry for many years. Investigations were attempted before, but they were always headed off. The informant pointed out that although Louis B. Mayer and Jack L. Warner, two top producers, had condemned Communism, the AMPP, of which Mayer and Warner are leading figures, employed Paul McNutt (former Governor General of the Philippines) to do everything possible to halt the 1947 investigation. McNutt allegedly fought right along side the attorneys for the Communists and used the same arguments relating to free speech and Constitutional rights as they did. Eric Johnston also did everything in his power to have the investigation called off. (VII, 5)

Note: Source-references are to Sections and pages in the Running Memorandum current as of 7-15-49, of which this is a condensation.

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According to this informant, the producers could have stopped the formation of the "Committee for the First Amendment" with a word, but they did not do so. That Committee supported the "Hollywood Ten." (VII 5,6)

In October, 1947 the "Hollywood Ten" were cited for contempt by the House Un-American Activities Committee for refusal to answer questions concerning Communist Party membership. In November, meetings of representatives of the major Hollywood studios were held in New York City, according to [redacted] Paramount Studios. The meetings were held to discuss the situation facing the motion picture industry.

Eric Johnston took the position that the industry should not employ Communists in spite of law suits and all the men in attendance finally came to an agreement on this point. Johnston was then instructed to go to Washington to work out an edict with James Byrnes, which the industry would support. [redacted] persuaded Johnston to hold up the edict until the industry agreed to take positive steps in support thereof. (VII, 6, 7)

The producers appointed a committee composed of L. B. Mayer (chairman), Dore Schary, Walter Wanger, Edward Mannix and Joe Schenk. [redacted] felt that the inclusion of Schary and Wanger would eliminate charges of red-baiting. The committee's purpose was to enforce the producer's demands regarding the expulsion of Communists. (VII, 9, 14)

As a result of these meetings, Eric Johnston made a widely publicized statement in which he said that the "Hollywood Ten" had done "a tremendous disservice to the motion picture industry and to the cause of democracy."

During one of the recesses of the New York meetings Sam Goldwyn allegedly told Y. Frank Freeman that he personally intended to hire any of the Communists who were fired and pick up some good talent, and then watch them closely for possible propaganda. (VII, 11)

Informant [redacted] of the IATSE, expressed the opinion that the producers would have to take definite action concerning Communists employed in the industry. He remarked that the box office was forcing them to take action — "that's one language they can understand; even Sam Goldwyn can understand it." (VII, 14)

A meeting of the AMPP was held December 5, 1947, to acquaint the screen directors, actors and writers guilds with the producers' action concerning Communist members. At this meeting both Walter Wanger and L. B. Mayer criticized the House Committee's methods. Informant [redacted] declared that the meeting was no place for making attacks on the Congress of the United States. (VII, 14, 15)

Mayer, upon being asked whether the producers' action against Communists was based on economic or patriotic reasons, replied that the action was taken for economic reasons. This caused consternation. The Director's Guild, which had taken such a positive stand the night before, felt that much of the good which the Producers' Committee could hope to do had been nullified automatically by Mayer's statement. (VII, 15)

As a result of this meeting, it was agreed that a committee would be formed; it would have two representatives from each Guild to keep the guilds informed of anti-Communist action taken by the producers. (VII, 15)

The companies employing the "Hollywood Ten" "dismissed them in December, 1947 and blacklisted them," according to the Communist-line publication, Labor Fact Book (#9), p. 75.

In January, 1948 informant [redacted] expressed his doubt that any extensive action would be taken against Communists in Hollywood unless that action were forced on the industry by the House Committee. He felt that continued House Committee action would bring box-office pressure to bear on the studio heads. (VII, 17)

The informant stated that the major producers were strongly influenced by a lawyer's committee led by Mendel Silberberg. The informant deplored Silberberg's lack of a positive approach to the Communist problem. (VII, 18)

[redacted] further stated that Eric Johnston was in Los Angeles attempting to form a committee made up of producers and the talent and craft guilds which would handle problems affecting the industry other than labor. It would be a labor-management group and would deal with, among other things, Communism in industry. One problem facing the committee was the suits in excess of $3,000,000 brought against the producers by the discharged Communists.

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VII. ASSOCIATION OF MOTION PICTURE PRODUCERS, INC.
(July 16, 1948, to April 15, 1950)

Los Angeles Informant [redacted] reported that the greatest influence among the producers in the Motion Picture Producers Association are Nicholas and Joseph Schenck inasmuch as Nicholas Schenck controls Metro-Goldwyn-Mayer and Joseph Schenck controls Twentieth Century Fox. This informant expressed the opinion that without doubt the Schencks are the most powerful persons in the motion picture industry and while both have proclaimed that they are anti-Communist neither has taken any active stand in fighting the Communist issue in the industry. The informant advised that Nicholas Schenck has placed Dore Schary in the position of top production executive at MGM and in this position Schary is able to make final production decisions without the confirmation of Louis B. Mayer.

[redacted] American Jewish League Against Communism in January 1950 reported that George Sokolsky, New York newspaper columnist, had written an article lashing out at individuals in the motion picture industry who seemed to be refusing employment to those persons who had appeared as friendly witnesses before the House Committee on Un-American Activities. The American Jewish League Against Communism had circularized Sokolsky's article urging those who agreed with him to write letters to Louis B. Mayer which circularization had caused such a deluge of mail to Mayer that the last time he was in New York he had expressed his displeasure to Sokolsky at which time he also told Sokolsky how much he, Mayer, is opposed to Communists and Communism. [redacted] reported that Sokolsky told Mayer in substance that he should go back to Los Angeles and first the Communists from his industry.

[redacted] also stated that on December 9, 1949, he had attended a dinner in Los Angeles in honor of Rupert Hughes and that Mayer had been among those who spoke praising Hughes. Informant reported that during his talk Mayer remarked on his disapproval of Communism stating that a point should be made to see that such termites were driven out of the motion picture industry. According to [redacted] a member of the American Jewish League Against Communism had subsequently written Mayer that he was impressed with Mayer's remarks against Communists in the motion picture industry and requested a copy of Mayer's speech in order that it might be circulated in Los Angeles and vicinity. This individual received no answer from Mayer for approximately a month and then was advised that Mayer had spoken only from notes and would not have a copy of his speech. [redacted] expressed the opinion that at least on that particular occasion Mayer was merely giving "lip service" to those opposing Communism.

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VII. ASSOCIATION OF MOTION PICTURE PRODUCERS, INC.
(July 1, 1954 - December 31, 1954)

[redacted] the Head of Paramount Pictures, advises that he is not aware of any Party influence within the industry at the present time, and that the motion picture industry, through the Association of Motion Picture Producers, is still fighting the Communist Party and will continue to do so. According to [redacted] each major film producing company in Hollywood has a top-ranking official in the organization who is responsible for keeping Communists and suspected Communists off the payroll. At Paramount Pictures, no talent whatever is hired without being as thoroughly screened as it is possible for the studio to do. [redacted] states that the same situation exists at such studios as Universal - International, Warner Brothers, and Columbia.

[redacted] said that periodically he hears that stories and scripts written by individuals whom the House Committee on Un-American Activities exposed as Communists are being purchased under different names. However, [redacted] himself, has no personal knowledge of such activity and he feels that, if it is true, it is more likely that the independent producers are doing it since they are not members of and are not controlled by the policies of the Association of Motion Picture Producers.

VII. ASSOCIATION OF MOTION PICTURE PRODUCERS, INCORPORATED
(July 1, 1955, through December 31, 1955)

[redacted] previously described, advised on October 31, 1955, that there was at that time no evidence of any Communist influence or Communist Party infiltration in this association nor have Communist elements in the past exerted any influence on this group. [redacted] pointed out that the Association of Motion Picture Producers, Incorporated has, in the past, endeavored to adopt measures to eliminate Communist Party members and Communist influences from the motion picture industry and motion pictures and has cooperated wholeheartedly with Government agencies and organizations which are endeavoring to expose publicly and eliminate Communists from the industry. In this regard, according to [redacted] the association has cooperated with the House Committee on Un-American Activities in connection with its investigations of Communist infiltration into the motion picture industry. In addition, he said the association has also cooperated closely with the American Legion in connection with that organization's expose of Communism in the motion picture industry. [redacted]

VIII NEW YORK RAMIFICATIONS OF THE MOTION PICTURE INDUSTRY

The ownership of motion pictures is centered in New York. All studios of major importance maintain offices there for the handling of financial arrangements. The New York offices have little to say about production apart from expenditures. (VIII, 1)

Concerning Communist influence in the financing of motion pictures, [redacted] former writer for Esquire Magazine, stated in 1947 that he had observed no direct approach by Communists themselves or their fronts into the field of financing pictures. Frequently, however, anti-Communist, capitalist financial groups have played into Communist hands by purchasing and filming a successful Broadway play which followed the Party Line. (VIII, 3)

[redacted] declared that the real tie-up between New York and Hollywood was very evident in the field of talent: writers, readers, directors and actors and agencies. During WPA days Communists established control over the talent schools and have profited thereby (politically) ever since. In about 1946, the Communist group in New York decided that Hollywood should be a "closed shop" for Communism. Efforts along this line were suspended when Congressional and local inquiries were begun concerning Communist infiltration of the motion picture industry. (VIII, 4,5)

According to [redacted] Communists have also infiltrated the reviewing and critic field, praising Communistic actors, plays and pictures, and condemning "undesirable" ones. (VIII, 5)

[redacted] found little evidence of Communist influence in screen magazines. (VIII,

[redacted] a resident of Hollywood, was a member of the Young Communist League in New York and was a young actress there, 1936-42. She was aided and advanced by her affiliations with the YCL, which had cells in the dramatic schools. These cells operated through the American League Against War and Fascism which was cited by the Attorney General as being within the purview of Executive Order 9835. (VIII, 7-9)

Among the groups named by [redacted] being Communist-influenced were The Theatre Collectives, The Theatre of Action, The Theatre Union, The Actors' Laboratory, and Th New Theatre League School. According to [redacted] young actors and actresses were indoctrinated with Communism while going through the Communist mill in New York, and many of them became Communists to advance their careers. (VIII, 9-11)

Labor

Very few pictures are filmed in New York. Accordingly, Communist infilt[redacted] of motion picture labor is reported to be negligible there. (VIII, 12)

"Progressive Theater"

A document, apparently prepared by Communists in 1944 or early 1945, and dealing with Communist activity in the theatre field, was obtained by this Bureau in February, 1949. It was generally critical of the lack of Communist activity in the cultural and theater fields, and made several specific recommendations. Among

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NOTE: Source-references are to Section and page of Running Memorandum current as of 7-15-49, of which this is a condensation.

these were: meetings of Marxist cultural leaders to analyze the role of the theater; preparation of a program for theater and cultural workers; establishment of a people's theater; consideration of the formation of a national subsidized theater; holding of Marxist study classes to reach cultural members; production of "progressive" plays; constant mobilization of theater celebrities on all issues; acceleration of recruitment among actors and cultural workers; and publication of cultural articles in the Daily Worker. (VII, 25; [redacted]

In October, 1947 it was determined that the building housing the National Headquarters of the Communist Party - USA had recently contained a document regarding the establishment of a "professional, progressive theatre" to combat "the drive toward fascism in this country" with its allegedly well organized attack on all progressive ideas in the field of culture. The staff would be "under the jurisdiction of the cultural commission." Productions would compete in quality with those of good Broadway producers. The development of a sustaining audience organization was held to be the key to the political objective and financial strength of this plan. No further developments were reported. (VIII, 14-16)

Actors Equity Association (AEA)

The AEA is a branch of the Associated Actors and Artistes of America, and it is an A.F. of L. affiliate. A "left-wing" minority in the AEA was defeated in the election of officers held in June, 1947. Actor [redacted] advised that the left-wing, pro-Communist group tried in 1947 to liberalize the AEA's rules governing the voting rights of junior members, and also sought the admission of new junior members. He indicated that the group of young members was under the controlled influence of the left-wing faction. (VIII, 21,22; [redacted]

Formation of a Group to Combat Loyalty Investigations

In February, 1948 a movement was launched in New York City among actors, dramatists, and others associated with the arts, to combat national and state loyalty investigations and other alleged censorship and suppression of artistic freedom. (VIII, 22,23)

On March 26, 1948 the Daily Worker reported that an "All-Arts Stop Censorship Committee" (AASCC) had met the night before in New York. This group was apparently a development of the movement described in the preceding paragraph. The AASCC, according to the Daily Worker, would attack the House Committee on Un-American Activities and the Tenney Committee. They keynote address was given by one of the ten Hollywood writers cited for contempt by the House Committee on Un-American Activities in the fall of 1947. (VIII, 23)

An article in the West Coast Communist newspaper, People's World, of March 30, 1948, stated that the AASCC would: (1) hold a "counter-trial" whenever the Thomas Committee held one; (2) organize "Stop Censorship" committees in all principal cities, and (3) give moral and financial support to the ten "Unfriendly Witnesses" from Hollywood who appeared before the HCUA in October, 1947. (VIII, 24)

On June 4, 1948, according to a New York informant, a party was held in the apartment of theatrical producer George Ross for the purpose of raising money to assist in the defense of the "Hollywood Ten." Two of the "Ten" were speakers

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at the party; $1,200 was collected. The party was sponsored by the "Committee Against Fear" - believed to be identical with the "Freedom from Fear Committee." The latter committee was cited by the 1948 Tenney Report as a [redacted] (VIII, 25: [redacted]

People's Film Club

According to the Daily Worker of April 26, 1949 a new group known as "People's Film Club" had been organized. It was dedicated to fulfilling the people's need for good films -- for "socially meaningful" films. The first program of the Club was to consist of a Polish and Soviet film. (VIII, 25: [redacted]

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VIII. NEW YORK PUBLICATIONS OF THE MOTION PICTURE INDUSTRY
(July 16, 1949, to April 15, 1950)

The Daily Worker of May 4, 1949, described a review of the program entitled "Now is The Time" which was produced under the auspices of the Music Section of the Cultural Division of the Communist Party. Film strips were shown at this program which was designed as a hard hitting May Day show. Only one performance of this program was given which was held on April 30, 1949 and was in honor of the indicted leaders of the Communist Party. [redacted]

New York Informant [redacted] on October 20, 1949, advised that the Writers Section of the Cultural Division of the Communist Party had issued a statement captioned "A Statement To Our Fellow American Writers" which in substance pointed out that every reactionary government in history had tried to arrest the vote by arresting its more militant prophets and partisans. The statement then indicated that evidence of such a development in the United States appeared in the case of the Hollywood Ten who were convicted and sentenced not because they were Communists but because they defended their constitutional right to the privacy of their political opinions. [redacted]

A new stage group known as the New Studio Group is located at 1697 Broadway, New York City, and corresponds closely to the Actors Laboratory in Hollywood. Among those connected with the New Studio Group are Hume Cronyn, Marlin Brando, Carl Mauldin, Sam Levene, Bobby Lewis, Edward Dmytryk, Tennessee Williams and Jessica Tandy. [redacted]

[redacted] a source of information of the Los Angeles Office, in discussing the legitimate theater in New York as a Communist recruiting ground, stated that there is presently a plan to decentralize the theater and to establish two theaters in every state, one for adults and one for children. This source indicated that this project is to have its headquarters in New York City and that Congressman Emanuel Celler was attempting to obtain appropriations from Congress to further this movement. According to the informant, the name of this new group would be the American National Theater Association and that it was being promoted by a left wing faction which had its headquarters in the Hudson Theater Building in New York. [redacted]

People's Drama

The June 19, 1949, issue of The Worker reported on this group as a people's theater comprised of a sincere international group of young progressive theater artists which had launched its career of presenting plays which served the people's cause. The first play produced was "They Shall Not

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Dies" by John Wexley. The article then urged support of the new group.

ACTORS EQUITY ASSOCIATION

[redacted] a source of information of the New York Office reported that there presently is a jurisdictional fight within Actors Equity with attention primarily to designation concerning salaries being paid to actors appearing on television programs. According to this source, the "left element" is attempting to force a high scale of wages for television actors in order to do away with television entirely. According to the source, a jurisdictional dispute concerning the actors appearing on television is in progress, with jurisdiction being claimed by Equity, by the American Guild of Variety Artists and the American Guild of Music Artists, the Screen Actors Guild and the Screen Extras Guild. According to the source, efforts are being made to set up a television authority known as TvA and that a card in any one of the entertainment unions would entitle an individual to be employed in TvA.

This source furnished a list of fifty individuals comprising the Actors Equity Council as of August 3, 1949. Of these fifty members, sixteen therein were described by this source as either Communists or Communist sympathizers.

This source commented concerning Clarence Derwent, President of Equity, that he does not believe Derwent is a Communist but feels the pressure of the "left" and is very conciliatory to further his own ends. This source described Louis Simon, the Executive Secretary of Equity, as inclined to the left, however, he does not consider him radical. With regard to Angus Duncan, the Assistant Executive Secretary, this source described him as a "weak sister" who does not have a political opinion.

JEFFERSON THEATER WORK SHOP

The January 6, 1950, issue of the Daily Worker announced that the Jefferson Theater Work Shop for the past month and a half had been producing "Awake and Sing" by Clifford Odets. It is believed that the Jefferson Theater Work Shop is an affiliate of the Jefferson School of Social Science.

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VIII. NEW YORK RAMIFICATIONS OF THE MOTION PICTURE INDUSTRY
(April 16, 1950 to June 23, 1950)

Individuals Reported to be Communists or Communist Sympathisers Active in the Entertainment Field

New York source of information reported to the New York Office that in the legitimate theater in New York are several individuals who are either Communists or Communist sympathisers who are in a position to further the careers of young actors and actresses. This source reported that these individuals, whom the informant described as "fellow travelers," require that young actors and actresses "favor the cause and play ball" or it is impossible for them to be employed. He also expressed the opinion that as a result of this some individuals in the theater embrace Communism in order to be assured employment.

This source thereupon identified the following individuals whom he considered as Communists or sympathetic to the Communist cause who are in the theater today. Following the name of the individuals hereinafter set forth is a brief identification of the individual from the files of the New York Office.

Cheryl Crawford - In June, 1948 New York source reported that Crawford was a member of Stage for Action, which organization New York informant in March, 1948, reported was a group operated under the direction of the Communist Party.

John Randolph - New York source of information advised that Randolph's Communist Party was Mortimer Lippman. Former New York informant in June, 1941, reported that Lippman was a member of the Theatrical Section of the Communist Party.

Luther Adler - Adler is reported to have served with the Abraham Lincoln Brigade during the Spanish Civil War, and former New York informant advised that during April, 1945 Adler attended a meeting of the Veterans of the Abraham Lincoln Brigade. This organization has been cited by the Attorney General as within the purview of Executive Order 9835.

Elia Kazan - During December, 1947 Los Angeles informant advised that it was his opinion that Kazan was a Communist. New York informant advised that Kazan

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was one of the signers in June, 1949 of a telegram to Federal Judge Harold R. Medina protesting the jail sentencing of three of the defendants in the recent Communist trial in New York City.

Ruth Gordon - Chicago informant [redacted] reported that Gordon during 1947 was a sponsor for the National Conference of the Civil Rights Congress. This organization has been cited by the Attorney General as within the purview of Executive Order 9835.

Anne Revere - On May 19, 1945, Los Angeles informant [redacted] advised that Revere was affiliated with the Communist Party in Hollywood.

Marc Connelley - New York informant [redacted] reported that Connelley endorsed a statement to Judge Medina protesting the jail sentences of three of the defendants in the Communist Party trial.

Jose Ferrer - During an interview with [redacted] of the Voice of Freedom Committee in January, 1950, it was learned that Ferrer was a sponsor of the Voice of Freedom Committee, which Committee was cited as a Communist front by the Tenney Committee in California.

Howard Da Silva - In the 1949 Report of the California Tenney Committe, Da Silva was listed as a sponsor of the Scientific and Cultural Conference for World Peace held in New York City under the auspices of the National Council of the Arts, Sciences and Professions. This report of the Tenney Committee cited the National Council of the Arts, Sciences and Professions as a Communist front.

Edward G. Robinson - The 1949 Report of the California Tenney Committee states that Robinson is a prominent actor "frequently involved in Communist fronts and causes."

Stella Adler - New York source of information [redacted]

York Office have both reported that Adler is a sponsor of the Voice of Freedom Committee, previously described. The 1949 Report of the California Tenney Committee also reflects she was a sponsor for the Scientific and Cultural Conference for World Peace, previously described.

Judy Christians - New York source of information [redacted] in 1946 stated that she considered Christians, at that time one of the officers of Actors Equity, as either being a Communist or a Communist sympathizer. New York source of information [redacted] on September 8, 1949, advised that Christians was one of the leaders in the "left wing" of Actors Equity.

Gene Kelly - New York informants [redacted] and [redacted] furnished information concerning the National Committee to Oust Bilbo sponsored by the Civil Rights Congress which reflected that Kelly was one of the committeemen. The Civil Rights Congress has been cited by the Attorney General as within the purview of Executive Order 9835. New York informant [redacted] in July, 1947, stated that Kelly was a Communist or a Communist sympathizer.

Norman Corwin - During July, 1947, New York informant [redacted] stated that Corwin was very close to the Communist Party although he could not say that he was a card carrying member of the Party although he was spoken of in laudatory terms by Party officials.

Sam Wanamaker - The 1949 Report of the California Tenney Committee reflects that Wanamaker was a sponsor of the Scientific and Cultural Conference for World Peace, previously identified. New York informant [redacted] in December, 1946, furnished a copy of a letter issued to members of the Abraham Lincoln Brigade announcing Wanamaker as an entertainer at a function sponsored by this organization, which has been previously identified. The "Daily Worker" of October 27, 1949 stated that a meeting was to be held under the auspices of the New York Council of the Arts, Sciences and Professions to protest the conviction and holding without bail of the Communist Party leaders. This article stated that Wanamaker would narrate the program at the meeting.

Dorothy Parker - The 1949 Report of the California Tenney Committee reports that Parker has been active in numerous Communist fronts and causes, including several which have been cited by the Attorney General as within the purview of Executive Order 9835. New York informant [redacted] in July, 1947, advised that Parker had been considered a "valuable alliance" of the Communist Party and that he believed that at one time she had been a member of the Party.

Carson Kanin - New York source of information [redacted] reported that Kanin was considered by him as a well known Communist in theatrical circles.

Kenneth McGowan - New York source of information [redacted] stated that this individual is located in Hollywood and is very sympathetic to the Communist cause.

John Garfield - New York informant [redacted] in July, 1947, stated that Garfield was a Communist and had been active in Communist attempts to infiltrate the motion picture industry.

Philip Loeb - New York source of information [redacted] advised that in her opinion Loeb is a Communist.

Frederic March - New York source of information [redacted] advised that in her opinion March was a member of the pro-Communist faction within Actors Equity. New York informant [redacted] advised that March is a Communist and had been a member of the Communist Party for many years. Source of information [redacted] a former high official in the Communist Party of California, advised that in the summer of 1937 March had attended Communist Party meetings of the Club District leaders which were held at March's home in Los Angeles. Los Angeles informant [redacted] during June, 1948, stated that he was of the opinion that thousands of talented individuals had not reached stardom or prominence in motion pictures because they did not have the proper viewpoint toward the Communist movement and that many talented people in the New York area were influenced along Communist lines by such persons as March who, this informant stated, prefers to spend his time on the New York stage rather than in Hollywood.

Leonard Bernstein - The 1949 Report of the California Tenney Committee stated that Bernstein was a sponsor of the Scientific and Cultural Conference for World Peace previously identified.

Peter Lyon - Lyon is a radio script writer who was described in the "Daily Worker" of December 2, 1943 as a "progressive radio script writer." The December 22, 1943 issue of the "Daily Worker" announced that Lyon together with Howard Fast had written a skit to be presented on the tenth anniversary of the Reichstag Fire Trial. New York informant [redacted] in February, 1947, advised that Fast was a member of the National Cultural Commission of the Communist Party. In May, 1947, Army Intelligence described Lyon as "a known Communist."

Fredi Washington (Miss) - In May, 1946, New York informant [redacted] reported that Washington was a member of the Professional Branch of the Communist Party and that she was the sister of Isabel Washington, the first wife of Congressman Adam Clayton Powell, Jr.

Theodore Ward - New York informant [redacted] has advised that Ward's true name is Lance Flippin Jeffers, that he is a Negro playwright and that the 1950 winter catalog of the Jefferson School of Social Science lists Ward as an instructor at that school. This school has been cited by the Attorney General as within the purview of Executive Order 9835.

Uta Hagen - The May, 1949 issue of "Civil Rights Information Bulletin," issued by the St. Louis Chapter of the Civil Rights Congress, contained a purported message from Hagen expressing her disappointment at her inability to meet with members of the St. Louis Chapter of the Civil Rights Congress. This organization has previously been described.

Lee J. Cobb - New York source of information [redacted] has advised that Cobb's true name is [redacted] Jacob. Los Angeles informant [redacted] in May, 1947, advised that Cobb was a member of the Los Angeles County Communist Party.

John Houseman - New York source of information [redacted] advised that Houseman is also known as [redacted] Davies Houseman. Former New York informant [redacted] in October, 1942, reported that Houseman was a close associate of Orson Welles and in newspaper and theatrical circles was regarded as sharing Welles' political beliefs and was referred to as a "Communist." [redacted] reported that Houseman was considered as having been closely associated with several persons who learned far to the left in their political views but that he was not known as a radical.

Florence Eldridge March - New York informant [redacted] reported that in February, 1946 Mrs. March was scheduled to speak before a meeting of the Independent Citizens Committee of the Arts, Sciences and Professions. This organization has been cited by the Tenney Committee as a Communist front. The "New York Times" of May 26, 1946 listed Mrs. March as Vice-Chairman of the Congress of American Women while the official publication of that organization in March, 1947 listed her as President thereof. This organization has been cited by the Attorney General as within the purview of Executive Order 9835.

Herman Shumlin - New York source of information [redacted] advised that Shumlin is also known under the name of Herman Elliott Shumlin. The "New York Daily Mirror" of February 17, 1945 listed Shumlin as a sponsor of a dinner under the auspices of the National Council of American Soviet Friendship. New York former confidential informant [redacted] in August, 1945, reported that Shumlin had served as Chairman on March 22, 1945 of a fund raising dinner by the Joint Anti-Fascist Refugee Committee and that he had contributed $1,000 to the Committee. Both the National Council of American Soviet Friendship and the Joint Anti-Fascist Refugee Committee have been cited by the Attorney General as within the purview of Executive Order 9835.

Peoples Drama, Inc.

New York informant [redacted] on February 10, 1950, furnished a mimeographed letter on the letterhead of the above organization indicating its headquarters to be at 17 West 24th Street, New York City. This letter stated that the group had been created out of the live needs of the working people and announced that it would begin a summer session at Yugoslav Hall with an announced program of three plays. This letter pointed out that reviewers representing such publications as "The Daily Compass," the "New York Post," "Daily Worker" and others had used such phrases in commenting on Peoples Drama as: "We can now say - proudly and accurately that we have a peoples theater;" "- a crusading left wing stage full of fire and zeal;" and "There is obviously more need than ever for a fighting progressive stage."

The above-mentioned letter reflected that Lee Nemets and Gregor Taksa were listed as Press and Production Manager respectively of Peoples Drama. New York Informant [redacted] in May, 1948, reported that Nemets spoke at a play produced on May 8, 1948 for the benefit of a woman's Communist Party club, during which talk he condemned the House Committee on Un-American Activities and took up a collection to fight the Mundt Bill. With regard to Gregor Taksa, New York informant [redacted] in April, 1949, advised that Taksa was the former Literature Director of the Artists Section of the Communist Party in New York City.

The following individuals were reflected as sponsors of Peoples Drama, Inc. These individuals will be briefly identified by information appearing in the files of the New York Office.

Earl Robinson - New York informant [redacted] in March, 1949, advised that Robinson was formerly a member of the Cultural Section of the Communist Party and at that time was a member of the Carlson Club of the Greenwich Village Section of the Communist Party.

Arnaud D'Usseau - New York informant [redacted] in October, 1948, advised that D'Usseau was a contributing editor of "Masses and Mainstream." The "Daily Worker" of January 25, 1948 announced that "Masses and Mainstream" would be a new cultural magazine formed by merging the publication "New Masses" with "Mainstream." "New Masses" was cited as a Communist publication by the House Committee on Un-American Activities.

Norman Corwin - Corwin has been previously identified.

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Edward Chodorov - New York source of information [redacted] the New York Office have both advised that Chodorov was a sponsor of the Voice of Freedom Committee, previously identified. The 1949 California Tenney Committee also reported that Chodorov was a sponsor of the Scientific and Cultural Conference for World Peace, previously identified.

Arthur Miller - An anonymous source advised that in 1943 Miller applied for membership in the Communist Party, at which time he gave his occupation as that of a playwright. According to this source, Miller was accepted as a member of the Stuyvesant Branch of the Communist Party.

Victor Samrock - An anonymous source advised in 1941 that Samrock was a member of the League of American Writers. This organization has been cited by the Attorney General as within the purview of Executive Order 9835.

Sam Wanamaker - Information concerning Wanamaker has been previously set out.

Jose Ferrer - Information concerning Ferrer has been previously set forth.

Howard Fast - New York informant [redacted] in February, 1947, advised that Fast was a member of the National Cultural Committee of the Communist Party.

Harry Granick - An anonymous source, in December, 1943, advised that the name H. Granick appeared on a list of persons comprising the New York County Committee of the Communist Party.

Paul Strand - The Office of Naval Intelligence, in April, 1942, advised that Strand's name had appeared frequently on Communist lists.

Morris Carnovisky - New York source of information [redacted] has advised that Carnovisky is also known under

the names of Morris Carnovsky, Maurice Carnovsky and Morris Carnowsky. Los Angeles informant [redacted] in March, 1944, advised that Carnovisky had been transferred from Branch AA, Section 6 of the New York City Communist Party to the Hollywood Branch of the Los Angeles County Communist Party.

Clifford Odets - Los Angeles informant [redacted] in February, 1954, stated that Odets was a member of the Communist Party and one of the Party's favorite propagandists in this country. He also stated that Odets was a charter member of the League of American Writers which has been previously described.

Leo Hurwitz - An anonymous source, in November, 1943, furnished a photostatic copy of the membership list of the Northwest Section of the Los Angeles County Communist Party which reflected that Hurwitz was a member of Branch B, Northwest Section of the Los Angeles County Communist Party.

Artie Shaw - The 1949 Report of the California Tenney Committee states that Shaw has been identified in sworn testimony as a Communist.

Paul Robeson - Former confidential informant [redacted] during April, 1941, advised that Robeson was a Communist Party member under the name of John Thomas. New York informant [redacted] in December, 1949, advised that Robeson was Chairman of the Council on African Affairs. This organization has been cited by the Attorney General as within the purview of Executive Order 9835.

Canada Lee - [redacted] the New York Office furnished information indicating that Lee, in March, 1949, was a member of a committee for a testimonial dinner sponsored by the Voice of Freedom Committee which has been previously described. New York source of information [redacted] in November, 1947, advised that Lee was a member of the pro-Communist faction of Actors Equity.

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Albert Maltz - Los Angeles informant [redacted] in December, 1943, advised that Maltz was a member of the Communist Party. He is also one of the "Hollywood Ten."

Additional sponsors of Peoples Drama, Inc. on whom the New York files do not reflect derogatory information are: Ben Boyar; John O'Shaughnessy; Martin Ritt; Barrie Stavis; and Benno Schneider.

Suspected Communists or Communist Sympathizers In "Come Back Little Sheba"

New York source of information [redacted] furnished a list of individuals playing in the current Broadway hit, "Come Back Little Sheba," whom this source considered to be either Communists or sympathetic to the Communist cause. Of these individuals the only ones on whom derogatory information appeared in the files of the New York Office were:

Will Geer - on whom information was received through [redacted] the New York Office that he was a sponsor of the Voice of Freedom Committee, previously identified. According to the 1949 California Tenney report, Geer was a sponsor of the Scientific and Cultural Conference for World Peace, also previously identified.

Polly Rowles - whom confidential source [redacted] advised in 1949 had submitted a letter protesting the dismissal of William M. Sweets by the Phillips H. Lord Agency from his position as Director of two radio shows, who was dismissed by the company because of his alleged membership in the Communist Party.

The other individuals listed by confidential source [redacted] on whom no information was available in the files of the New York Office were: Robert Cunningham; Louise Chapman; Olga Fariani; Paul Krauss; Olive Stacey; and, Arnold Schulman. [redacted]

"Freight"

The column "On Stage" by Joseph T. Shipley which appeared in the May 20, 1950 issue of the "New Leader" was devoted to a review of the play "Freight" by Kenneth White which Shipley stated "wittingly or unwittingly toes the American Communist Party line." His analysis of the play indicated that the paralleling of the Communist Party line occurred through presenting the theme of equality of the races. [redacted]

VIII. NEW YORK RAMIFICATIONS OF THE MOTION PICTURE INDUSTRY (June 24, 1950, to December 31, 1950)

There follows a resume of information concerning Communist infiltration into various entertainment centers and intellectual groups, et cetera, in the New York City area:

Actors Studio

The November 27, 1950, issue of "Show Business" reported that the above group was sponsored by Elia Kazan, Cheryl Crawford and Lee Strasberg and had announced a new class in playwriting to begin in January, 1951 to be taught by Clifford Odets. [redacted] in December, 1950, stated that the Actors Studio favors individuals in the entertainment field who are known to have pro-Communist sympathies. He stated that the Studio has the same backing as the Actors Laboratory in Hollywood. This latter group was cited as a Communist front by the Tenney Committee of California.

With regard to the individuals mentioned above, Odets was reported to be a Communist Party member in 1944 by Los Angeles Informant [redacted] New York Informant [redacted] in October, 1950 reported that Odets was considered as a Communist Party member at the time of his first important play, "Waiting For Lefty."

Concerning Kazan, [redacted] furnished information in July, 1950 to the effect that in 1935 and 1936 Kazan had been a member of the faculty of the New Theater League, cited as a Communist front by the House Committee on Un-American Activities, and in 1941 had been an entertainer for the American Friends of the Chinese People, also cited as a front by the HCUA. The informant stated that in 1947 and 1948, Kazan was a sponsor of People's Songs, cited as a front by the Tenney Committee. The informant further stated that he had heard that Kazan has recently made some anti-Communist statements but he continues to use many Communists and Communist sympathizers in his stage and screen plays.

With regard to Cheryl Crawford, [redacted] advised in July, 1950 that she had been a member of the faculty of the New Theater League, previously described, had been a member of Stage

For Action and a sponsor for The Committee for the First Amendment, both of which have been cited as Communist fronts by the Tenney Committee. [redacted] also stated that it has been reported that Crawford is now anti-Communist, although she continues to use well-known Communists in plays which she produces. In addition, in February, 1950 she was a signer of an amicus curiae brief requesting the Supreme Court to review the convictions of Lawson and Trumbo, two of the "Hollywood 10."

[redacted] with regard to Strasberg, reported in July, 1950 that Strasberg had been connected with a number of Communist fronts in the past. [redacted]

Artists League of America

The "Daily Worker" frequently carries announcements of functions of the above organization and on April 16, 1950, announced the group would conduct a forum at the International Workers Hall, which would include discussions by two individuals, one of whom was associated with the Jefferson School of Social Sciences and the other affiliated with the National Council of American-Soviet Friendship. Both these groups have been cited as within the purview of the Loyalty order.

[redacted] of New York City of known reliability reported in 1946 that the League had been organized by individuals of leftist tendencies. [redacted] of New York City, also of known reliability, reported that in 1946 the League had requested its members to participate in the 1946 May Day Parade. This individual also reported that at that time the President of the Artists League was Rockwell Kent, who was described in April, 1950 by [redacted] as a "concealed Communist." [redacted]

Brighton Film Circle

The June 28, 1950, edition of the "Daily Worker" reported the organization of this group as a newly formed progressive group specializing in rare film revivals. The article stated that David Platt, the film editor of the "Daily Worker," would be the guest speaker at the first showing. [redacted]

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Committee For the Negro In the Arts

The April 28, 1950, edition of the "Daily Worker" reported the above group was established by Paul Robeson, Margaret Webster, and Carl Van Doren for the purpose of fighting for the employment of Negroes in the arts and the eradication of the "Negro stereotype" in the art fields. The March 5, 1950, edition of the same paper reported that for the previous three years the organization had been working for full integration of Negro arts in all forms of American culture. This group has received considerable publicity in the "Daily Worker" and, according to New York Informant [redacted] was carrying out work which had formerly been carried out by the Cultural Division of the National Negro Congress, which latter congress has been cited as within the purview of the Loyalty order. It has also been one of the organizations which demanded the issuance of a passport to Paul Robeson. [redacted]

Contemporary Films, Inc.

New York Informant [redacted] on September 18, 1950, advised this organization is located at 80 Fifth Avenue, New York City, and has as its aim the making available at a reasonable cost "the most outstanding films of all nations." The informant reported that its publications reflect that it distributes 16 mm. films to schools, fraternal organizations, trade unions, discussion groups, etc. The informant stated that most of the films distributed seemed to be partial to the Soviet Union and its satellites. New York Informant [redacted] in January, 1948 furnished information that as of December, 1947 the International Workers Order Film Division had been taken over by Contemporary Films, Inc. The IWO has been cited as within the purview of the Loyalty order. [redacted]

The Dance-Drama School, Inc.

The November 18, 1950, edition of "Show Business" announced the establishment of the above school at 115 West 53rd Street, New York City. The article stated the school was being established by Bonnie Bird; that classes in dance instruction were to be conducted by Bird and Renne Ault; that classes in acting were to be conducted by Joseph Anthony and Marjorie

DaSilva. In addition, special seminars were to be conducted by Morris Carnovsky.

With regard to Aul, the winter, 1950 catalog of the Jefferson School of Social Science reflected that Aul was conducting a dancing class at the school. This school has been cited by the Attorney General as within the purview of the Loyalty order.

With regard to Carnovsky, Los Angeles Informant [redacted] in March, 1944 identified him as a Communist Party member. [redacted]

Jewish Music Alliance

New York Informant [redacted] in May, 1950 reported that this group claims to be the first [redacted] cultural organization of the "progressive working class movement" in the United States and that its many choruses and orchestras all over the country were "serving as instrumental in the mobilization of the masses in their fight for peace and unity and in the struggle against reaction, fascism and anti-Semitism." The informant further described this group as the "cultural wing of the Jewish Communist movement in the United States" and as operated under the leadership of the National Jewish Commission of the Communist Party. [redacted]

New Playwrights, Inc.

The July 19, 1950, edition of the "Daily Worker" contained an article concerning this group and reported that its plans and programs would make it "the most important cultural development in the last few years." The article stated that the organization was dedicated to a plan of production and that it was out to build up a theater culture that would express the "aspirations of the people and fight the decadent culture of imperialism." The director of the group was indicated to be Bernard Rubin and it plans to present plays by Herb Tank, Rubin and Howard Fast. Fast was also described in the August, 1950 edition of the "Daily Worker" as a member of the Board of [redacted] Playwrights, Inc. Former New York Confidential Informant [redacted] on October 13, 1950, advised that he had seen Fast at meetings of the National Committee of the Communist Party during the 1930's and that Fast was definitely

a Communist Party member. The August 6, 1950, edition of "The Worker" also announced that Mike Gold, who is described as "America's leading proletariat writer," had joined the Board of New Playwrights, Inc. This article described the organization as the "best news the left-wing theater audiences have heard in the last few years." [redacted]

Originals Only

[redacted] of New York City and of known reliability advised in September, 1950 that this group is a small theater group located at 430 6th Avenue, New York City. He advised that Tom Hill was the organizer and that one Don Stewart was active therein. He stated that he believed the group was a "hot bed of Communism" and stated that the group received daily consignments of the "Daily Worker" and frequent correspondence from the Civil Rights Congress, which organization has been cited as a Communist front by the Attorney General [redacted]

Peoples Drama

New York Informant [redacted] in June, 1949 reported that this organization was a Communist front and had a theater located at 405 West 41st Street, New York City. The literature of the organization indicates that it presents shows, dramas, comedies and musicals that take the "people's side." The "Daily Worker" of June 13, 1949, commented on the play, "They Shall Not Die," presented by this group and then stated, "We can now say proudly - and accurately that we have a people's theater." New York Informant [redacted] on May 29, 1950, reported that members of the Queensboro Communist Party Club had attended a play at the Peoples Drama Theatre, 212 Eldridge Street, New York City, and during intermission signatures were obtained to peace petitions and donations were made to the theater.

[redacted] on October 18, 1950, advised that Peoples Drama was then located at 6 Fifth Avenue and that it was now being referred to as "Peoples Drama School of the Theater" and that officials of the group had the reputation of being either Communists or Communist sympathizers. [redacted]

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Stanley Theater

On November 7, 1950, [redacted] furnished information concerning her attendance at the above theater. She advised that the theater contains a store devoted to the sale of Russian music, Russian newspapers, periodicals and books; that on November 5, 1950, she had attended the theater to view a picture which depicted the great friendship between the Soviet Union and Communist China. She stated that the picture publicized pro-Communist Chinese elements and was received with enthusiasm by the patrons. This theater features Russian films. [redacted]

There follows a brief statement of information concerning alleged Communist influence in certain entertainment presentations in New York City:

"Just For Laughs" (Musical)

The November 13, 1950, issue of "Show Business" reported that Hy Kraft was working on a story for the above musical. Los Angeles Informant [redacted] on August 10, 1950, reported that Kraft is a Hollywood writer and was a member of the Communist Party within the informant's experience. In addition, Los Angeles Informant [redacted] has identified Kraft as a Communist Party member about 1948.

"Peter Quirke" (Play)

The November 13, 1950, issue of "Show Business" reported that Sam Wanamaker was the director of the above play scheduled to open in New York City on January 15, 1951. [redacted] on May 18, 1950, described Wanamaker as a "concealed Communist."

"The Kidders" (Play)

The November 13, 1950, edition of "Show Business" reported that Harold Clurman was doing the casting for the above play which was written by Donald Ogden Stewart and was scheduled to open in New York in January, 1951.

Concerning Clurman, [redacted] reported on July 12, 1950, that Clurman had been a sponsor of the American

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Committee for the Protection of Foreign Born, which has been cited as a Communist front by the Attorney General, and in 1940 had been a sponsor of the League of American Writers, which has likewise been so designated. The informant advised that Clurman had been a member of the Advisory Council of the Theatre Arts Committee, which was cited as a Communist front by the Tenney Committee and had been a contributor in 1935 and 1937 to "New Masses," which was cited as Communist by the HCUA.

With regard to Stewart, Los Angeles Informant [redacted] reported that in August, 1950 Stewart had been a member of a special group of the Communist Party in Hollywood in the early days of the movement in that city.

"Traveler Without Luggage" (Play)

The November 27, 1950, edition of "Show Business" announced that Alfred Drake was to be starred in the above new play. On May 18, 1950, [redacted] described Drake as a "concealed Communist."

There follows a brief resume of information concerning Communist infiltration of labor groups in the New York City area:

[redacted] in the fall of 1950 advised that there is a definite group within the Screen Directors' Guild in New York City whom he believes to be either Communists or Communist sympathizers. He advised the headquarters of this group is located at 369 Lexington Avenue, New York City; that it has approximately 100 members and that the current officers and board of directors are, in his opinion, free of Communist influence with the possible exception of William Resnick, who is a member of the board of governors. This source identified the following individuals as being, in his opinion, possibly pro-Communist or sympathetic thereto: Rudolph Carlson, Irving Learner, Sidney Kaufman, William Resnick, Hans Richter, Henwar Rodakiewicz, Julian Roffman, Marvin Rothenberg, Joseph Rothman, Bernard Rubin, Edwin Scharf, Leo Seltzer and Walter S. Stern. He also advised there were a few others whom he would put in this same classification but that the above individuals were his principal suspects. He was unable to furnish any specific evidence of actual Party affiliations on the part of the above individuals. [redacted]

On November 24, 1950, [redacted] a member of Local 306, Motion Picture Operators Union, advised that this local is now being operated by a clique which many of the membership of the union consider to be pro-Communist. The informant advised that Amilio Stephen D'Inzillo, who was elected to the position of union delegate in December, 1949, was in his opinion a Communist or a Communist sympathizer for the reason that he had supported Vito Marcantonio in 1949 and 1950. He further stated that D'Inzillo has been accused of being a Communist by various members of the local and has not denied the accusation. The informant reported that Benjamin Sheer is Assistant Delegate for the union and a close friend of D'Inzillo. He was formerly Brooklyn delegate of the union but had vacated his Brooklyn job when union officials were required to sign non-Communist affidavits under the Taft-Hartley law. According to the informant, members of the local do not consider the President, Herman Gelber, to be a Communist but believe that he might be a sympathizer inasmuch as he has favored D'Inzillo and Sheer.

In addition, the informant advised that Al Aptiker, a member of the local in the past, has made collections for Russian War Relief and the Spanish Loyalists. The informant has also heard that during the World's Fair in 1939, Aptiker was used by the Russians to hire all the motion picture operators at the Russian Pavilion. One other member of the local, Abraham Weisburd, according to the informant, was considered to be a Communist. On June 12, 1948, New York Informant [redacted] identified Weisburd as Branch Organizer for the Motion Picture Operators of the Industrial Branch of the Cultural Division of the New York State Communist Party. [redacted]

VIII - NEW YORK RAMIFICATION OF THE MOTION PICTURE INDUSTRY
(January 1, 1951 to June 15, 1951)

Labor

On January 11, 1951, [redacted] reported that Local 802 of the American Federation of Musicians is the New York local of this union and has a membership of approximately 30,000. He reported the last election of officers was held December 7, 1950, which elections were won by the anti-Communist group. This informant furnished a list of names of members of this local who had been Communist Party members at one time, which information had been obtained from two members of the local active in the Communist Party in the 1930's. He furnished the names of twenty-five such individuals.

On March 7, 1951, [redacted] also furnished information concerning the American Federation of Musicians stating that neither the International nor Local 802 are Communist-dominated and he estimated that out of 33,000 members of the local there are no more than 500 Communists or Communist sympathizers. This informant furnished a list of 65 current members of Local 802 whom he believed to be either Communists or Communist sympathizers, inasmuch as they are active in the group in the local which supports the Communist Party line.

This source on May 2, 1951, reported that Local 802 of this union had contracted to furnish the bands for the 1951 May Day Parade and pursuant to the contract had furnished 33 bands. [redacted]

On February 21, 1951, [redacted] furnished information concerning Local 306 of the Motion Picture Operators Union in New York City. This informant advised the local has a membership of approximately 2250 and expressed the opinion that the rank and file membership is anti-Communist but the officers are either Communists or Communist sympathizers. Of the officers he named

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Amilio S. D'Inzillo as being a Communist or Communist sympathizer and then listed the following local members whom he so classified: Ben Scher, Ben Morrel, Al Aptiker, and Abe Weisburd.

On November 24, 1950, similar information concerning this local and the individuals previously mentioned was furnished by [redacted]

Actors Equity

The April 20, 1951 edition of the New York Times reported that Actors Equity on April 19, had gone on record as holding that "participants in the Communist conspiracy should be exposed as enemies of the nation." [redacted]

American Guild of Variety Artists

On January 9, 1951, [redacted] reported that the National Headquarters of the American Guild of Variety Artists is located in New York City and the Guild has an approximate total membership of 45,000 representing variety artists including those in night clubs, theaters, hotels, circuses, ice shows, et cetera. This source stated that he did not believe the organization was dominated by Communists and the officers as far as he knew were free of any Communist character with the exception of Gypsy Rose Lee who had received considerable publicity following her listing in "Red Channels." Confidential Source [redacted] on October 6, 1950, advised that Lee had always been considered sympathetic to the Communist Movement. [redacted]

Association of Documentary and Television Film Cameramen

On July 27, 1950, [redacted] advised that the above organization follows the Communist Party line. On August 8, 1950, [redacted] reported that in his opinion the association was dominated by the Communists.

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[redacted] on August 29, 1950, advised that several members of the association were suspected of being Communists or Communist sympathizers.

On February 6, 1951, [redacted] advised that this organization is part of the National Association of Broadcast Engineers and Technicians representing technical employees of American Broadcasting Company, the National Broadcasting Company and RCA Victor. [redacted] reported the association has a membership of approximately 200 to 250 of those engaged largely in camera and sound work for television and for documentary and educational film for educational and college organizations. This informant stated that the association's officials had been reluctant to sign a non Communist affidavit required by the Taft-Hartley Law and some had refused to take office rather than sign such affidavit. He expressed the opinion, however, that there is only a small group in the association who are real Communists. [redacted]

Committee For The Negro in The Arts

The January 17, 1951 edition of the Daily Worker reported that the musical "Just a Little Simple" was near the end of its run and that it had been sponsored by the Committee for the Negro in the Arts. The article indicated the above mentioned musical was written by Alice Childress who has been active in the pro-Communist group in the entertainment field according to Confidential Source [redacted]

New York Informant [redacted] has reported that the work of this committee had formerly been carried out by the Cultural Division of the National Negro Congress. [redacted]

Dramatic Workshop

The January 8, 1951 edition of "Show Business" reflects that the Dramatic Workshop was presenting in New York City, a play entitled "A House in Berlin." The February 26, 1951 edition of this same publication announced that Dramatic Workshop was presenting "Macbeth."

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The Dramatic Workshop was cited as a Communist front by the California Committee on Un-American Activities in its 1948 report. [redacted]

Jefferson Theater Workshop

The Daily Worker of January 9, 1951, reported the Jefferson Theater Workshop was to present a comedy "Night Music" by Clifford Odets early in February. This article mentioned that the workshop had produced "Rehearsal" by Albert Maltz during the past season.

The Jefferson Workshop is part of the Jefferson School of Social Science which has been cited by the Attorney General as within the purview of the Loyalty Order. Albert Maltz mentioned above, is one of the "Hollywood 10." [redacted]

National Council of the Arts, Sciences and Professions (ASP)

The January 12, 1951 edition of the Daily Worker reported that the film "Without Prejudice" made in the Soviet Union and reported as "anti-Imperialist anti-Racist," would be shown on January 13, 1951, under the sponsorship of the ASP.

The February 22, 1951 edition of the same paper reflected that a resolution had been adopted at a semi-annual meeting of the Board of the ASP accusing the United States Board of Parole of discriminatory treatment against eight of the "Hollywood 10."

[redacted] advised that the Theater Division of the ASP sponsored a midnight meeting on March 24, 1951, which was addressed by Ben Margolis who spoke concerning the House Committee on Un-American Activities and pointed out that witnesses could take refuge in the 5th Amendment. The next speaker was Howard DaSilva who read a long statement which he had not been allowed to read before the HCUA the theme of which was that he stood on his American rights, would never yield to "Fascist" incursions on them and would continue to fight for peace and democracy.

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The next speaker was Will Lee who attacked Larry Parks for his admissions before the HCUA.

The next speaker was Gale Sondergaard who defended her refusal to answer questions of the HCUA identifying the House Committee with the forces leading to war and fascism and identified herself and others like her with the anti-fascist and "peace loving" forces.

[redacted] also reported that on April 4, 1951, the Advertising Division of the ASP had sponsored a meeting concerning ways of combating weekly anti-Communist newsletter "Counterattack." Among the speakers at this meeting were Millard Lampell and John Randolph.

The April 12, 1951 edition of the Daily Worker reported that on that evening a meeting was to be called by the ASP in honor of John Howard Lawson, Dalton Trumbo and Albert Maltz, (3 of the "Hollywood 10") who had just been released from prison. This meeting was reported to be a protest rally against the current hearings by the House Committee on Un-American Activities.

[redacted] reported that the meeting was attended by approximately 2000 individuals and that Cedric Belfrage, Editor of the "National Guardian," was chairman of the meeting. Maltz was unable to appear because of illness and Belfrage read messages from Albert Deutsch and Donald Ogden Stewart praising the stand which had been taken by the "Hollywood 10." Other speakers at this meeting were Sam Wanamaker, Robert Lees, Dalton Trumbo, Paul Robeson and John Howard Lawson. [redacted]

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VIII. NEW YORK RAMIFICATIONS OF THE MOTION PICTURE INDUSTRY (June 15, 1951 to April 15, 1952)

On March 14, 1952, [redacted] furnished considerable information to the Los Angeles Office pertaining to the Communist penetration of the theatre and radio groups in New York City during 1944 - 1947, in which period she was a member of the Communist Party in New York. Although the complete reliability of [redacted] is not known at this time, it is noted that she was connected with the New York stage and radio during that period and was a member of the Communist Political Association as well as the Communist Party in New York. She dropped out of the Communist movement in 1947 and shortly thereafter came to Los Angeles.

[redacted] advised at the time she first became affiliated with the Communist movement in New York it was known as the Communist Political Association. The general line of persuasion used in getting new recruits at that time was the argument that this organization was not a political party but rather an association, and that its aims in general were to promote a better economic way of life for everyone. She continued that it was apparent that the so-called Cultural Section was made up of numerous groups or branches to which writers, artists, actors, actresses, and other people connected with the stage, and particularly radio, were assigned. She advised she was assigned to a group generally referred to as a Radio Branch although she could not recall that it had any particular name. She recalled that it was made up of a sizable group of people, perhaps 75 to 100, although after the re-organization of the Communist Political Association in 1945 back to the Communist Party, USA, the size of this branch was cut considerably, perhaps to twenty members or under.

According to [redacted] the following individuals were members of the Communist Political Association or Communist Party Branches or both to which she was assigned in New York between 1944 and 1947:

Casey Allen	Radio actor
Charley Andrews	Radio director
Mrs. Charles (Ruth) Andrews	Known professional
Fay Baker	Stage and radio actress
Lionel Berman	Representative of Cultural
Shirley Blane	Radio actress Section
Kermit Bloomgarden	Manager for a stage company

Ruth Burrows	
Fran Carlin	Actress
Grace Coppin	Stage actress
Bob Donnelly	Radio and stage actor
Ethel Everett	Radio actress
Ruth Gilbert	Radio actress
Michael Gordon	Theatre Director
Dolph Green	Student
Walter Gustavson	Sound effects man
Ed Hall	a musician
Robert Heller	position with Columbia Broadcasting System
Ruth Hill	Actress
Stephen Hill	Actor
Jane Hoffman	Stage actress
Charlotte Holland	Actress
Leon Janney	Stage actor
Charles Irving	Actor
Owen Jordan	Actor
Virginia Kay	Actress
Donna Keith	Actress
Adelaide Klein	Actress
Madeleine Lee	Membership Director
Jimmie Lipton	Actor
Katherine Locke	
Sylvia Lowy	Radio Casting Director
Peter Lyon	Radio writer
Mrs. Peter(Jane) Lyon	
Paul Mann	Actor
Paul _____	Paid Party teacher or functionary
Minerva Pious	Radio actress
Josephine Prentice	Singer
Pearl Prenus	Dancer
Jonas Rosenfield	Publicist
Bob Russell	Lyric writer
Victor Samrock	General Manager of theatre
Ann Shephard	Actress
Hester Sondergaard	Radio and stage actress
John Sylvester	Actor
Betty Todd	Director at Columbia Broadcasting System
Sam Wanamaker	Stage, film, and radio actor
Betty Winkler	Actress
Martin Wolfson	Stage and radio actor
Leslie Woods	
Lois Wheeler	Actress

[redacted]

VIII - NEW YORK RAMIFICATIONS OF THE MOTION PICTURE INDUSTRY

A recent investigation by the New York Office has revealed that George Ettinger, 106 62 Reed, Kew Gardens, New York, New York, who has been employed since 1938 as a publicist for Columbia Pictures Corporation, 729 7th Avenue, New York City, signed a Communist Party nominating petition in 1943. In 1944, he was a member of the Forest Hills Club of the Communist Political Association and was invited in November, 1944, to a meeting of Communist Party functionaries of Queens County. In 1948 and 1949, he registered with the American Labor Party, and in 1950, he was seen distributing sample copies of the "Daily Worker." In August, 1950, he stated in a letter to an acquaintance that the National Anthem made him "sick to his stomach" every time he heard it.

According to his neighbors and his fellow workers at Columbia Pictures Corporation, Ettinger is considered to be pro-Communist and pro-Russian.

At the present time, this individual is under consideration for inclusion in the Security Index.

[redacted]

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VIII. NEW YORK RAMIFICATIONS OF THE MOTION PICTURE INDUSTRY (July 15, 1953 - December 15, 1953)

"The World of Sholom Aleichem"

The September 25, 1953, issue of "Counterattack" bitterly attacks several drama critics of the New York press for the tremendous build-up given the stage play "The World of Sholom Aleichem," then making a return seven-week engagement at the Barbizon Plaza Theater.

"Counterattack" singles out Brooks Atkinson, well-known drama critic of the "New York Times" for criticism. Atkinson practically drooled in his write-up of the play, using such superlatives as "remarkable sensitivity" and "great delicacy" to describe the acting. He stated the premiere was "a time for rejoicing. Its best moments fine theater and splendid humanity."

"Counterattack" lists the people who are cashing in on the current run of "The World of Sholom Aleachem" together with their association with various Communist front groups.

"Counterattack" requests its readers to write to Atkinson "and try to wake him up to the fact that many people who truly appreciate the theater do not want to subsidize active Communists and fronters and that they believe he should tell the whole story of productions such as 'The World of Sholom Aleachem.'" [redacted]

VII. NEW YORK RAMIFICATIONS OF THE MOTION PICTURE INDUSTRY

(December 15, 1953 - July 1, 1954)

"The Sea Gull"

On page three of the May 21, 1954, edition of "Counter-attack" it is reported that "The Sea Gull," by Chekhov, which is the fourth and last of a series of plays presented this season by the Phoenix Theatre, "fell into the pattern which is shaping up as routine for this new theatre group. Typical combination is -- a big name star -- a sprinkling of fellow-traveling actors -- a plot line which fits or can be utilized for the current Party propaganda line."

"The Mistress"

On page seven of the June 1, 1954, edition of the "Daily Worker" it is reported that "The Mistress," a new Soviet color film by Maxim Gorky is being shown at the Stanley Theatre in New York City. According to this article, "... this satire of the family of a capitalist in Czarist Russia is as devastating, as subtle and as skillful as the plays of Ibsen or Strindberg. There is this significant difference. While the late 19th Century satires of bourgeois life generally ended in pessimism or mysticism, the Soviet production in its present form not only diagnoses the disease but indicates the remedy."

"The Inspector General"

According to an article appearing on page seven of the April 29, 1954, edition of the "Daily Worker," this Soviet motion picture, made from Nicolai Gogol's play of the same name, will open at the Stanley Theatre on May 1, 1954. The article states as follows concerning Gogol's original play: "Anyone who has read 'The Inspector General' will agree that it stands alone as a devastating satire on bureaucracy. It's about a penniless traveler who arrives in a small Russian town steeped in corruption and is mistaken by the leading citizens for an inspector and is entertained lavishly and given all the bribes intended to butter up the investigator of irregularities."

"Attack from the Sea"

On page seven of the April 22, 1954, edition of the "Daily Worker" it was reported this Soviet film has just opened at the Stanley Theatre in New York City. According to the article, this motion picture is concerned with the temporary alliance formed by England and Russia to stop Napoleon's Mediterranean aggression in the 18th Century.

"The Magic and the Loss"

A clipping from page seven of the April 14, 1954, edition of the "Daily Worker" announced "The Broadway play season was brightened last week end by the return of Uta Hagen, that talented and extremely versatile actress, to head a cast of six in 'The Magic and the Loss,' a new drama of domestic problems.....at the Booth Theatre."

Uta Hagen, who is the former wife of Jose Ferrer, [redacted] was reported to be a Communist Party member in either 1944 or 1945 by [redacted]

Phoenix Theatre

According to an article appearing on page three of the May 21, 1954, edition of "Counterattack," the Phoenix Theatre "was set up by T. Edward Hambleton and Norris Houghton to produce unusual plays unacceptable to Broadway. Productions are staged in a remodeled movie house outside high cost theatre district. Stage unions, and actors cooperated, taking a top salary of $100 weekly. Big name actors also cooperated and are a big factor as drawing cards. Operation which began in December 1953, is summed up in theatre terms as 'off-beat' and 'off-Broadway.'

"Norris Houghton, co-producer and actors who appear regularly seem to share an affinity for supporting Communist fronts. Houghton has been connected with the Nat'l Council of American Soviet Friendship and the Artists Front to Win the War.

"Will Geer, who appeared in two plays, has been identified as a Party member and took refuge in the Fifth Amendment concerning that membership in the course of his wise-cracking testimony before the House Committee in 1951.

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"Lee Pelen is noted for his leading roles in propaganda plays of the pro-Communist Committee For the Negro in the Arts.

"Sam Jaffe has been 'old faithful' to many fronts, among them the Artists Front to Win the War, the Theatre Arts Committee, the American League for Peace and Democracy and the Nat'l Council of the Arts, Sciences & Professions."

The National Council of American Soviet Friendship, the Committee for the Negro in the Arts, and the American League for Peace and Democracy, have been cited by the Attorney General pursuant to Executive Order 10450.

The Artists Front to Win the War, and the National Council of the Arts, Sciences and Professions, have been cited as Communist front organizations by the Committee on Un-American Activities, United States House of Representatives.

The Theatre Arts Committee has been "cited as a Communist front" by the State of California Committee on Un-American Activities.

Club Cinema

On page seven of the December 30, 1953, issue of the "Daily Worker" it was announced that a three-day festival of Soviet Film Classics would be held at Club Cinema, 430 Avenue of the Americas, New York City, during the week end of January 8 - 10, 1954.

[redacted] New York City, indicate that Club Cinema was established for the purpose of exhibiting historical, educational and foreign films.

The issues of the "Daily Worker" for each Friday between October 3, 1952, and April 17, 1953, contained advertisements of a number of films to be shown at Club Cinema.

The Division of Licenses of the [redacted] reflect that Phillip O. Keeney is the owner of Club Cinema. Phillip Olin Keeney appeared before the Senate Internal Security Subcommittee on February 18, 1953, and refused to answer questions put to him by the Subcommittee. [redacted]

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VIII. NEW YORK RAMIFICATIONS OF THE MOTION PICTURE INDUSTRY (July 1, 1954 - December 31, 1954)

Creative Film Foundation

An article appeared on page seven of the November 30, 1954, edition of the "Daily Worker," announcing that a new organization, known as the Creative Film Foundation, Suite 301, 730 Fifth Avenue, New York City, has been formed to aid "the development of movies as a creative fine art form" and to give assistance to film-makers engaged in experimental work.

The New York Office is presently investigating this group as a Communist front organization.

Foreign Films Exhibited in New York City

Reviews appearing in various issues of the "Daily Worker" from June to December, 1954, indicate the following foreign-made films have been exhibited at the Stanley Theater in New York City.

"'The Crimson Flower' - a series of Soviet animated color cartoons.

"'Skanderbeg' - the story of a 16th century leader in the fight of Albania against the Turks."

"'A Kingdom on the Waters' - a Hungarian natural science film and a study of the wild life of Hungary.

"'Caspian Story' - a Soviet film depicting how the Soviets solve the problem of utilizing the underwater oil in the Caspian Sea.

"'The Anna Cross' - a Russian film adapted from one of the classics of Anton Chekhov."

"'True Friends' - a Soviet comedy of three middle-aged men attempting to recapture a fragment of their youth.

"'We Visit Moscow' - a documentary film regarding a group of British musicians who made a tour of the Soviet Union, the main interest of which is focused on the cultural life in the Soviet Union."

Lenox Studio Workshop

[redacted] a writer for the "Daily Worker" and a confidential informant of the New York Office, informed that the Lenox Studio Workshop produced a play entitled "The Fishermen" by Lee Pine, which is described in the "Daily Worker" as a moving drama highlighting a strike of Negro fishermen in a southern seaport. The "Daily Worker" article reports that the cast gives a seasoned and impressive performance of this realistic and robust dramatization of the struggle of Negro working men and their families against social discrimination and economic exploitation.

According to [redacted] the fact that the Lenox Studio Workshop produced this play is an indication that it is at least "progressive" or a "Communist Party influenced organization."

[redacted] of West Los Angeles, California, an admitted Communist Party member from 1944 to the latter part of 1948 and who is cooperative with our Los Angeles Office, advised that he knew Lester Aaron Pine to be a member of the Communist Party in Hollywood and had attended Communist Party meetings with Pine.

The Lenox Studio Workshop is the subject of a pending security investigation by the New York Office. [redacted]

IX INTERNATIONAL RAMIFICATIONS OF COMMUNIST INFILTRATION IN THE MOTION PICTURE INDUSTRY

The essence of this section is this: Communists abroad, particularly in Europe, have striven mightily to infiltrate the motion picture industry, to use film as propaganda weapons, and to discredit American pictures everywhere. Moscow publications (with other foreign Communist publications following their lead) have denounced most American films as tools employed by the capitalist class to maintain its dominant position through the corruption and degeneration of the masses, and to foment war. "Progressive" American films, featuring known Communists or fellow-travelers, are praised by the Communist press. Pro-American films are ridiculed and denounced. Films featuring anti-Communist stars — particularly those who testified before the House Committee concerning Communist infiltration in Hollywood — were banned in some of the satellite countries.

France

Communist infiltration of the motion picture industry was especially successful in France as of the fall of 1947.

In November, 1947 French Communists and fellow-travelers protested to the U.S. State Department against the deportation of the composer, Hanns Eisler. According to the State Department, the French Communist Party desired that Eisler visit France to write the music for a film, "Alice in Wonderland." This satire on present-day society apparently originated with Lou Bunin, an American technician who had come to France to "escape the tyranny of Walt Disney and to breathe the air of liberty." Bunin, and other American technicians who allegedly accompanied him, were very favorably treated in the French Communist press. The protest against Eisler's deportation was allegedly made in response to a communication from Charlie Chaplin to the artist, Pablo Picasso. However, a source close to Picasso stated that Chaplin's message was actually addressed to the French Communist Party which connected the Chaplin-Picasso arrangements. (IX, 1,2)

In December, 1947 the Bureau's representative in Paris made available a dispatch prepared by a Mr. Chipman on French Communist activities in the motion picture field. This lengthy dispatch is very briefly summarized:

In keeping with the campaign launched by French Communists in October, 1947 against the United States and American culture, a particularly violent attack was made against American films. At the same time, Party leaders stressed the tremendous importance of films as a weapon in ideological warfare; they were deemed to be weapons whoever wielded them, whether he be capitalist or Communist. Hence the "necessity" of gaining control of them. Pro-American films were viciously criticized as being corrupting and "war-mongering." A few films, which depicted America at its worst, were praised, and Communist or fellow-traveler stars were highly lauded.

Another aspect of the Anti-American campaign was the Party's exaggerated praise of Soviet motion pictures and its effort to intensify interest in Soviet films.(IX,2-4

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NOTE: Source-references are to Section and page of Running Memorandum current as of 7-15-49, of which this is a condensation.

The Communist Party was most successful in penetrating the services of the French governmental and government-subsidized motion picture organizations. At the same time, the Party exercised considerable influence over film production through agents in various French motion picture companies, and through motion picture censorship. Among the organizations reported to be apparently under Communist domination were the "French National Center of Cinematography," "The Higher Institute for Motion Picture Study," the Government-supported "Cinematique," and the "Federation of Motion Picture Clubs." The Party also penetrated the "French Motion Picture Committee for the United Nations," and several French motion picture companies were under Communist control. One of the larger companies under Communist influence was "Cine France." (IX, 4,5)

Apparently with the thought of using motion picture groups formed in France as a point of departure for the infiltration of the motion picture industry of other countries, the Party established several international associations embracing various aspects of motion picture activity. Three such associations were formed in September, 1947. One of these, the "International Federation of Cinema Clubs," was headquartered in Paris. The French unit was chosen as leader. This indicated that the policies prevalent in the Communist-influenced French cinema clubs would be introduced into the international movement, i.e., the Communist line would be followed in the "interpretive talks" accompanying each showing, and interest in Soviet and pro-Communist films would be encouraged, to the detriment of American films. (IX, 5,6)

In November, 1948 [redacted] reported that "Sovexport film" controlled all French moving picture activities. This organization was reported to be a branch of "Interkino," headed by one Kisselev. (IX, 11: [redacted]

U.S.S.R.

Moscow publications denounced American "crime thrillers" in 1947-49 as poisoning the minds of millions of theater-goers. They charged that American pictures usually illustrated only diverse methods of committing murder, and called for world domination by the United States. They criticized the House Committee on Un-American Activities for persecuting progressive-minded people. They contended that all films have a political aspect — there is no such thing as "pure art." Capitalist artists use their art to demoralize and weaken the will of the people, thereby helping the capitalist class to increase its power over the workers. (IX, 8,9,13)

Following Moscow's lead, the anti-Soviet film, "The Iron Curtain," was strongly denounced by Communists in Rome, Milan and Venice. (IX, 9,12,13)

The West Coast Communist newspaper Daily People's World of March 31, 1949 declared that the Soviet Union had its answer to "The Iron Curtain" in a film entitled, "Meeting on the Elbe." The latter allegedly depicted a U.S. spy who attempted to obtain secret technical information from the Soviet zone of Germany; the picture was said to have labeled "American imperialists" as the enemy of world peace. (IX, 13: [redacted]

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Peace Congress in Poland, 1948

A manifesto was reported to have been issued by motion picture workers attending this congress; it called for the transformation of moving pictures into a powerful weapon in the struggle (1) for the development of the culture of peoples; (2) for the suppression of racial discrimination; and (3) against forces preparing for another war. It urged motion picture workers to refuse to collaborate in the production of war-mongering films, and urged distributors and public to obstruct the circulation of such pictures. (IX, 10: [redacted]

Hungary

According to the Washington Star of February 4, 1948, the Hungarian Government banned certain American films starring actors who had been outspokenly anti-Communist. (IX, 7)

In the fall of 1948, Paul Jarrico (a member of the Communist Party - USA according to Los Angeles Informant [redacted] returned from a trip to Europe. He told Los Angeles Informant [redacted] that he was endeavoring to obtain capital so that he might return to Hungary to make a picture. Potential backers in Hollywood declined to invest because the script featured a Communist as the hero of the picture. (IX, 11: [redacted]

Australia

The Daily Worker of September 21, 1948 reflected Australian Communist criticism of American films as being under the control of "Wall Street." It was charged that these films emphasized individualism and served big business interests. (IX, 12: [redacted]

England

Following the House Committee hearings on Communism in Hollywood in 1947, a pamphlet was published in England under the title, "The Hollywood Trial." It strongly supported the "unfriendly witnesses." (IX, 12: [redacted]

Israel

An article in the October 11, 1948 issue of Variety indicated that several individuals in the Hollywood motion picture industry had become interested in establishing the "Israeli Film Studio" in Israel, with a capital of $800,000. Several of those named in Variety and the B'nai B'rith Messenger as being interested in the studio had been close associates of Communist Party members and had allowed their names to be used as sponsors of Communist front organizations. (IX, 12: [redacted]

IX. INTERNATIONAL RAMIFICATIONS OF COMMUNIST INFILTRATION INTO THE MOTION PICTURE INDUSTRY (July 16, 1947 to April 15, 1950)

The October 7, 1949, issue of Film Daily reported that the Soviet Government had screened twenty-four pictures submitted to it for review and desired only to purchase four or five of those submitted and was haggling over the price of those to be purchased. These pictures were those submitted in accordance with an agreement reached by Eric Johnston during a tour to Russia for the purpose of selling films to Russia.

The October 11, 1949, issue of the Daily Worker in a column by David Platt reported that the Progressive Film Workers and Journalists to the 4th International Film Festival held in Marianske Lasne, Czechoslovakia, had adopted a resolution stating that the art of the film, which should contribute to the happiness of mankind, was being misused toward the destructive ends of war. The resolution also condemned war hysteria, racial discrimination and the spreading of hatred between nations. Among the individuals who signed this resolution was Paul Strand of the United States.

The December 7, 1949, issue of New Times, a weekly journal published in Moscow, Russia, contained an article entitled "The Perugia Cinema Convention." This article referred to the "Hollywood Ten" who had sent a collective letter to the Perugia Convention describing what the article indicated to be "the state of the cinema in the United States where the monopolies repress everything progressive." The article continued by stating, the letter "painted a picture revealing morals and manners of vaunted American democracy in all their naked ugliness. In one of its resolutions the Perugia Convention protested against the attempts to lay a police ban on the activities of progressive American artists."

Also, according to the article, "the Convention condemned Hollywood's productions as inimical to the interests of the people, as designed to depose the minds of the masses, as propagating war and serving the interests of the American monopolies."

The Bureau representative in Paris on July 12, 1949, requested by cable, information concerning one Elia Kaphoere described as the European representative of RKO in Paris inasmuch as this individual had been reported as a secret Communist agent. The Bureau had no record concerning this person.

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II. INTERNATIONAL RAMIFICATIONS OF COMMUNIST INFILTRATION IN THE MOTION PICTURE INDUSTRY
(April 16, 1950, to June 23, 1950)

The May 19, 1950, issue of the "Daily Worker" contained an article date lined at Peking, China, which stated that the All China Federation of Literature and Arts Circles and the All China Association of Cinema Workers had issued a statement on April 25, 1950, protesting the "persecution" of the "Hollywood Ten." According to this article, the statement had expressed "wholehearted support for the righteous stand of John Howard Lawson and nine other film workers, and indignant opposition to the increasingly naked anti-democratic, Fascist, and criminal actions of the reactionary American ruling class." [redacted]

The May 30, 1950, edition of the "Daily Worker" in a column by David Platt, stated that overseas protests against the sentencing of the "Hollywood Ten" had been increasing, stating that a letter had been received from Dr. Jean Dalsace of France criticising the prosecution of the "Ten" and the fact that a long article on the case would appear in the next issue of "Lettres Francaises." Dr. Dalsace was also quoted as having said that the Permanent Committee of the Partisans of Peace and Liberty had been advised of the case and that the newspaper "Action" would publish a protest and in addition the Committee for the Defense of French Films was taking an active interest in the case. [redacted]

In the column by Platt appearing in the June 7, 1950, edition of the "Daily Worker" it was stated that three of Great Britain's most powerful movie organizations representing film workers in Britain had recorded protests against the sentencing of the "Hollywood Ten." He identified these organizations as the British Film Academy, the Association of Cinematograph and Allied Technicians, and the Screen Writers Association. [redacted]

The "Daily Worker" column by Platt appearing in the June 21, 1950, issue indicated that an editorial in the summer issue of "Sequence," British film quarterly, had arrived in the United States which stated that there was no justification of the "savagery of the sentence imposed on the Hollywood Ten." Platt quoted a portion of this editorial indicating that the "Hollywood Ten" had been victims of "intolerance and hysteria." [redacted]

The May 26, 1950, issue of "Soviet News" published by the Press Department of the Soviet Embassy in London, England, contained an article concerning a letter by Howard Fast addressed to Soviet writers in which Fast

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requested his Soviet colleagues to raise their voices in defense of American progressives who were being persecuted in the United States. This article quoted the Fast letter as stating that the features of Fascism are becoming discernible in America and that "the horrible darkness of this last night of monopoly capitalism is beginning to descend over our beautiful land and over our people."

The article continued by stating that a reply had been made to Fast's letter by Konstantin Simonov, Nikolai Tikhonov, Vsevolod Vishnevsky, Samuil Marshak, Mikhail Chiaureli and other writers in the Soviet Union. The reply by these writers reportedly stated that the writers of the Soviet Union protested against the imprisonment of Eugene Dennis and protested against the approval by the United States Supreme Court of the sentences in the cases of John Howard Lawson and Dalton Trumbo, whom the letter described as "peace champions."

The article was extremely critical of the United States and its current activities in the anti-Communist field indicating that this country had embarked on a program of imprisonment which would result in the fact that there would not be enough prisons in the United States to hold those to be imprisoned. Among other statements included in this letter were the following: "Let the cowardly political gangsters and new fangled gestapo men from the FBI know that an account of their crimes has been opened." "..... As to the Washington jailers, let them remember the Nuremberg noose which ended the life of their spiritual fathers. Hands off the friends of peace and freedom."

[redacted] Memo from Scatterday to Baumgardner [redacted]

II. INTERNATIONAL RAMIFICATIONS OF COMMUNIST INFILTRATION IN THE MOTION PICTURE INDUSTRY (June 24, 1950, to December 31, 1950)

International Film Festival

The July 13, 1950, edition of the "Daily Worker" reported that the Fifth International Film Festival was to be held in Czechoslovakia beginning July 15, 1950, and that David Platt of the "Daily Worker" would be in attendance. The article indicated that films would be presented from Germany, China, Soviet Union, France, Great Britain, India, Mexico, the United States, et cetera.

The July 26, 1950, edition of the "Daily Worker" contained an article concerning the Film Festival which stated that Samuel Sillen, editor of "Masses and Mainstream," was also in attendance at the Festival and had received a standing ovation for his report to the Festival concerning the "Hollywood 10." Sillen reportedly told the Festival that the "Hollywood 10" were in prison because they were opposed to films for war and had refused to make films which degrade and brutalize the minds of the people. David Platt's column in this issue of the paper indicated that tremendous applause greeted the Czechoslovakian Minister of Information and Public Culture and that standing ovations had been given the delegates from the Soviet Union, China, Korea and to the "People's Democracies." The speech by the Minister of Information and Public Culture referred to the "barbarous crimes perpetrated by the American imperialists against the People's Democracy of Korea and referred to the "poisonous films" being put out in Hollywood. [redacted]

Platt's column in the August 2, 1950, edition of the "Daily Worker" stated that the film industries of the Soviet Union, China and the "People's Democracies" were serving the cause of peace and the advancement of humanity while the film industry of the United States, because it is controlled "by the same gang who owns the munitions industry and has become an instrument for war and the destruction of humanity." He then continued to berate and criticize the film industry in the United States. [redacted]

Platt's column in the August 10, 1950, edition of the "Daily Worker" refers to a film shown at the Festival

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entitled "Plot of the Condemned" produced in the Soviet Union. Platt indicated that the film shows that Wall Street agents were behind the plot to penetrate the People's Democracy (referring to Czechoslovakia) with the Marshall Plan as a means of getting control of the country and restoring the capitalist economy. The picture shows how this plot, which had the support of the Yugoslav Minister and the Cardinals of the Catholic Church, was exposed and defeated by the progressive forces under the leadership of the Communist Party. Platt stated that the criticisms which had been directed against this film in the United States as being anti-American propaganda were ridiculous and that the film was not anti-American but was anti-imperialist, anti-Wall Street, anti-Marshall Plan and was a factual story of what actually took place. [redacted]

Platt's column in the August 22, 1950, edition of the "Daily Worker" stated that he had been a delegate elected to the Working Commission of Film Workers and Journalists which was the guiding body of the Film Festival. This Commission was for the purpose of organizing the Film Conference to prepare for an International Film Journal and to act as a continuations committee to plan the next Film Festival. [redacted]

"The Worker" of September 24, 1950, contained another article by Platt concerning the Festival which was devoted primarily to his praise of four films from the People's Republic of China. [redacted]

The November 25, 1950, issue of the "Central European Observer" on page 240, contained an article concerning the Film Festival. This article stated that emphasis at the Festival had been placed on "films for peace and social progress which was in contrast to the films from the capitalist countries. The article referred to films from the United States as "the empty, brutal and decadent films of the USA" which were contrasted to the healthy, forward-looking films of the USSR, China, the Eastern German Republic and the People's Democracies. The article was devoted primarily to criticism of films from the capitalist countries and the film industries in such countries and to praise of Soviet and satellite films. [redacted]

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Miscellaneous

The August 21, 1950, issue of the "Washington Post" contained a news item indicating that a film entitled "Secret Mission" had been presented in Moscow and was the story of an alleged American and British wartime conspiracy to betray the Russians to the Germans. According to the picture, British Prime Minister Churchill appealed to Stalin for aid and when Stalin informed him that the Red Army would launch an offensive in mid-January, Churchill had communicated the Soviet plan to the German High Command. [redacted]

The column of David Platt appearing in the September 15, 1950, issue of the "Daily Worker" referred to the assistance which satellite countries were receiving from the Soviet Union with regard to their film industries and stated that the Soviet Government was helping to build national film studios in Rumania and Bulgaria and had been sending technicians, actors, directors and producers to the People's Democracies. The article also indicated that the "People's Democracies" were assisting each other's film activities. [redacted]

Platt's column in the September 1, 1950, edition of the "Daily Worker" referred to a "peace film" which was being undertaken by the Dutch Director, Joris Ivens, which picture he was to produce for the World Peace Committee. Ivens stated that he was requesting the cooperation of all progressive film makers in producing the film which would "portray the various national forms of this struggle." Ivens reportedly stated that he hoped the film would be ready in the near future and would be shown at meetings in every town and village and the people everywhere would get to know the faces of "many of the best-known and best-loved fighters for peace - Joliot-Curie, Mme. Cotton, Paul Robeson and many others." [redacted]

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VI. INTERNATIONAL RAMIFICATIONS OF COMMUNIST INFILTRATION IN THE MOTION PICTURE INDUSTRY (June 15, 1951 to April 15, 1952)

France

The Magazine Section of "The Worker" of 3-30-52, contained an article by David Platt entitled "Hollywood to Rome In Seven Reels." This article stated in part that the French film industry is in a serious crisis with production at a virtual standstill. According to this article, at the end of the year seventy-one completed French films were collecting dust on shelves because there were no available theatres in which to show them. The article further reflected that "the big money in America is trying to take over the French film industry because the 'French cinema has refused to take part in the ideological campaign of war hysteria launched by Hollywood'". It was stated that there are hundreds of unemployed technicians in France, but it was impossible to get together a technical crew. The article reflected, however, that the French movie artists were fighting back and rallying the entire country to their support and that a similar campaign undertaken in 1948 saved the French movie industry from collapse.

("The Worker" 3-30-52

[redacted]

England

[redacted]

Mexico

As has been previously reported, [redacted] a reliable informant of the Los Angeles Office, advised that he had heard rumors concerning the setting up of a "haven" at Lake Chapelle, Mexico, for members of the so-called "Hollywood Ten." Gordon Kahn was reportedly one of the most active and interested principals in the establishing of this "haven". [redacted]

[redacted]

It was further reported that another idea in connection with the formation of this motion picture company allegedly would be to produce pictures to combat racial discrimination in the United States and the penetration of imperialism into Latin America. [redacted]

Subsequent information received in November, 1951, indicated that Robert Rossen, a motion picture director mentioned in the HCUA hearings regarding Communists in the motion picture industry, and John Bright, a motion picture writer, were reportedly involved in discussions with Kahn and Maltz in regard to this film company.

[redacted]

IX. INTERNATIONAL RAMIFICATIONS OF COMMUNIST INFILTRATION IN THE MOTION PICTURE INDUSTRY
(July 15, 1959, to February 15, 1960)

Italy

According to information received from the Central Intelligence Agency, a group of American Communists had formed an organization in 1951 under the name Riviera Films, Inc., to engage in the production of motion pictures in Italy although the organization was actually incorporated in New York State.

Investigation of this organization reflected the more important members to be John Weber, Bernard Vorhaus, Joseph Losey and Ben Barzman, all of whom are known to have extensive Communist backgrounds.

According to [redacted] United Artists entered into two separate agreements with Riviera Films to release two films in the United States. One agreement covered the film "Encounter" while the other covered the film "Finishing School." The contracts of United Artists with Riviera Films for the release of these two films were negotiated by United Artists' continental representative, Paris, France, and Bernard Vorhaus of the Riviera Films in Rome, Italy. Although it is the understanding of United Artists that Riviera Films is a New York corporation with offices at 521 Fifth Avenue, New York City, they have had no contact with anyone at that address, all dealings having been made directly with Vorhaus in Rome.

According to [redacted] these agreements with Riviera Films were entered into before investigation into the background of the individuals connected with this organization was conducted. When the background of these individuals was called to the attention of United Artists, [redacted] made a trip to Rome to cancel United Artists' agreements with Riviera Films.

When [redacted] reached Italy he was advised that the Italian Government through Cines, which [redacted] described as one of the oldest film corporations in the world and controlled and operated by the Italian Government, had advanced the money for the production of "Finishing School." Cines had also arranged for

a wealthy Italian national by the name of Baiocchi to advance the money for the production of "Encounter."

[redacted] advised by officials of the Italian Government that Cines had made inquiry concerning the background of those individuals connected with Riviera Films at the United States Embassy in Rome and the Embassy had failed to furnish Cines with the complete background of these individuals and as a result of this inquiry arrangements were made for Riviera Films to produce "Encounter" and "Finishing School." According to [redacted] in view of the United States dollar shortage in Italy the Italian Government wanted to prevent United Artists from breaching its contract with Riviera Films and informed United Artists that if they did breach this contract they would be barred from doing further business in Italy.

United Artists then called a series of conferences both in Rome and in the United States in which members of the United States State Department, officials of the Italian Government, representatives of Cines, the American Legion, American Federation of Labor Film Council, and others participated in an effort to work out a compromise arrangement suitable to all concerned.

An arrangement was reached whereby the Italian Government took over the interest of Riviera Films in the film "Finishing School" and Baiocchi has secured the interest of Riviera Films in the film "Encounter." A new contract has been drawn between United Artists and Cines for the release of "Finishing School" and a similar contract is being negotiated between Baiocchi and United Artists for the release of "Encounter" in the United States.

[redacted] stated that "Encounter" and "Finishing School" are the only films completed by Riviera Films to his knowledge and that he has been advised by officials of Cines that Riviera Films, Inc., is now out of business because it no longer can obtain money or facilities for making film and further, those individuals connected with Riviera Films cannot secure employment in the movie industry since that industry is indirectly operated by and controlled by the Italian Government and these individuals are now considered undesirables by the Italian Government. [redacted]

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IX INTERNATIONAL RAMIFICATIONS OF COMMUNIST INFILTRATION IN THE MOTION PICTURE INDUSTRY

(February 15, 1952 - July 15, 1952)

France

According to a Foreign Service dispatch from the American Embassy in Paris to the Department of State in Washington, D. C., dated March 3, 1952, the Syndicat Autonome du Cinema Francais, the trade union of workers in the French film industry, was organized in July, 1952, to combat the influence of the Communist-dominated CGT. According to the above dispatch, this new union claims to have had in the short period of its existence a surprising success and claims to account for eighty per cent of the cameramen and soundmen engaged in the production of French newsreels, fifty per cent of the technicians in the field of television and twenty-five per cent of the personnel engaged in film laboratory work.

This organization carries on an extensive campaign against individual Communists in the film industry in France and frequently makes direct representations to producers, including American producers about to begin the production of films in France when such production entails employment of CGT unionists. According to the above communication, the CGT is equivalent to the Communist Party. In line with their campaign against individual Communists, the organization recently invited the attention of the American film director Anatole Litvak, now engaged in production at Nice of a film financed jointly by a French film company and United Artists, to the fact that among those personally selected by him to appear in this feature are three "militant Communists," including a script writer, a chief designer and production director.

The above State Department dispatch indicated that Mr. Litvak has taken no action in this matter allegedly because of his prewar acquaintanceship with the individuals involved and because of indifference as to their political beliefs. According to M. Jenger, Secretary General of the Syndicat, this attitude undermines the efforts of the Syndicat to combat the Communists and the significance of Hollywood's professions of distaste for Communists.

M. Jenger, according to this dispatch, recently entered into correspondence with Mr. Roy Brewer, International Representative of the International Alliance of Theatrical Stage Employees and Motion Picture Machine Operators of the United States and Canada, in order to ask for an exchange of information relating to the Communist affiliations of persons engaged in the film industry. Similar steps have been taken by Jenger with film workers' unions in other countries, including Italy, Spain, Brazil, Belgium and the Netherlands. Unfortunately, an offer to exchange information in this field with the British film workers' union backfired inasmuch as the secretary of the union who received the communication turned it over to the CGT. [redacted]

IX. INTERNATIONAL RAMIFICATIONS OF COMMUNIST INFILTRATION IN THE MOTION PICTURE INDUSTRY (July 15, 1953 - December 15, 1953)

Japan

An editorial entitled "The Fuse is Burning . . . Anti-Americanism in Japan Films," portions of which are quoted below, appears in the October 16, 1953, edition of "The Film Daily," a trade paper published in New York City.

> "The increasing gravity of the situation confronting our industry--and our country--in Japan is sharply limned by a shocking development which was the subject of recent cable dispatches in this industry newspaper as well as the lay press.
>
> "The reference, of course, is to a Japanese motion picture, 'Akasen Kichi,' or, to give it its American title, 'Red Line Military Base,' which a major Nippon company, Toho, was about to place in release.
>
> "Only sharp protests by both Japanese and American interests caused Toho to withhold the picture 'for further study.' Whether it actually will be placed in distribution later is dubious because the theme and treatment are flagrantly anti-American. The diplomatic comment of Frank Waring of the American Embassy staff in Tokyo, 'We don't like this kind of picture,' actually impresses as the under-statement of the year.
>
> "That such a picture as 'Red Line Military Base' should be produced in Japan is astounding and alarming enough; that it should bear the seal of a responsible major company is infinitely worse.

"The anti-American line in the Toho picture is the Communist line, without deviation. The Tokyo Evening News appraised it rightly when it declared in its own page one editorial that the picture is designed 'like no other picture produced to date, to stir the hatred and disgust of one friendly people for another.'

"The picture's story is concerned with what a repatriated Japanese soldier finds when he returns to his home in Mt. Fuji's foothills where a U. S. Security Base has been established. It is an unsavory, sordid melange of lecherous GI's, Japanese prostitutes, pimps, dope peddlers, corrupt officials, with a leavening of miscegnation.

"The message left to the audience--again quoting the Tokyo Evening News editorial--is this: 'American soldiers are polluting Japan with their lechery and are turning the country into a cesspool. The shame of Japan can be wiped out only by ridding the country of these Americans. Unless this is done, Japan will sink into moral degradation.'

"There is a further unhappy disturbing aspect of this particular cinematic insult and it is this: Three Americans, ex-GI's, are in the cast, and were to be the subject of special billing.

"You do not have to be a psychologist to figure out the implications, warranted or otherwise, do you?

"And those implications, and their potential effects, extend well beyond our own industry.

"That applies no less to another strange recent development in Japan which found four distinguished American scientists, in Tokyo for the International Conference on Theoretical

Physics, emerging from a private screening of the controversial picture, 'Fireshind,' to recommend that it 'be shown throughout the world,' according to press dispatches.

"This particular picture was financed and produced by the Japan Teachers Union, with some assistance from Shochiku Motion Picture Co. It has some 'choice' sequences, including the reading of the 'confession' of the pilot of the B-29 which dropped the A-bomb and the peddling of fragments of the bones of bomb victims to American troops as war souvenirs.

"There, again, the evidence of Red penetration is crystal clear, is it not?

"These happenings in the Japanese industry, with their curious American assists, would seem to throw considerable light on why the INS in a recent Tokyo dispatch reported, 'Reliable sources disclosed today that American military planners are conclusively scrapping plans for the Japanese to play any significant major part in Far East defense.'"

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IX. INTERNATIONAL RAMIFICATIONS OF COMMUNIST INFILTRATION IN THE MOTION PICTURE INDUSTRY

(December 15, 1953 - July 1, 1954)

England

"The Crucible"

On page eight of the May 9, 1954, edition of "The Worker" appears an article which states that "Hollywood producers refused to handle Arthur Miller's stirring play 'The Crucible,' which deals with a 17th Century McCarthyite witch hunt, for obvious reasons, but a couple of British movie-makers appear interested in bringing it to the screen."

Concerning Arthur Miller, mentioned above, an article appearing in the April 1, 1954, edition of the "Washington Star" states that Miller's application for a passport to travel to Europe was rejected by the State Department. Miller said a charge "that I am supporting any Communist cause is not true."

Miller is also the author of the popular Broadway play "Death of a Salesman."

Russia

"Comedie Francaise"

An article appearing on page seven of the April 28, 1954, edition of the "Daily Worker," datelined Moscow, states the Soviet public enthusiastically received the "Comedie Francaise" during the visit of that group during April, 1954.

According to the article, "This visit to Moscow and Leningrad was made at Soviet suggestion," since there have recently been many instances of Soviet artists going to France. The article concluded "It was felt that, to be effective, cultural relations should be reciprocal."

Hungary

Miscellaneous

An article appearing on page seven of the April 22, 1954, edition of the "Daily Worker" glowingly describes the efforts made by the Hungarian State Government in providing rest homes for aged Hungarian actors and actresses. A typical example of Soviet propaganda quoted from this article states: "In the homes of the aged actors and actresses are evident all the beauties of the theatre and the happy serenity with which they are rewarded for their art."

Spain

"Le Salaire de la Peur"

A Foreign Service Despatch of the State Department from the American Embassy in Madrid outlines the press reactions to the screening of the captioned anti-American motion picture.

According to the despatch, the film was praised highly in the Madrid press. Although no reference was made to the anti-American content in the film, all the critics appeared to take their lead from the fact that the film had won first prize at the Cannes Film Festival in April, 1953, and that ipso facto made it a great film.

The despatch continued that "It is interesting to note that the film has been championed in France by Communist 'l'Humanite' in Paris for its 'just portrayal of the capitalist oppressors' and has been on its recommended-to-see list for the faithful over a six-month period." (105-6574-41)

Mexico

Amigos Del Cine (Friends of the Motion Picture)

A confidential informant of the Legal Attache in Mexico City reported on September 11, 1953, that Amigos Del Cine was being organized in Mexico City by three Americans and a group of Mexicans. The purpose of the group was to secure financial backing to produce motion picture "shorts" of a "cultural nature."

Subsequent to the organizational period, this group planned to undertake the production of a full-length motion picture of "social significance." According to this informant, the term "social significance" meant that the picture would follow the Communist line.

Other confidential informants advised the Legal Attache that all members of the group were associated with Communist activities in Mexico.

On February 8, 1954, a confidential informant reported to the Legal Attache that no meetings of the organization are being held because of the inability of the group to secure adequate financial support for the project. [redacted]

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II. INTERNATIONAL RAMIFICATIONS OF COMMUNIST INFILTRATION IN THE MOTION PICTURE INDUSTRY
(July 1, 1954 - December 31, 1954)

Japan

An article appeared in the July 22, 1954, edition of "The Film Daily," a trade paper published in New York City, captioned "Comic Pictures Floppo in Japan." The article itself was written by a representative of the Film Daily's Bureau at Tokyo, Japan. According to the article, Hokusei Kiga, the prime distributor of Soviet and domestic Communist propaganda motion pictures, has been a business failure. However, another effort will be made to distribute such movies through the formation of the Independent Film Company Limited. Kiga's defunct firm did not announce its obligations but, since the successor company states it will take four years to pay these debts, it can be assumed that they are considerable.

The article continued that rumor and speculation has it that an undisclosed contact is in Hong Kong awaiting additional funds from Red China to prime Independent Film Company Limited activity and another contact is eagerly awaiting a film figure's return from France with sufficient money to finance the new company's projects.

The officers of the newly formed Independent Film Company Limited are:

President - Takeo Ito

Directors - Torizo Matsumoto
Tenge Yamada
Shotaka Kada
Tokuji Fujimoto
Chimatera Yamaguchi
Susumu Atsumi

IX. INTERNATIONAL RAMIFICATIONS OF COMMUNIST INFILTRATION IN THE MOTION PICTURE INDUSTRY
(January 1, 1955 - June 30, 1955)

Japan

"Hiroshima"

An article appearing on page six of the April 19, 1955, issue of the "Daily Worker," east coast Communist newspaper, announced that the next attraction at the Baronet Theater in New York City will be "the powerful Japanese antiwar film, 'Hiroshima.'" The film was produced in Japan and directed by Thidee Sekigawa, "a prize winner at the Venice Film Festival."

A subsequent article appearing on page six of the May 18, 1955, edition of the "Daily Worker" reports that "Hiroshima" opened at the Baronet Theater on May 17, 1955. David Platt, "Daily Worker" film critic, writes "It ('Hiroshima') contains scenes of such nightmarish sorrow and agony as humanity has seldom experienced.

"There comes to mind the horrible slaughter by the Nazis of six million Jews but it took several years for these demons to fry them in gas ovens and make lampshades out of their fleshly remains.

"The Hiroshima tragedy was different. This was a sudden visitation. An unexpected horror."

The critic then describes the devastating effect the dropping of the Atomic Bomb had on the City of Hiroshima and its citizens. This naturally leads to an attack upon experimental Atomic Bomb detonations presently engaged in by "some cynical and cruel Americans" in Nevada.

"Atom Bombed Children of Hiroshima"

On November 29, 1954, [redacted] United States Customs, New York City, advised the

New York Office that the Customs Service was holding a Japanese propaganda film entitled "Atom Bombed Children of Hiroshima."

Two Agents of the New York Office viewed the film. According to the Agents, the most obvious theme of the picture was that the Atom Bomb should be outlawed and constant references were made to this idea throughout the entire film. Another thought which the picture obviously attempted to convey was that war is the greatest of evils and should be abolished because of the terror which results from it. The film, which is in Japanese with English subtitles, asserted that the survivors of Hiroshima would continue to work for peace.

It was the opinion of the Agents who viewed the film that it was a sensational type of production in that it portrayed the innocent Japanese people as being the victims of the tremendously destructive Atom Bomb.

The United States Customs Service advised the New York Office that the Yamaoka Company, 52 Wall Street, New York 5, New York, was the consignee of prints of this film.

The Department by letter dated December 17, 1954, requested that the Bureau determine whether the Yamaoka Company occupied an agency status as defined by the Foreign Agents Registration Act of 1938 since it possessed prints of a similar film, that is, "Hiroshima." The Department stated that the film, "Atom Bombed Children of Hiroshima," is being considered as potential propaganda.

Mr. and Mrs. Yamaoka, owners of the Yamaoka Company, were interviewed on February 10, 1955, and advised that their interest in the film "Hiroshima," prints of which they received in April, 1954, and other film imports was solely financial.

Mrs. Yamaoka advised that all "objectionable scenes" have been deleted from the revised and edited version of the film "Hiroshima," which is scheduled for release in the United

States in April, 1955; for example, the reading of the "confession" by the pilot of the B-29 which dropped the Atomic Bomb on Hiroshima.

The film, "Atom Bombed Children of Hiroshima," arrived in the United States in November, 1954, and two prints were released by Customs to the Yamaoka Company and the Fellowship of Reconciliation located at 21 Audobon Avenue, New York City.

Mrs. Yamaoka advised Agents that in June, 1954, the Yamaoka Company learned that "Atom Bombed Children of Hiroshima" was ready for release and, in an effort to protect their investment in the previous import, "Hiroshima," the Yamaoka Company secured an option to purchase the rights to this film in the United States and Canada.

Mrs. Yamaoka stated the Yamaoka Company does not intend to release "Atom Bombed Children of Hiroshima" and options were purchased on the film solely to protect their business interest in "Hiroshima." This would prevent the release of "Atom Bombed Children of Hiroshima" commercially by another company in the United States. Mrs. Yamaoka also said that, should the latter picture be unacceptable to United States Customs and rejected, such action would meet with their wholehearted approval.

Mrs. Yamaoka said that neither she nor her husband had any desire to bring into this country films that might in any way be considered as propaganda or Communist inspired. She stated that the importation of foreign films to this country is strictly a business proposition with them and that they in no way are interested in propagandizing the Communist ideology or philosophy.

[redacted]

X. ANTI-COMMUNIST ACTIVITIES

A. Motion Picture Alliance for the Preservation of American Ideals

In February, 1948, the effectiveness of this Anti-Communist organization, comprised of executives, directors and producers, was on the decline, according to a former member of the Communist Party. At a meeting on February 12, it was brought out that the heads of the industry were apparently lined up to protect the Communists working for them because of the fact that the House Committee hearings (October, 1947) and the activities of the Motion Picture Alliance had brought the whole industry into disrepute with the American public. (X,1)

Several members of the Alliance stated that because of their Anti-Communist activities in the MPA and as "friendly witnesses" before the House Committee they had been under adverse pressure from the Motion Picture Companies with respect to employment. (X, 1)

The informant quoted James McGuiness as stating that L. B. Mayer (of MGM) had told him that anyone who testified against the Communists or who took part in any hearing or investigation as a witness friendly to Government action against Communists was rendering a distinct disservice to the motion picture industry. (X,2)

On March 31, 1948, the MPA held an open meeting in the form of a lecture program in Hollywood. Robert Taylor, President of the MPA, was chairman. He and other speakers denounced Communist infiltration tactics in Hollywood and called for the expulsion of Communists from the industry. (X, 3, 4)

In May, 1948, Roy Brewer, international representative of the IATSE, reported that the MPA had entered into a program of increased activity and had received applications for 90 new members in the past month, had a representative active on every major studio lot, and intended to carry on an aggressive campaign for additional members. (X,4)

Informant [redacted] advised that in taking a deposition in a suit filed by Ernest Lavery against various members of the MPA, Lavery's attorneys attempted to establish a connection between the MPA and the House Committee on Un-American Activities. He named Ben Margolis as the attorney for Lavery who had questioned him. Margolis has been identified by a highly confidential source as a member of the Communist Party. (X, 4, 5)

During the fall of 1948 an informant close to the leaders of the MPA advised that this group, due to pressure from the motion picture industry, had dwindled to a very small organization and was rapidly becoming more and more ineffective.

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(1955)

The motion picture producers had always attacked the Alliance on the grounds that by raising the Communist issue it would cause a split in the industry. Members of the Alliance claimed that they were being discriminated against in their work because of the MPA activities. They pointed out that this fact discouraged the younger Hollywood talent from taking an anti-Communist stand. (X, 8)

In the spring of 1949 another informant advised that the MPA had improved its position considerably by its program of protecting American film interests in Britain. The program would point out that the J. Arthur Rank organization was monopolist that the technical guilds were controlled by the Communists, and that the British film industry would die overnight if it were not for the showing of American films on a "double bill" basis with British productions. The informant felt that this program would appeal strongly to the producers because it favorably affected their pocketbooks. (X, 8, 9)

B. Tenney Committee Investigations

In February, 1948 the Tenney Committee held hearings in Los Angeles concerning Communist influence in the Actors Laboratory from which young actors and actresses are chosen for work in the motion picture industry. The Los Angeles "Times" of February 20 reported that the following persons had been examined as witnesses: Ira Gershwin, Rose Hobart, J. Edward Bromberg, Will Lee and Roman Bohnen. (X, 5)

C. American Jewish League Against Communism (AJLAC)

This group held a meeting in Los Angeles September 15, 1948. Congressman Nixon was the main speaker. Various local prominent Jews spoke, pointing out the need for people to rally against Communism. An informant stated that about 200 were in attendance. He expressed the opinion that a considerable amount of good had been done in the motion picture colony, and that the AJLAC would continue to gain in strength. (X, 9)

D. Cinema Educational Guild (CEG)

This group was organized late in 1948. At a meeting on December 9, 1948, a masked "mystery witness" addressed some 1100 people in an anti-Communist speech. (X, 9) Gerald L. K. Smith also spoke for an hour, attacking the motion picture industry for harboring and encouraging Communists. Smith alleged that although he would not be officially connected with the CEG, his organization would give its support. The previously identified Myron Fagan (who had to be told to stop alleging Bureau approval of his activities) was introduced at the meeting. (He later identified the "mystery witness" to Bureau Agents as [redacted] He declared that he was the head of the CEG and that its membership was strictly confidential. In January, 1949 Fagan made a talk under CEG auspices indicating that a plan was being formed to boycott pictures involving Communist propaganda or personnel. Informants advised that the Motion Picture Alliance had no use for Fagan particularly after his affiliation with the CEG which the MPA considered to be an organization of Gerald L. K. Smith. (X, 10)

E. Anti-Communist Pictures and Plays

"Thieves' Paradise" Myron C. Fagan produced this play. It ran a short time and closed December 31, 1947. Fagan alleged, without substantiating evidence, that the play closed as a result of threats

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received from Frederic March.

In April, 1948, when the play re-opened, Fagan made a speech in which he declared that studio heads were actually protecting Communists within the movie industry. He claimed that he had been unable to obtain the cooperation of the "friendly witnesses" (who had appeared before the House Committee) as speakers before women's clubs due to a secret order which had gone through the Hollywood agents' offices that any personality who talked about Communists in Hollywood would be blacklisted forever. Fagan stated that he was organizing a women's group to combat Communism: the Committee of 90 of Citizens United for American Principles

This organization held a meeting on April 14, 1948. Fagan stated that the Director (of this Bureau) had approved his plan for organizing the women and that he would send a wire congratulating the women on their stand. He also indicated that the Director, Fulton Lewis and George Sokolsky had agreed to supply the organization with documentary evidence concerning Communists. His statements concerning the Director were false. (X, 6, 7)

"Iron Curtain" This anti-Communist picture aroused strong opposition from the National Council of Soviet-American Friendship. This organization, which was cited by the Attorney General as coming within the purview of Executive Order 9835, alleged that the picture was "inimical to the aims and welfare of the United States and the United Nations," and a menace to peace. (IV, 56)

"I Married A Communist" The "Daily Worker" of October 20, 1948 reported that RKO was having trouble with the story for this picture and it was being entirely re-written with a resultant delay in production. If the re-write was not satisfactory, permanent shelving of the story was cited as a possibility. (X, 10, 11)

In November, 1948 an informant advised that Art Cohen, a Communistic writer, and James E. Grant, a non-Communist, had been assigned to re-write the story. He was of the opinion that Cohen was attempting to muddle the script to delay production until producer Howard Hughes became disgusted with it and gave it up. He also expressed the opinion that both Cohen and director John Cromwell had been under terrific Communist pressure exercised by their friends to give up their assignments with the picture. This informant later advised that Nicholas Ray had replaced John Cromwell as director. He stated that Ray had associated with persons strongly suspected of Communist connections. (X, 11)

On April 12, 1949 the "Daily Worker" stated that Hughes had announced that production of this picture would begin in May, 1949. The paper stated that the hero would be a San Francisco shipping executive who "unknown to his wife is an FBI informer within the ranks of the Communist Party," and that those desiring further details of the plot "should consult J. Edgar Hoover's lurid file labeled 'Bolshevik Bosses' and Hitler's 'Mein Kampf.'" (X, 11)

Later in April, 1949 an informant advised that the picture had gone into production, with Jack Gross as producer and Bob Stevenson as director. The script had been entirely re-written by Robert Andrews and the informant was of the opinion that it was an excellent, definitely anti-Communist script. (X, 11)

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"Jet Pilot" In January, 1949 information was received that RKO was considering the production of an anti-Communist picture under the above title. It dealt with a woman Soviet agent who landed in Alaska as an alleged refugee. (I, 12)

"The Red Menace" This strongly anti-Communist picture, widely exhibited in 1949, was bitterly attacked in the Communist press. The "Daily Worker, in June, 1949, took steps to have numerous letters of protest sent to the theater regarding the July 2, 1949 opening of the picture in New York City A demonstration on opening night was also suggested so as to give the film "a crippling send-off." (I, 12)

"Crossroads for America" "The Worker" of April 24, 1949 stated that this picture presented Communists as the villains "at the root of industrial and political strife in America. The paper described the picture as "the kind of bogey with which monopolistic capitalism today is trying to sell imperialist war to the American people." (I, 12, 13)

"The Conspirator" The "Daily Worker" of March 22, 1949 stated this picture falsely linked the Communist Party with espionage and treason, and that the picture was scheduled to open in April during the trial of the Communist leaders. (I, 13)

"Walk A Crooked Mile" The "Daily Worker" of October 13, 1948 charged that this picture repeated the lies of Nazi propaganda and was "part of the lie machinery used by reaction to take the American people down the road to Fascism." The lie referred to "is the one that screams Communists are murderers and traitors to their country." (I, 13)

"Red Gloves" This anti-Communist play was attacked by the Communist press in December 1948 on the grounds that it was "based on the hackneyed slander that the Communist Party believes in and uses assassination as a political weapon." (I, 13)

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X. ANTI-COMMUNIST ACTIVITIES
(July 16, 1949 to April 15, 1950)

Motion Picture Alliance for the Preservation of American Ideals

Los Angeles Informant [redacted] in the summer of 1949 reported that the Alliance was planning a pamphlet to expose Communism which would contain a detailed analysis of Communist success in having pictures made in foreign countries where the industry is dominated by the Communist Party. Informant reported that the organization is continuing to grow and on June 29, 1949 presented a program at the American Legion Hall in Hollywood, which meeting was addressed by Elizabeth Bentley. [redacted] a source of information of the Los Angeles Office, reported that the Alliance was in better financial shape than it had ever been. Los Angeles Informant [redacted] was of the opinion that the Alliance in the summer of 1949 was becoming a positive factor and would play a more important role in the motion picture industry in the future. [redacted]

The "Daily People's World" of July 7, 1949 contained an article regarding the June 29, 1949 meeting of the Alliance and characterized it as a campaign to "isolate and divide the progressive forces in Hollywood," and described Elizabeth Bentley as the "notorious 'finger woman' of the FBI."

In January, 1950, Los Angeles reported that its informant [redacted] on January 5, 1950 had reported that the Alliance while still an active organization had no particular current outstanding program at that time. The informant stated that the Communists within the motion picture industry at that time were "lying low" but that the Alliance continued to remain alert for any situation whereby they could combat the Communist movement within the industry. [redacted]

The October 24, 1949 issue of the Los Angeles "Examiner" contained an article to the effect that the Motion Picture Alliance had sent a telegram to Judge Harold Medina following the conviction of the eleven Communist leaders praising his conduct of the trial. [redacted]

On October 3, 1949, Los Angeles Source of Information [redacted] reported that the Alliance was increasing its membership at the rate of approximately fifteen members per month. He also stated that the "black list" against

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individuals who had taken an anti-Communist stand in the motion picture industry was still in operation and that one of the individuals affected thereby was Morris Ryskind.

Los Angeles Informant [redacted] on October 18, 1949 advised that a few days previously a list of writers employed on the Warner Brothers lot had been published in Hollywood trade publications and included on the list were Guy Endore and Waldo Salt. The informant stated that members of the Alliance had unofficially been protesting to Warner Brothers over the hiring either directly or indirectly of these two individuals whom the informant stated had the reputation throughout the industry of being Communists. Both of these individuals have been identified as active in the Communist movement in the early 1940's.

This informant advised that the Alliance frequently circulates anti-Communist literature and places ads in Hollywood trade papers on certain occasions. In connection with this latter activity, he mentioned that an ad had been placed advocating that members of the motion picture industry stay away from a concert on September 30, 1949 by Paul Robeson. [redacted]

The March 24, 1950 issue of the "Daily Worker" reporting on the election of the new officers for 1950 of the Alliance stated that John Wayne had been re-elected as President and the Executive Committee was composed of Hedda Hopper, Charles Coburn, Morris Ryskind, Ward Bond, Gary Cooper, John Ford, Clark Gable, Leo McCarey, Adolphe Menjou, Alan Mowbray, Pat O'Brien, Lesley Prins, Robert Taylor and Herbert Yates. This article described the Alliance as "notoriously anti-Negro, anti-Semitic and anti-union." [redacted]

Cinema Educational Guild

On June 22, 1949, Myron C. Fagan, Director of the Cinema Educational Guild, reported that the organization was continuing to advocate a nation-wide boycott of motion pictures having any Communist connection whatever either through producers, directors, writers or actors. He indicated that the organization would continue to publish bulletins and would be active in promoting legislative measures of an anti-Communist nature. [redacted]

In July and August, 1949, the Cinema Educational Guild published a booklet entitled "Red Treason In Hollywood" which contained on the inside

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cover a picture of the Director and a quotation which by inference attempted to convey that the Director had personally endorsed the Cinema Educational Guild. Fagan had previously been admonished several times by the Los Angeles Office for his use of the prestige of the Bureau in an effort to help his organization and in this instance it was necessary to insist that Fagan retract the alleged endorsement by the Director. [redacted]

Fagan attributed the alleged endorsement of the Director to information furnished him by Adolphe Menjou, who allegedly had dined with the Director during a visit to Washington. The Director denied that such a meeting had ever taken place or that he had made the statements attributed to him. [redacted]

In September, 1949, Fagan advised the Los Angeles Office that the Cinema Educational Guild was publishing anti-Communist pamphlets and news bulletins in an attempt to point out Communist influence in the motion picture industry. Among the pamphlets which the organization was distributing were "Moscow Marches On In Hollywood," "Unmasking the Reds in Hollywood," "Red Treason in Hollywood," and "Reds Behind World Federalism." Fagan has also alleged that due to his attacks on Communism, he had been subject to vilification and attack by the Anti-Defamation League. [redacted]

On November 16, 1949, Fagan furnished the Los Angeles Office with another publication issued by the Cinema Educational Guild entitled "Hollywood Reds Are On The Run." Fagan also reported that he had been on a speaking tour throughout various cities in California in an effort to educate the public concerning Communist infiltration of the motion picture industry and advocating a boycott of certain motion picture stars and pictures which the Cinema Educational Guild believed to have a Communist connection. [redacted]

American-Jewish League Against Communism

On July 8, 1949, Los Angeles reported that according to information received from [redacted] the American-Jewish League Against Communism had not made the progress in Hollywood which it had enjoyed in the New York area. This source reported that among the active members are George Sokolsky, Eugene Lyons and Isaac Don Levine, and that in addition Bernard Baruch had made a donation. This source also reported that in the Los Angeles area the organization was being combatted by the Anti-Defamation League. [redacted]

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In October, 1949, Los Angeles reported that [redacted] had alleged that the organization was being sabotaged by the Anti-Defamation League and cited as an example the formation in Hollywood of a group known as the Cinema Lodge as an adjunct of the national B'nai B'rith organization. According to [redacted] Albert S. Rogell was the head of the Cinema Lodge and had refused to permit a meeting between the heads of the Cinema Lodge and the American-Jewish League Against Communism. [redacted] indicated that he was collaborating with Freedom Films, an independent production group in Los Angeles, contemplating the production of a picture concerning the life of Cardinal Mindszenty which would be anti-Communist in nature. [redacted]

In November and December, 1949, [redacted] advised that his organization was not seeking any large membership but was more interested in an educational program conducted in an independent manner to enlighten the various Jewish groups throughout the United States as to the undesirability of Communism. He indicated as an example, the organization's working on a plan to open an active campaign to have the Los Angeles Jewish Community Council remove the Jewish People's Fraternal Order of the International Workers Order from the list of benefactors of the Council. [redacted] indicated that he had also been making speeches protesting Communism and believed that his organization could do a good job of educating a large segment in the motion picture industry concerning the true facts about Communism and Communist infiltrated organizations. [redacted]

Cinema Lodge of B'nai B'rith

As mentioned above, [redacted] has alleged that this organization has refused to cooperate with the American-Jewish League Against Communism. The Cinema Lodge is comprised of individuals in the entertainment field, ostensibly formed as a public relations group to combat the inroads of Communism and propagate the principles of Americanism. According to Los Angeles Informant [redacted] this group is headed by Albert S. Rogell and among its members are Sam Goldwyn, Barney Balaban, John M. Stahl, William Wyler, Henry Ginsburg, Jules White, Jack Benny and Harry Maislish. [redacted]

Century Theater

In July, 1949, Los Angeles reported that [redacted] had reported that the formation of the Century Theater located at 755 North LaCienega in Los Angeles was a concrete step in the direction of forming a school of acting promoted by persons within the motion picture industry who believe in the American system. The Theater was to function as a school and training ground for young talent and certain well known Hollywood personalities would take part in its productions. The formation of this theater was for the purpose of combatting the Actors Laboratory which is under Communist domination.

Numerous prominent individuals contributed to the Theater's fund raising campaign including Cary Grant, Bing Crosby, Clark Gable, Joel McCrea, Barbara Stanwyck, Robert Taylor, Ray Milland and numerous motion picture executives. [redacted]

On October 3, 1949, [redacted] reported that the Theater was under construction and while it would not be a school as such, it would provide a theater to furnish young talent with an opportunity to appear professionally and that the Century Theater was to operate in direct opposition to the Actors Laboratory. It was hoped that in the future, the Theater might develop into a school when more funds became available. The source reported that the Theater was created principally by LeRoy Prins, a director at Warner Brothers Studios, and Sam Wood, formerly of MGM and now deceased. [redacted]

Foundation For Political Freedom

The September 20, 1949 edition of the "Daily People's World" reported the formation of the above organization under the leadership of Cecil B. DeMille. The article indicated the organization would be on a "Communist witch-hunt" and would sponsor a twenty-six week series of radio programs to preach individualism, dramatizing the lives of certain Americans including William M. Jeffers, formerly President of the Union Pacific, Walter and Victor Reuther of the United Automobile Workers and Madame Kasenkina, the Soviet employee who jumped from a window of the Soviet Consulate in New York City. [redacted]

"I Married A Communist"

In May, 1949, this picture of an anti-Communist nature, produced by RKO-Radio Pictures, was scheduled for release in the immediate future. [redacted]

In January, 1950, Los Angeles reported that this picture had been released during the latter part of 1949 in certain localities and on January 5, 1950, Los Angeles Informant [redacted] reported that the box office response had not been satisfactory and it was believed that the public considered it a propaganda type of picture with the result that the film had been withdrawn from the theaters to be retitled and it was planned that the new title would be "Where Danger Lives." [redacted]

The picture was subject to a great deal of criticism by the "Daily People's World" due to its anti-Communist nature, including a review of the picture in the "Daily People's World" of October 17, 1949, which was extremely critical. [redacted]

The "Daily Worker" also attacked the picture and in its issue of March 1, 1950 stated that the name of the picture had been changed to "Woman on Pier 13." This article in the March 1, 1950 edition of that newspaper described the star, Robert Ryan, as taking the part in the picture of an "FBI stool pigeon" and indicated that in accepting that part in the picture he had been cleared by the Bureau. [redacted]

"Guilty of Treason"

On January 5, 1950, Los Angeles Informant [redacted] advised that this picture, which portrayed the events leading up to the arrest and trial of Cardinal Mindszenty by the Communists in Hungary, was produced by Jack Wrather, a former Texas oil man, and Robert Golden. The screen play was written by Emmett Lavery, former President of the Screen Writers Guild. The informant reported that the film had received a poor review in "Hollywood Reporter" but had received a very satisfactory review in "Hollywood Variety." A review of the picture appeared in the December 29, 1949 issue of "Hollywood Reporter" which stated that the picture had devoted too much time to the romantic portion of the story, thus diverting the audience's attention from the real issue of the picture. [redacted]

The "Daily People's World" of September 28, 1949 carried a very critical review of the picture, describing it as "Hollywood's latest packet

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of lies." [redacted]

The September 13, 1949 issue of the Washington "Daily News" contained an article concerning the picture, indicating that the picture was meeting with criticism from Communists and fellow travelers and that efforts had been made to frighten actors, studios, etc. from having anything to do with the picture. [redacted]

The December 30, 1949 issue of the "Daily Worker" in commenting upon the film described it as "a parcel of lies" and indicated that it was one of the scripts ordered by "the contemptible thief Parnell Thomas at the time of the hearings by the House Committee on Un-American Activities into Communism in Hollywood." It charged that the script had been written in collaboration with individuals and groups favorable to the restoration of the Hapsburg tyranny in Hungary and that the Vatican had received a specially bound copy of the script. It was charged that the film was a call to war against the Soviet Union. [redacted]

A further very critical review of the picture appeared in the "Daily Worker" of April 11, 1950, describing it as a "monstrously dull and stultifying movie" and indicating that the story was full of lies. [redacted]

"Red Danube"

In connection with this picture, the "Hollywood Reporter" of September 15, 1949 mentioned that Louis Mayer had made good his threat when he told the House Committee on Un-American Activities investigating Communist activities in Hollywood that he would make a picture "slugging Communism" when and if he got a story that was right. This article indicated that such a picture was "Red Danube." The story was from a book originally entitled "Vespers in Vienna" and deals with the story of the cruelties and brutalities practiced by the "Reds" in Vienna in their efforts to transform Austria into a "satellite of Moscow."

According to Myron C. Fagan, the story had been assigned to Al Lichtman but that Dory Schary, Production Chief at MGM, knew that if Lichtman handled the story, it would emerge as a truly anti-Communist picture. Fagan stated that through direct intervention by Schary, the script had been revised and the title changed to "Storm Over Vienna" with the result that the

story had been changed, making the villains of the picture Fascists. According to Hagen, Lichtman and other MGM executives protested Schary's action but that Schary together with Louis Mayer had "squelched the rebellion" and Lichtman was requested to resign. The source advised that the situation was publicized by Hedda Hopper and Jimmie Fidler with the result that the Studio received an avalanche of letters whereupon the Studio again used the original script with the result that an anti-Communist picture was produced, enabling Schary to gain credit for producing an anti-Communist film [redacted]

During the fall of 1949, reviews of "Red Danube" in the trade press were quite favorable to the story indicating it dealt with the story of Communist tactics in forcibly compelling Russian nationals to return to their home land. It was further described in the September 21, 1949 issue of "Hollywood Reporter" as a "hard slugging MGM production exposing Communists and their methods." Los Angeles Informant [redacted] on August 3, 1949 furnished a throwaway advertisement issued by the Los Angeles County Communist Party which denounced the picture as war propaganda and accused its producers of attempting to instigate a war [redacted]

"The Red Menace"

The "Daily People's World" of June 9, 1949 described this picture as an anti-Communist propaganda film and urged that steps be taken against it including telephone calls of protest to theaters, the organization of picket lines and immediate calls to managers of Los Angeles theaters warning against the showing of the film. This picture was released by Republic Pictures and widely publicized as an anti-Communist motion picture. The "Hollywood Reporter" of June 20, 1949 revealed that Republic Pictures had filed suits against the "Daily Worker" and "Daily People's World" charging a copyright violation. Los Angeles Informant [redacted] reported that one of the subordinate employees at Republic Studios had secretly removed portions of the script and made it available to the "Daily People's World" with the result that portions of the script were published prior to the release of the picture. Various Los Angeles newspapers gave considerable free publicity to the picture, including an article appearing in the Los Angeles "Times" on June 10, 1949, which stated that the picture would do more to arouse the public to the dangers of Communism than any other picture ever made. The June 10, 1949 issue of "B'nai B'rith Messenger" described the picture as

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"inadequate." [redacted]

"Project X"

The "Daily People's World" of November 10, 1949 reported that "Project X" was a new anti-Communist film made in New York and to be released by Film Classics. According to the article, the trade press had been critical of the picture, indicating it was an unsuccessful attempt to build a thrilling melodrama around the Communist ring in New York, that the script was highly improbable and the picture as a whole impossibly dull. The article continued by stating that producers should learn that all anti-Communist pictures were dull, impossible, boring and ridiculous and that anti-Communist pictures "are born in the nightmares of Wall Street bankers." [redacted]

"The Sickle or the Cross"

The "Daily People's World" of July 11, 1949 reported that the St. Louis Lutheran Laymen's League was financing an anti-Communist film "The Sickle or the Cross," made by Roland Reed, directed by Frank Strayer and based on a screen play by Joggie L. Lasky, Jr. This article was very critical of this picture. [redacted]

A similar article appeared in the "Daily Worker" of July 21, 1949, describing the picture as an "anti-Communist atrocity film." [redacted]

The "Hollywood Reporter" of July 5, 1949 in a review of this picture described it as a "timely anti-Communist drama" showing that "Communism is a powerful enemy of the Christian people, that the time has come when religious people must organize to fight the growing Red menace in America." [redacted]

"Jet Pilot"

In June and August, 1949, Los Angeles Informant [redacted] reported that RKO-Radio Pictures, Incorporated was planning to produce the above picture which would be anti-Communist and anti-Soviet in nature. [redacted]

In January of 1950, Los Angeles advised that Los Angeles Informant [redacted] had pointed out that the original theme of this story was serious and

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very dramatic and dealt with a female agent "planted" by the Russians in this country through Alaska by air, but that Howard Hughes had made certain changes in the story in order to make it lighter and more entertaining. [redacted]

Miscellaneous

The October 27, 1948 issue of the "Daily People's World" stated that Variety had admitted that the box office on anti-Communist pictures was off while pictures based on social problems such as "Home of the Brave" were doing very well. The article then indicated that box office returns had been very poor in connection with such pictures as "Red Menace," "I Married a Communist," and "Red Danube." [redacted]

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I. ANTI-COMMUNIST ACTIVITIES
(April 16, 1950, to June 23, 1950)

Anti-Communist Pictures and Plays

"The Big Lift"

The April 27, 1950, edition of the "Daily Worker" in a column by Jose Iglesias contained a review of the picture "The Big Lift" which was critical of the picture stating that it was more clever than other anti-Soviet films in its presentation of anti-Soviet propaganda. The article then accuses the picture of being "crammed" with distortions, lies, and half truths and then called on Communists for programs to "expose this movie."

"Conspirator"

The column by Iglesias appearing in the April 28, 1950, edition of the "Daily Worker" contained comments on the film "Conspirator" which stated that the picture would "make J. Edgar Hoover green with envy and would delight the war makers." The column continued by being extremely critical of the picture stating that its final aim was the encouragement of "concentration camps and war."

"Guilty of Treason"

A column by David Platt in the April 26, 1950, issue of the "Daily Worker" stated that this picture was failing at the box office. This article stated the picture was failing even though it had received the support of the Catholic Legion of Decency and the Anti-Communist National Conference of Christians and Jews. Platt was critical of the Jewish organizations which supported this picture stating that the picture itself was the glorification of a "notorious anti-Semite."

Motion Picture Alliances for the Preservation of American Ideals

A column by David Platt appearing in the May 31, 1950, edition of the "Daily Worker" stated that the "Hollywood Ten" had issued a statement assailing the Motion Picture Alliances which Platt accused of being the "big finger" of the investigation of Communism in the motion picture industry by the House Committee on Un-American Activities.

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A further criticism of the Motion Pictures Alliance appeared in Pirth's column in the June 6, 1950, issue of the "Daily Variety" in which he again accused the Alliance of being "the big finger" in the film industry's "first witchhunt which led to the black listing and sentencing of the Hollywood Ten." The article indicated that the Alliance had recently taken full page ads in the "Hollywood Reporter" and "Daily Variety" to approve the proposal of Congressman Nixon for a second investigation of Communism in Hollywood by the House Committee on Un-American Activities. Pirth characterized the Alliance as a "stool pigeon outfit" which had been engaged in anti-labor union wrecking and Fascists aims.

[redacted]

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[redacted]

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I. ANTI-COMMUNIST ACTIVITIES
(June 24, 1950, to December 31, 1950)

Motion Picture Alliance for the
Preservation of American Ideals (MPA)

The September 8, 1950, edition of the Los Angeles "Examiner" reported that Walter Wanger, a one-time critic of the MPA, which is an anti-Communist organization, had acknowledged that he had made an error in judgment in connection with his opposition to the organization. Wanger's admission was disclosed in a letter to the MPA in which he welcomed that organization's pledge of support for the Crusade For Freedom of which Wanger is the Los Angeles chairman. Wanger's letter was prompted by a letter from John Wayne, President of MPA, who recalled Wanger's opposition in 1944 to the MPA's charge that Communists had infiltrated the film industry. In his letter, Wanger was quoted as stating, "I recognize that time and history have proved the correctness of the judgment of the Motion Picture Alliance and its foresight in recognizing the Communist menace."

Los Angeles Informant [redacted] advised that the idea behind the publishing of the correspondence between Wayne and Wanger was to present a united front in support of the Crusade for Freedom and to mend a rift caused by the resignation from the Crusade of Senator Jack B. Tenney. [redacted]

Los Angeles Informant [redacted] on November 28, 1950, advised that following the death of Sam Wood, who had been extremely active in the MPA, the organization had not been active nor had regular membership meetings been held. The informant advised that the MPA was at that time currently endeavoring to bring Angela Jean Calomiris, author of the anti-Communist book, "Red Masquerade," and a Government witness at the trial of the eleven Communist leaders to Hollywood to address a membership meeting. The source reported that a number of the MPA members feel that the organization should attempt to present a program of education concerning the nature of Communism and its menace. Another group within the organization feels that such an educational program would have little merit and would be ineffective in bringing members to meetings.

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The source also advised that the MPA had recently directed a letter to Darryl F. Zanuck, head of Twentieth-Century Fox Studios, protesting the purchase by that studio of a story written by Ruth McKinney, who, according to the informant, has been actively affiliated with the Communist movement in the past. The MPA as of November 28, 1950, had not received a response from Zanuck but planned if the production of the picture based on McKinney's story is undertaken to publish its letter to Zanuck in order to bring about public action against the studio.

[redacted]

Cinema Educational Guild (CEG)

[redacted] on November 28, 1950, advised an Agent of the Los Angeles office that on the previous evening she had attended a meeting of the CEG at the Los Angeles Ebell Theater, attended by approximately 400 persons. Myron C. Fagan, head of the CEG, spoke of the success of the Guild in fighting and exposing Communism in the motion picture industry. Fagan stated that he was leaving Los Angeles soon thereafter on a lecture tour to San Diego, California; Phoenix, Arizona; Salt Lake City, Utah; and thirty other cities, ending his tour in Boston, Massachusetts. He stated that he planned to set up offices of the CEG in each of the cities in which he appeared; that membership in the various cities will be screened for loyalty; and that he expects to obtain a total membership of one million.

During the meeting, Fagan stated that he had produced a movie entitled, "Thieves' Paradise," which was to be distributed throughout the United States through the various units of CEG. The informant advised that she had seen this picture, which runs twenty to thirty minutes, and that it has an anti-Communist theme.

[redacted]

Anti-Communist Films

The August 23, 1950, edition of the "Daily Worker" in a column by David Platt stated that Warner Brothers had

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acquired the screen rights to the story of Matt Cvetic, whom Platt described as a "Pittsburgh labor spy and FBI steel pigeon." The picture was tentatively titled, "I Posed As A Communist For The FBI." Platt's article continued by being extremely critical of Warner Brothers for their purchase of this story.

[redacted]

Platt's column appearing in the "Daily Worker" of December 6, 1950, again mentioned Warner Brothers' purchase of the Cvetic story, stating that Gordon Douglas would direct the picture; that the script would be written by Borden Chase; and that it would be produced by Bryan Foy. Platt then stated, "These three boys together should be able to turn out a film that will flop every bit as hard as 'Red Menace' or 'I Married a Communist'."

[redacted]

Platt's column in the "Daily Worker" of December 27, 1950, stated that Frank Lovejoy had accepted a role in the Cvetic film and commented that he was "well equipped for this dirty role" inasmuch as he had appeared on radio for years playing nothing but gangsters or cops.

[redacted]

The column of Platt's appearing in the November 30, 1950, edition of the "Daily Worker" referred to a film being produced by Howard Hughes of RKO Studios entitled, "High Frontier." According to Platt, this film will portray the dropping of A-bombs on the Soviet Union and, according to Platt, was to be used to "help push our country closer to the anti-Soviet war." He also described the picture as a "war-mongering film which may well be one of the most dangerous films in our history."

[redacted]

Miscellaneous

[redacted] of Warner Brothers Pictures, on September 13, 1950, furnished to the Los Angeles Office a copy of a speech made by Dore Schary of MGM Studios before the B'nai B'rith Convention at San Diego, California on August 9, 1950.

[redacted] advised that in this speech, Schary had taken the opportunity to go on record against Communists,

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Communism and the Communist Party; to support the United States stand in Korea and at the same time call upon all true "liberals" not to be confused or frightened by the tendency in some places to make the word "liberal" interchangeable with "fellow traveler" "parlor pink," and "red."

The August 10, 1950, edition of the New York "Times" carried an advertisement supporting the action taken by the United States in Korea. The advertisement contained a statement, "Those among us who defend Russia or Communism are enemies of freedom and traitors to the United Nations and the United States." This statement was signed by the following individuals: Richard Aldrich, Maxwell Anderson, Irving Berlin, Milton Caniff, Madeleine Carroll, Russel Crouse, Howard Cullman, Blevins Davis, Dr. Clarence E. Decker, Alfred de Liagre, Jr., Julius Fleischmann, Rube Goldberg, Otto A. Harbach, Lawrence Langner, Allan Jay Lerner, Howard Lindsay, Raymond Massey, William Mauldin, Ray Middleton, Jo Mielziner, Richard Myers, Robert P. Patterson, Arthur Schwartz, and William Sloane.

On August 22, 1950, advised SAC Hood that in his opinion the motion picture industry has not done as much as it should in connection with the fight against Communism and he was considering calling together leading executives of the motion picture industry to enlist their active cooperation and aid to the FBI in its investigation of subversive activities. A few days later, advised Mr. Hood that he had talked informally with Joseph Schenck and one or two others in the motion picture industry who were very responsive to his ideas. He indicated that he contemplated holding a meeting with four or five other individuals such as Louis B. Mayer of MGM and Harry Cohen of Columbia.

The August 30, 1950, issue of "Hollywood Reporter," a trade paper, carried a double-page advertisement signed by Warner as well as other top motion picture executives from other studios attacking Communism and calling for full support of the Government in its action against the Russian danger and in prosecuting the war in Korea.

This article was signed by the following individuals:

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Cecil B. DeMille, F. Frank Freeman, Samuel Goldwyn, L. B. Mayer, Joseph M. Schenck, Albert Warner, Harry M. Warner, Jack L. Warner, and Darryl F. Zanuck.

The September 5, 1950, issue of the "Hollywood Reporter" announced that Harry M. Warner, President of Warner Brothers Pictures, had recently called together 2,000 employees of the Studios on the sound stage and had taken the opportunity to deliver an address against Communism and the position of the Warner Brothers organization with regard to it. Warner was quoted as stating the studio did not want anyone in its employ who belonged to any Communist, fascist or other un-American organization and called on his listeners to advise the studio of any individuals employed by the studio who belonged to such organizations in order that the studio could get rid of such persons. The newspaper commented editorially on his address to the effect that Communists had made incredible efforts to infiltrate the industry and that it would be stupid to argue that they had made no converts. [redacted]

The September 20, 1950, edition of the New York "Times" reported that a meeting in support of the Crusade For Freedom had been held on every major studio lot in Hollywood, which meetings had been addressed by Louis B. Mayer, Harry M. Warner, Cecil B. DeMille, Frank Freeman, and John Wayne. [redacted]

The September 24, 1950, edition of the Los Angeles "Times" reported that a number of early-day motion picture personalities had gathered at General Service Studios to discuss Communism and a project to combat it. Among those present were Mae Murray and Rupert Hughes. The anti-Communist project discussed was the filming of a series of short subjects based on the various departments of the Government, their history, duties and the manner in which their jobs are accomplished. The idea behind the project was summed up by Producer James Harper as follows: "Show the people how America operates and you won't have to worry about Communism." [redacted]

[redacted] on October 3, 1950, advised the Los Angeles Office that he had recently attended a meeting at the home of

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Oliver Carlson, which meeting was also attended by Adolph Menjou, James McGuinness, Fred Fiehl and Morris Ebsind. The purpose of the meeting was to give those present, who are all anti-Communist personalities, information which would possibly enable them to recognize Communists working in Hollywood. [redacted] advised there was a general discussion of the Communist situation in Hollywood and also of the discrimination which apparently exists against those individuals in the industry who had testified against the Communists in the hearings held by the House Committee on Un-American Activities.

[redacted] advised that the consensus of opinion of the group was that the motion picture industry as a whole and particularly MGM was unwilling to sever connections with the Communists since some of the Communist personalities in the industry represented valuable properties and extensive investments. [redacted] advised that the group was endeavoring to get in touch with Howard Hughes of RKO as one of the few motion picture figures who is willing to put up a stiff fight against the Communists. [redacted] also quoted Menjou as stating at this meeting that James Cagney was no longer connected with the Communist movement nor would he even now admit that he had been a Party member. However, Menjou stated that Cagney had once admitted to Robert Montgomery that he had been a member of the Communist Party. In connection with Cagney, [redacted] stated that it was well known in Communist circles that Cagney was a Party member at large and that his name had appeared on a list of frequent contributors to the Party, which [redacted] had in his possession in 1939 but which was destroyed [redacted] a Florida hurricane in 1947. [redacted]

[redacted] a stage, radio and television actor in New York City, on October 9, 1950, advised that an organization known as "Theatre for Freedom" is presently active in fighting Communism within the theater. The informant reported that Hilda Reade, an actress, and Ben Gitlow, former Communist Party functionary, were both active in this organization. [redacted]

The October 8, 1950, edition of "The Worker" in an article by David Platt stated that the publishers of "Red Channels" (which was published by "Counterattack") were extending their activities to the screen and were engaged in collecting names of Hollywood actors, writers, directors and producers who are or have been members of organizations declared "subversive" by the Attorney General, which material would be published in the future in book form. [redacted]

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X - ANTI-COMMUNIST ACTIVITIES
(January 1, 1951 to June 15, 1951)

Motion Picture Alliance for the Preservation of American Ideals (MPA)

[redacted] advised that on March 22, 1951, he had attended a meeting of the MPA which had been called to honor the late James K. McGuinness, one of the organizational founders of the MPA. The meeting was under the chairmanship of John Wayne who was followed by Roy M. Brewer and Hedda Hopper. Mrs. Hopper stated that while dressing to come to the meeting she had heard a radio commentator quote Wayne as commending Larry Parks for his testimony before the HCUA. Hopper stated that she did not approve of such a commendation and did not agree therewith. She stated that she condemned Parks and all other traitors to American ideals and expressed the opinion that the only reason Parks had made his admissions was that he had been forced to do so and in her opinion had come forward too late.

The next speaker was Victor Riesel who stated that he agreed with Hopper's opinion and then commented on the Communist affiliations of Jules Garfield and George Willner. Following Riesel's speech Wayne argued that he had not commended Parks for his admissions before the HCUA but in a telephonic interview with the press had stated that Parks admission was commendable but the radio commentator had twisted his comment to indicate he was sympathetic with Parks.

Confidential Source [redacted] advised that following the above mentioned meeting the Executive Council of MPA met to consider the group's stand toward Parks. He stated that the majority of the Council felt that Hopper's criticism of Parks had been too severe and the majority of the Board also felt that individuals such as Parks who had endeavored to clear themselves should be afforded some rehabilitation as far as their positions in the Motion Picture Industry are concerned.

[redacted]

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Cinema Educational Guild (CEG)

[redacted] advised that the CEG held a meeting on March 20, 1951, the entire program of which consisted of a talk by Myron C. Fagan. Fagan stated that his publication "Red Treason in Hollywood" had been responsible for the reopening of the HCUA investigation concerning Communism in the Motion Picture Industry. [redacted]

[redacted] also reported that a meeting of the Cinema Educational Guild had been held on May 3, 1951, at which Fagan was again the principal speaker and again attributed the current HCUA hearings on Communism in the Motion Picture Industry to the activities of the Cinema Educational Guild.

Fagan then went into great detail concerning his new anti-Communist film "Operation Survival" which he stated had been made at the specific request of the Veterans of Foreign Wars and which had been directed and narrated by Fagan. Meadows advised that the Veterans of Foreign Wars had repudiated the film and claimed that they had nothing to do with its sponsorship or production. Fagan then appealed to the CEG to help in the production of the film which the informant reported has a general theme of showing that the United States Government pampered the Communists and appeased Stalin during the Roosevelt and Truman regimes. The picture deals briefly with the formation of the Communist Party in the United States and the Communist methods of causing internal strife by setting race against race. Meadows expressed the opinion that the film could be made into a very effective picture when it has been cut but that it is "brutally frank in its criticism of the Roosevelt and Truman Administrations."

Assistant Director Nichols by letter dated March 27, 1951, was furnished by the Anti-Defamation League with a letter dated April 20, 1950, from Gerald L. K. Smith to William C. Ring in which Smith admitted that he started the CEG, that he named it, conducted the first meeting, raised the first money and thereafter turned the Guild's operation over to Fagan. [redacted]

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The March 13, 1951 edition of the Daily Worker in a column by David Platt comments on an anti-Communist film by the CBS entitled "It Can Happen Here." The Daily Worker article indicates that Fagan's anti-Communism is a cloak behind which he carries out his anti-Semitism and the article then continued by attacking Fagan and the CBS. [redacted]

Anti-Communist Pictures

"I Was A Communist For The FBI"

The Daily Worker of March 1, April 24, May 8, and May 9, contained numerous articles attacking the Warner Brothers' "I Was A Communist For The FBI" which picture was based on a story by Mathew Cvetic, a former Bureau informant. These articles characterized the picture as "gutter sewage," a picture designed to incite mob violence and anti-Semitism and a "vile anti-labor film."

"High Frontier"

The January 14, 1951 edition of The Worker reported that Howard Hughes was planning a "top secret" war-mongering film entitled "High Frontier" which would be used to "help put our country closer to the anti-Soviet world which is the thrill of every big profiteer" and that this production had been ordered by the Truman Administration as their answer to the growing world demand for peace. [redacted]

"The Big Lie"

The March 12, 1951 edition of the Daily Worker reported that Ben Hecht and Charles MacArthur were writing an anti-Communist play to be called the "Big Lie" which would be produced by Billy Rose.

"The Man Who Voted No"

David Platt's column in the Daily Worker of March 12, 1951, reported that Gilbert Goldsmith Rothschild was financing an anti-Communist film entitled "The Man Who Voted No." This picture concerns the village idiot in one of the Iron Curtain countries who voted against the Stalin regime.

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but the idiot is so loved by the people that the Communists do not dare to touch him. Platt remarked that this "idiotic cold war film," would be made in Paris and that possibly Harpo Marx would be the hero. [redacted]

"Tokyo File 212"

The Daily Worker of March 12, 1951, reported that this picture had received only a lukewarm reception as well as some hostile reviews. It reportedly dealt with the "underground Communist work in Japan and efforts of United States intelligence to smash it." [redacted]

The column of Victor Riesel appearing in the March 27, 1951 edition of the New York Mirror reported that Helen Hayes was the star in a still untitled spy movie concerning the fight between the United States and the Soviet for the minds of the "Workers of the World." He described the picture as an aid in "our Government's global campaign to keep the Russians from turning working people into fanatical anti-American troops." Riesel continued that this picture was one of 42 Hollywood feature films, 19 documentary films and 400 Government anti-Communist scripts being planned. [redacted]

Miscellaneous

The Hollywood Reporter on January 26, and 29, 1951, contained an article by W. R. Wilkerson, owner and publisher, dealing with the Communist situation in the Motion Picture Industry. He pointed out that there are some 568 persons in the Motion Picture Industry whose membership or connections with subversive organizations are well known and that they should either prove their innocence or have the guilty tag pinned on them. Wilkerson suggested that a tribunal be set up by those who want to be cleared of Communist accusations; that the Motion Picture Industry leaders should ask the HCUA to send one or two of its Committee to Hollywood to sit on such a Board; that the successor to the California Committee on Un-American Activities should also send two representatives and that each of the Motion Picture Guilds should be requested to appoint a representative. Thereafter individuals accused of Communist connections would be invited to appear before this board which would either give them a clean bill of health or through its failure to so clear them let them be labeled as Communists or in sympathy with the Communists. [redacted]

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The April 25, 1951 edition of the New York Journal American reported that Ralph Bellamy in speaking for the National Board of Theater for Freedom had appealed to all persons in the entertainment world to join the fight against the Communists. [redacted]

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X. ANTI-COMMUNIST ACTIVITIES
(June 15, 1951, to April 15, 1952)

Wage Earners Committee

The "Los Angeles Times" for October 26, 1951, carried a news item to the effect that a group called the Wage Earners Committee had begun picketing a number of motion picture theaters in Los Angeles where personalities connected with the films being shown had been subjected to scrutiny by the House Committee on Un-American Activities. Up to that time the Wage Earners Committee had pickets at five theaters which were showing such movies as "M," "Saturday's Hero," and "Bathsheba."

In connection with this matter of picketing by the Wage Earners Committee, the management of the Paramount Theater in downtown Los Angeles, which was one of those theaters being picketed, advised during a contact there the pickets had been withdrawn when the management agreed that at the end of the current run of "M" the theater would not run it again.

With regard to the Wage Earners Committee itself, [redacted] American Legion Post No. 43, Hollywood, California, advised on December 12, 1951, that it is about a year old and has its headquarters in Glendale, California; that it claims several million followers who are anti-Communists and object to films being shown which have alleged Communists connected with them; that the committee claims its picket lines at the above-mentioned theaters were definitely effective by bringing box office pressure to bear against patronizing the pictures.

According to [redacted] the head of the Wage Earners Committee is an individual named Raymond McConnon of Glendale. [redacted] believed that the committee's claimed numerical strength is probably a considerable exaggeration. [redacted]

On January 7, 1952, a suit for $1,000,000.00 libel damage was filed in Los Angeles Superior Court by film producer Stanley Kramer against the Wage Earners Committee of the United States of America.

The "Los Angeles Daily News" of that date quoted Kramer as stating that his action was based on distribution by this committee of libelous circulars by its members picketing his Columbia production of "Death of a Salesman" at a Beverly Hills theater. Kramer's suit alleged that these handbills distributed by the pickets and sent through the mail described the producer as "notorious for his red-slanted, red-starred films."

Individuals named as defendants to this suit, in addition to the committee, were Herman S. Smith, L. C. Vincent and R. A. McConnon, who were described as officers and directors of the organization.

The "Los Angeles Mirror" of January 9, 1952, reported that the so-called Big Three of the major film producers group had commended Stanley Kramer for filing his $1,000,000.00 libel suit against the Wage Earners Committee. According to this paper, the Society of Independent Motion Picture Producers, the Independent Motion Picture Producers Association and the Association of Motion Picture Producers have come out in support of Kramer's action. The paper further noted that Dore Schary of MGM had wired Kramer and offered his support.

According to the "Daily Variety," Hollywood trade publication of January 31, 1952, the Wage Earners Committee had approached Kramer through his attorney with the proposition of trading a retraction by the committee in return for Kramer's calling off the libel suit. The committee's attorney had reportedly submitted one form of retraction to Kramer and his attorney but this was not acceptable to them. According to the "Daily Variety," another written retraction would be submitted after consultation with State Senator Jack Tenney, Counsel for the Wage Earners Committee.

According to the "Los Angeles Times" of February 9, 1952, Dore Schary, head of production at MGM, also filed a suit for $1, 250,000.00 libel damages against this committee. The complaint was filed shortly after committee pickets appeared in front of downtown theaters carrying placards attacking Schary's loyalty to the United States and intending to convey to the public that he had been associated with one or more subversive organizations. Schary's suit also asked the court to issue a temporary restraining order directing the defendants to cease their picketing activities.

[redacted]

American Legion

The local press of Los Angeles on October 20, 1951, noted that the American Legion's Los Angeles County Council would soon consider the question of boycotting all motion picture films participated in by persons identified as Communists or followers of the Communist Party line and that the Legion's Hollywood Post No. 43 would offer a resolution aimed at the alleged Communist influence in the film industry and the unfriendly witnesses before the recent hearings at Los Angeles.

[redacted] previously identified, advised that the above resolution has been passed along to the Council which has set up a special committee to act on it and that such action will probably be announced during the latter part of December after which the resolution will be presented to the State Convention of the American Legion at Riverside, California, in February, 1952.

At the National Convention of the American Legion held at Miami, Florida, in October, 1951, a resolution was unanimously passed calling on posts throughout the nation to make public the intention of the American Legion to condemn, expose and combat such individuals employed by the motion picture industry and the entertainment world who are engaged in subversive activities.

[redacted]

According to the January, 1952, issue of the "Hollywood Legionnaire," news organ of the Hollywood Legion Post No. 43, a resolution was adopted calling for Legion picketing action against any film which carries the name or credit of any individuals who refused to answer questions put to them by the House Un-American Activities Committee.

After adoption of this resolution by Hollywood Post No. 43 it was also adopted at the 24th District meeting of the American Legion and was then sent to the [redacted] Department level for appropriate action.

The "Washington Post" of March 6, 1952, reflected that the District American Legion on the previous day picketed the Ontario Theater where the film "Death of a Salesman" was showing. According to [redacted] Chairman of the District Department of the Legion's Americanism Committee, the action was taken because some persons connected with the production of the film had been reported to have had Communist connections.

According to the article, [redacted] stated he has not seen this movie but understood its contents were objectionable because the picture presented the American scene in an unfavorable light. In addition, [redacted] stated the committee would decide whether picketing would be authorized against some fifty other films which were mentioned in an article appearing in the December issue of "The American Legion Magazine" and were described as films with which recently exposed Communists were alleged to be connected.

(Washington Post, 3/6/52
[redacted]

According to an article appearing in the "Washington Star" of March 13, 1952, William J. Hellman, Department Commander of the American Legion District Department stated at a press conference on the previous day that picketing of all local theaters offering movies with a Communist taint in the writing, acting, preparation or of any other kind would be continued.

Mr. Hellman further stated that this picketing was an effort to force down the box office receipts to the extent that it would be unprofitable for the theater operators to continue offering such movies.

(Washington Star, 3/13/52, [redacted])

A Washington City News Service release of March 31, 1952, reflected that top leaders of the American Legion and the motion picture industry met in Washington for a high level "exploratory talk" on possible methods to eliminate the "menace" of Communism from movies. The meeting was reportedly called by Eric Johnston, President of the Motion Picture Association of America, while the American Legion was represented by Commander Donald R. Wilson and Director of Legion Publicity James O'Neill.

According to this release Johnston told the United Press that no decisions were made at the meeting.

(Washington City News Service 3/31/52, [redacted])

With regard to the above conference, it is noted that Colonel Louis Johnson, former Secretary of Defense, telephonically advised Inspector L. R. Pennington of this Bureau that the Legion "stood pat" on its present policy of doing everything possible to weed Communists and their sympathizers out of the motion picture industry. He further stated that Eric Johnston was disappointed and a future meeting has been tentatively set for April 7, 1952.

(Memo Mr. Pennington to Mr. Ladd [redacted])

Americans Against Communism

"The Film Daily" of January 4, 1952, contained an article reflecting that an organization called Americans Against Communism has been formed and will produce anti-Red pictures. This organization was reportedly headed by Rupert Hughes as President, Lionel Barrymore as Vice President and Adolph Menjou as Secretary. (The Film Daily, 1/4/52, Filed in Publications)

"Counterattack" of January 11, 1952, carried an article reflecting that the organization called Americans Against Communism is a nonprofit, nonpolitical group. According to "Counterattack," "The Sickle or the Cross," exposing Communist infiltration tactics in government, labor unions, churches and schools, will be the groups first film with four other films exposing Communist tactics also scheduled for production.

(Counterattack, 1/11/52, [redacted])

Anti-Communist Pictures

"Seeds of Destruction"

"The Film Daily" of April 2, 1952, carried an article reflecting that Astor Pictures, which has just released "It Can Happen Here," a thirty-five minute featurette dealing with Communist gangsterism in Europe, will follow up with an anti-Red feature tentatively titled "Seeds of Destruction," the story of which points out the Communist method of infiltrating the American way of life.

(The Film Daily, 4/2/52, Filed in Publications)

"The Hoaxers"

According to an article appearing in the March 12, 1952, issue of "The Film Daily," MGM was planning a spring release for the documented history of Communism called "The Hoaxers."

(The Film Daily, 3/12/52, Filed in Publications)

According to the "Daily Worker" of March 25, 1952, "The Hoaxers" is described as an FBI steel pigeonseye view of the Communist movement since its inception.

(Daily Worker, 3/25/52, [redacted])

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"My Son John"

The "Daily Worker" of March 25, 1952, describes this film by Leo McCarey as the story of "a Communist Government employee" who steals top secrets for a foreign power. According to this publication two of the leading characters in this film are said to resemble Alger Hiss and Judith Coplon. (Daily Worker, 3-25-52, [redacted]

In an article reviewing this film appearing in the "Daily Worker" of April 15, 1952, the question was raised as to whether it isn't time for patriotic Americans to get together and form a Committee of Political and Moral Decency made up of people of all creeds to tell Leo McCarey and Paramount Pictures what they think about this incitement to violence and contempt to the Constitution and to demand that local theater management stop fouling up the community with pictures of this kind. (Daily Worker, 5-15-52, [redacted]

"Walk East on Beacon"

This film, produced by Louis D. Rochemont and soon to be released by Columbia Pictures Corporation, deals with the counterespionage work of the FBI. It exposes the innermost operations of a fantastic Communist espionage network in America and reveals how seemingly insignificant individuals apparently above suspicion fit into the Red web. (The Investigator, May 19, 1952)

The "Daily Worker" of March 25, 1952, refers to this film as "A drama of 'Red' espionage in America," produced by Louis D. Rochemont in conjunction with John Edgar Hoover. (Daily Worker, 3-25-52, [redacted]

"Assignment in Paris"

The "Daily Worker" of March 25, 1952, reflects that this film will soon be released by Columbia and concerns a reporter who goes to Budapest to investigate the jailing

of an American businessman. According to this article, the "reporter" could be William Oatis who confessed in an open court in Czechoslovakia that he was a spy for the State Department while the "businessman" could be Robert Vogeler who also confessed in a Budapest People's Court that he was carrying on espionage and sabotage against the Hungarian People's Government. This article further reflected that the purpose of this film is to present the fantastic idea that both these agents of Wall Street are great Americans. (Daily Worker, 3/25/52, [redacted]

"Viva Zapata"

"The Worker" of March 16, 1952, contains a review of this film by Harry Wyllis which is in general quite uncomplimentary and states that this picture does not give a real portrayal of the Mexican Revolution. (The Worker, 3/16/52, [redacted]

It is interesting to note that this film also received uncomplimentary mention in the February 15, 1952, issue of "Counterattack," although in this case it was due to the individuals connected with the film and not with the story itself. Among these individuals were the following: Elia Kazan, Director; Marlon Brando, leading actor; Margo, leading actress; Lou Gilbert, actor; Frank Silvera, actor; and Anthony Quinn, actor. According to "Counterattack," all of these afore-mentioned individuals have been associated with Communist front organizations. (Counterattack, 2/15/52, [redacted]

Miscellaneous

The "Washington Star" of March 18, 1952, contained an article reflecting that RKO Pictures Corporation had asked Superior Court to declare that RKO is not obligated to Paul Jarrico, the film writer, in any way. Jarrico, who was fired by RKO after he refused to tell the House Committee on Un-American Activities whether he was or had been a Communist, had asked for back pay and screen credit for "The Las Vegas Story."

According to the above article, RKO claims that after firing Jarrico it discarded everything he had written in connection with this movie and a new script was prepared. The Screen Writers Guild, however, after a hearing ruled Jarrico's contribution made up more than a third of the finished story. (Washington Star, 3/18/52, [redacted]

The "Washington Post" of March 30, 1952, reflected that Paul Jarrico was suing RKO for $350,000.00 and charged the studio with acting against him to get widespread publicity as "savior" of American morale.

According to this article, this action was a counter claim to a previous RKO suit which had been filed on March 17, 1952. (Washington Post, 3/30/52 [redacted]

The "Washington Times Herald" of April 7, 1952, contained an article reflecting that approximately 100 employees of RKO were notified on April 5, 1952, [redacted] principal owner, Howard Hughes, that they were being placed on "leave of absence status," effective as of the previous day. Hughes stated that the 100 employees were "innocent victims of the Communist problem in Hollywood."

The above article further reported that Hughes stated it was his determination to make RKO one studio where the work of Communist sympathizers will not be used and for this reason he has found it necessary to reduce production temporarily.

This article also reflected that a studio spokesman said that before the reduction approximately 640 of the total RKO employment of more than 3,500 was working in Hollywood.

Hughes stated that due to his dispute with Paul Jarrico he has installed a method of screening "so that to the extent humanly possible, such a situation could not occur again at RKO." He continued that during the past six months

RKO has been searching for scripts for two stars available to the studio and of the 150 scripts studied 11 were considered suitable for these particular stars. An examination of these 11 scripts, however, disqualified every one of them because of information concerning one or more persons involved in the writing of the script or the original stories.

(Washington Times Herald, 4/7/52

[redacted]

According to a reliable informant who furnished this information on April 15, 1952, Hughes has acknowledged privately that he "is in a hell of a mess" on his dispute with the Screen Writers Guild for failing to accept their decision favorable to Jarrico. The informant continued that from the producers standpoint Hughes may not be on solid ground although the Motion Picture Producers Association has as yet made no official statement on the matter. The informant felt that Hughes has used this dispute as an excuse to cut down RKO operations which he wanted to do anyway.

[redacted]

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ANTI-COMMUNIST ACTIVITIES
(July 15, 1952 to February 15, 1953)

"Clearance" Program

[redacted] free-lance screen writer and confidential source of the Los Angeles Office, recently outlined in a general way a system being utilized by the major film producers for the purpose of "clearing" employees in the film industry. According to [redacted] the threat of the American Legion in 1951 to picket those motion picture productions with which alleged Communists or Communist suspects were connected was a matter of considerable concern to a number of motion picture producers. As a matter of fact, in a number of instances in which the American Legion actually did engage in picketing activities the film producers concerned suffered a definite financial loss.

Accordingly, therefore, these particular producers got in touch with George Sokolsky, well-known syndicated columnist in New York City, to determine what the producers could do to alleviate this situation.

As a result of this get-together the following plan was generally adopted by the major film producing companies. The Legion furnished the producers with a list of individuals objectionable with the Legion based on reports of the HCUA, the California Legislative Committee and other sources including certain anti-Communist publications. The producers thereafter would demand a letter from those employees whose names appeared on this list wherein the employee was to explain how his name became associated with the Communist Party, its activities or its front groups. If the employee's explanation was satisfactory to the producers and the Legion, no objection would be raised to his being connected with a film production. If his explanation was not satisfactory the producer would thus be under notice that the employee was not "clear" or satisfactory to those concerned.

As the letters of explanation were received by the producers who requested them they were made available to the Legion. [redacted] pointed out, however, that neither the producers nor the Legion knew anything in particular about

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Communism, the Communist Party, or its activities and as a practical matter were not in a position to be able to evaluate the explanations set out in the letters. Accordingly, therefore, the letters were transmitted to George Sokolsky. Sokolsky in turn made the letters available to film actor, Ward Bond, and Hollywood labor leader, Roy Brewer, both of whom have long been active in combating Communism in the film industry.

According to the above plan, Bond and Brewer were to coordinate and pass on the acceptability of the explanations made to the producers by the employees in the letters demanded of them. [redacted] pointed out, however, that in spite of their long fight against Communism in Hollywood, neither Bond nor Brewer was in possession of any real evidence or knowlege of the extent of Communist activity in the film industry over the years. Accordingly, they called upon film writer Martin Berkeley, a one time Communist Party member and a cooperative witness before the HCUA in 1951, to examine these letters carefully and based on his personal knowledge to determine whether the letter writer told the truth, hedged or deliberately falsified the explanation.

[redacted] continued that [redacted] Berkeley in analyzing these letters which as a result of their deliberations are rated "acceptable," "not acceptable," "not satisfactory," or "no comment."

According to [redacted] only the "not acceptable" rating in actual practice has generally prevented the hiring of a prospective film employee or caused the dismissal of such an employee already on the payroll at the time the letter was demanded of him.

[redacted] expressed the opinion that this plan is undoubtedly faulty in some respects, particularly in view of the fact that it amounts to a private concern or body taking upon itself to judge who is and who is not acceptable for employment in the film industry. [redacted]

American Legion

In addition to its connection with the afore-described "Clearance Program," the Legion has continued to keep a close check on any production from Hollywood with which any individual with a subversive background is connected. Among their most recent activities in this regard has been the opposition to the new Charlie Chaplin film "Limelight." The Legion has announced definite intentions of picketing any showing of this film.

On January 9, 1953, George Sokolsky advised Assistant to the Director L. B. Nichols that Loew's Theatres made a decision to distribute "Limelight." Sokolsky advised that he notified Loew's that if such distribution was made an organized campaign would be directed against Loew's. [redacted]

According to "The Worker" of February 1, 1953, Loew's Theatres canceled bookings of "Limelight" in view of the picketing threat of the Legion for which action they were commended by National Legion Commander Lewis K. Gough. ("The Worker," February 1, 1953, [redacted]

The film "Limelight" is reviewed in the "Daily Worker" of October 24, 1952, as a story of a famous clown of the English Music Halls who has lost the ability to make audiences laugh. This clown nurses back to health a beautiful young dancer, Claire Bloom, who tried to kill herself in the mistaken belief that she can never walk again. The clown watches her rise to stardom with his support and understanding and she in turn helps him get on his feet. According to this article "Limelight" ranks with Chaplin's best films and in it is to be found Chaplin's real thinking about the world we live in as well as his appeal for more fellowship among human beings. ("Daily Worker," 10-24-52, [redacted]

Anti-Communist Pictures

"Big Jim McLain," according to the "Daily Worker" of September 9, 1952, is one of the most vicious of the

recent anti-Democratic, anti-union Hollywood films. According to this article, this film stars John Wayne and classifies the anti-labor activities of the HCUA with the plot involving insane charges against U.S. Communists. ("Daily Worker," 9-10-52, [redacted]

According to the "San Diego Union" of September 6, 1952, however, this film is described as a semidocumentary story of Communist chasing, filmed with intelligence and "minus the familiar corn." According to this article it is a human story of "McLain" who is portrayed as an FBI agent and his personal fight to uncover suspected subversive elements and at the same time it discusses the frustration of soldiers who win their battles and then find the fruits of victory lost by the same laws under which they prosecute. ("San Diego Union," 9-6-52, [redacted]

"Diplomatic Courier"

According to the "New York Compass" of June 15, 1952, this film is a haphazard story produced by Twentieth Century-Fox concerning the existence of an important document sought by the Soviets which is supposed to include "the complete Communist timetable including the date for the invasion of Yugoslavia" by the Soviet Union. ("New York Compass" June 15, 1952, [redacted]

Miscellaneous

Amvets

According to the "New York Times" of August 5, 1952, the California State Branch of Amvets, national organization of veterans of World War II, called on the heads of motion picture studios to sign a pledge that they will not employ any persons who refused to respond to the HCUA or any other duly constituted Government agency investigating charges of alleged subversive activities involving Hollywood personalities.

According to this article, the pledges were mailed to the studios with an accompanying letter which explained

that the action represented the carrying out of a resolution adopted at the recent Amvets State Convention at Santa Barbara, California. ("New York Times" August 5, 1952, [redacted]

Veterans of Foreign Wars

According to the "New York Herald Tribune" of August 9, 1952, the Veterans of Foreign Wars at its 53rd National Encampment at Los Angeles on August 7, 1952, adopted a resolution commending the motion picture industry for "its example in fighting Communism" and pledged its full support to the industry's continuing battle against subversive persons and activities.

The organization also served notice that it would "utilize every weapon of public protest in action to route Communists and Communist sympathizers from other branches of show business and from all other areas of the United States which have been infiltrated." ("New York Herald Tribune," August 9, 1952, [redacted]

X. ANTI-COMMUNIST ACTIVITIES:
(February 15, 1953 - July 15, 1953)

"Wonderful Town"

An article appearing in the March 27, 1953, issue of the "Evening Star" reflected that the Broadway hit musical "Wonderful Town" had cancelled its April 8 performance rather than play for an alleged left wing group.

Producer Robert Fryer on March 26, 1953, confirmed reports that he had called off the performance, a move which caused the show management about $4,000.

According to the above article this cancellation followed the suggestion of Ed Sullivan, columnist for the "Daily News," who wrote on March 9, 1953, that "a leftist sheet, forever raising money to trumpet the Party line" had bought tickets for the April 8 show and Mr. Sullivan suggested that Rosalind Russell, the musical's star, "step out" of the show for the night.

The above article further reflected that the publication in question, "The National Guardian," had bought a block of 300 tickets for a benefit and that on the previous day a spokesman for the publication commented: "Things have come to a pretty pass in this wonderful town of ours when a tabloid tattler with a few blows on his typewriter can close a Broadway theater to an audience of 1,500 people because of political pique against a handful of theater-goers." ("Evening Star" March 27, 1953;

[redacted]

Anti-Communist Pictures

"Pickup on South Street"

The Washington "Daily News" of June 1, 1953, contained a review of the motion picture "Pickup on South Street" which reflected that the lesson gained from the film is that no matter how evil a criminal may be a Communist

Tolson
Ladd
Nichols
Belmont
Clegg
Glavin
Harbo
Rosen
Tracy
Carroll
Hale
Winterrowd
Tele. Room
Holloman
Sizoo
Miss Gandy

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is far more evil. According to this article, the film in general concerned the story of a pickpocket, a lady of questionable character, who is a Communist courier, and the work of the FBI and the New York police in recovering a strip of microfilm upon which was a secret formula, from the above-mentioned lady. ("Daily News" June 1, 1953;

[redacted]

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X. ANTI-COMMUNIST ACTIVITIES
(July 15, 1953 - December 15, 1953)

Hollywood American Federation of Labor Film Council

An article appearing in the October 7, 1953, edition of "The Film Daily" reported that with a pledge of a continued aggressive fight against Communism, the Hollywood American Federation of Labor Film Council elected unanimously as its president Carl Cooper, the International Vice President of the International Alliance of Theatrical and Stage Employees Union. Cooper succeeds Roy Brewer who resigned after six years as head of the Hollywood American Federation of Labor Film Council composed of unions and guilds representing more than twenty-seven thousand workers in the motion picture industry.

"Aware"

In a letter dated November 16, 1953, [redacted] communicated with the Director and advised that they are now active in a new anti-Communist organization known as "Aware" which has been formed by "leading elements among the established anti-Communist groups in our entertainment world here in the East."

The correspondents enclosed a copy of the Statement of Principles of "Aware" which states that "Aware" is "an organization to combat the Communist conspiracy in the entertainment world."

[redacted] is a well known Hollywood and Broadway actor who has been very cooperative in furnishing information to Agents of the New York Office.

[redacted]

I. ANTI-COMMUNIST ACTIVITIES

(December 15, 1953 - July 1, 1954)

Anti-Communist Pictures

"Jump Into Hell"

An article appearing on page eight of the June 6, 1954, edition of "The Worker" informs that Warner Brothers Studio is sending a crew to Indochina to make the captioned film. The article also reports that "... the French Government has offered its fullest cooperation to the company."

"Prisoner of War"

On page eight of the May 30, 1954, edition of "The Worker" there appeared a review of this film by columnist David Platt which states in part: "The story behind MGM's release of the lie-packed, war-inciting film 'Prisoner of War' directed against the Soviet Union and the People's Republic of China gets worse and worse.

"This is the film that said Russians were in charge of Chinese and North Korean prisoners of war camps and they got Americans POWs to 'confess' to germ warfare by subjecting them to the most inhuman tortures ever conceived by the mind of men.

"The film is a gigantic fraud nonetheless and The Worker is not the only one making the charge. The Department of Defense in Washington has also attacked the picture's veracity.

"'It is not an accurate portrayal' and it is 'contrary to the facts as we know them,' said a spokesman for the Army, who also revealed that the Defense Department had instructed 'all six Army commands in the continental United States' to take no part in MGM's efforts to exploit the film commercially. Army bands were told not to play at the opening of the film.

"But this is hair-raising! Here is a McCarthyite war film based on pure forgery. It's such a phony it smells bad even to the Pentagon. The Department of Defense gave the

studio a technical adviser on the film but now warns its six Army commands not to touch it with a 10-foot pole. MGM disregards all this and goes right ahead and releases the film, passing it off as the gospel truth okayed by Washington."

"Night People"

On page seven of the May 19, 1954, edition of the "Daily Worker" there appears an article entitled "'Night People,' Anti-Soviet Film Propaganda."

In essence the review states: "When it isn't boring 'Night People' is one of the most openly savage pieces of war propaganda Hollywood can boast of in a long time."

Motion Picture Alliance

On page eight of the June 6, 1954, edition of "The Worker" it is reported that Roy Brewer [redacted] of the pro-McCarthy Motion Picture Alliance. Some of the better known movie people who were elected officers and executive board members of the Alliance along with Brewer are: Charles Coburn, Ward Bond, John Wayne, Gary Cooper, Cecil DeMille, Irene Dunne, John Ford, Clark Gable, Adolph Menjou, Robert Taylor, Alan Mowbary, Morris Ryskind and Cedric Gibbons. Ace Republicans--not a Democrat in the lot! With one or two exceptions these are the people who were bitterly opposed to Franklin Delano Roosevelt during the critical war years. Some were members of the Alliance when the outfit was playing a disruptive role in Hollywood win-the-war affairs and was condemned as having 'fascist tendencies and aims' by 19 Hollywood guilds and unions representing 22,000 film industry workers.

"The Alliance rode back into the limelight on the heels of the Un-American witchhunts. Its leaders were among the witnesses who testified against the Hollywood Nine whom they helped send to jail for their opinions. This is the gang it should be noted, that tried to stop the production of 'Salt of the Earth' and failing in that organized the theatre boycott against the picture."

Miscellaneous

An article appearing in the May 6, 1954, edition of "The Hollywood Reporter," a trade journal, states: "Anti-Commie Picture In Works at Farmers. George Zuckerman reported

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to Warners yesterday to develop a story and screenplay on anti-communism. It will be patterned close to some of the successful anti-Nazi films the studio made during World War II. David Weisbart will produce. Herb Tobias of the Nat C. Goldstone Agency negotiated."

X. ANTI-COMMUNIST ACTIVITIES
(July 1, 1954 - December 31, 1954)

Motion Picture Alliance

Mr. Ward Bond, motion picture actor and an officer of the anti-Communist Motion Picture Alliance, advises that there are no individuals who have been identified as Communists working in the film industry at the present time insofar as he is aware. Mr. Bond feels that the backbone of the one-time Communist influence in the motion picture industry has been broken. However, he also feels that there may be a lessening of the once adamant position taken against the Communists by the major film producers and that there is some indication that the American Legion may also be backing down from its former policy of pressuring against the studios who hired individuals affiliated with Communist front groups. Mr. Bond advised that, although he cannot be specific as yet, he feels that, among some film producers, the policy seems to be to risk anti-Communist pressure if particular talent or property in question is really good and might make some money for the studio. Mr. Bond cited as an example the recent purchase by Samuel Goldwyn Studios of the New York stage success, "Guys and Dolls," which was written and produced by Abe Burrows, former Communist radio writer in Hollywood.

Mr. Bond also pointed out that Dore Schary, Production Head at Metro Goldwyn Mayer Studios and one of the most influential men in the film industry, has become affiliated with the American Civil Liberties Union and has apparently accepted the position of the group in defending the victims of "witch hunts," such as those black-listed in the film industry for having been once connected with organizations cited as Communist influenced.

Mr. Bond also informed he is somewhat concerned with the large influx into Hollywood film productions of New York stage and radio people about whom he or the Motion Picture Alliance knew little other than that they have supported questionable organizations and groups in the east. Mr. Bond said that at this time he could not be more specific concerning his opinion in this matter.

RE: MISCELLANEOUS
(July 16, 1948, to April 15, 1950)

[redacted] of the American Magazine and Father [redacted], Assistant Editor of American Magazine, both reported that to their knowledge neither Communists nor the Communist Party have utilized or infiltrated into the screen magazine field. In addition, Mr. [redacted] of Quigley Publications, New York City, advised that to his knowledge there has been no Communist infiltration into the screen magazines and he pointed out that if there had ever been such infiltration he would have been advised by his staff who are continually on the alert for such infiltration. [redacted]

The Washington Daily News of March 28, 1950, on page 7, reported that Chairman Edwin C. Johnson of Colorado had stated that the Senate Commerce Committee might conduct an investigation into the morals of the movie industry. The article indicated that the Committee would begin its investigation in April 1950 and would consider a bill by Senator Johnson to impose strict Federal license curbs on movie companies and films. The article indicated that Senator Johnson had been extremely critical of the "narcotics menace," Rita Hayworth, Ingrid Bergman and Roberto Rossellini.

Information was also received concerning George Slaff, described as a brother of Edith Slaff Miller, who had admitted membership in the Communist Youth League and who had taught Communist doctrine. Slaff has reportedly admitted membership in the National Lawyers Guild, the Washington Bookshop Association and the Washington Committee for Aid to China. He has also been reported as friendly with Robert W. Kenny, active in the Independent Citizens Committee of the Arts, Sciences and Professions and has expressed friendship for the "Hollywood Ten." Slaff is main attorney for Samuel Goldwyn who reportedly hired him upon the personal recommendation of Judge Sam Rosenman. It was reported that Slaff is a brilliant writer who has been with Goldwyn since 1946 and who writes all of Goldwyn's speeches, articles, announcements and press releases. [redacted]

CHS:jgh

[redacted]

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XI. MISCELLANEOUS
(April 16, 1950, to June 23, 1950)

The column by David Platt appearing in the April 28, 1950, edition of the "Daily Worker" reported that General Motors was planning a film to be produced at a cost of two hundred thousand dollars for the purpose of reassuring the nation "that big business - free enterprise - is just dandy for everybody." He indicated that the picture would run for a period of seventy-five minutes and would be an entertainment feature without any commercial advertising or any mention of General Motors. The article concluded by describing the production as NAM propaganda.

[redacted]

CHS:jgh:td

XI. MISCELLANEOUS
(June 24, 1950, to December 31, 1950)

In 1947, an individual identified as John Hans Winge was identified as an employee of Metro-Goldwyn-Mayer Studios. In 1944, this individual was reported as having attended the People's Educational Center, a Communist-front school. In 1945, it was reported that he was an acquaintance of Hans Eisler and in 1947, he was reportedly a subscriber to the "U.S.S.R. Information Bulletin." Los Angeles Informant [redacted] in 1943 stated that he considered Winge as a Socialist rather than a Communist. [redacted]

In the spring of 1946, John Hamilton was an employee of Paramount Pictures. He was recruited into the Communist Party in May, 1946, was originally assigned to the Studio Workers Branch and later to the Actors Branch. In December of 1946, he discontinued his Communist Party affiliations and has been reported as inactive in Communist Party affairs and has been since October, 1947. It was further reported that he is not interested in the Communist program. As of September, 1950, Hamilton was employed free lance actor. [redacted]

On June 16, 1950, [redacted] a salesman for Bell & Howell Corporation, advised Agents of the Los Angeles Office that the individuals hereinafter named, all associated with the motion picture industry, were suspected of being pro-Communist. [redacted] based his suspicion on the fact that they were all friends and have been interested in certain literature and film in the past years which were favorable to the Russians. [redacted] stated that these individuals asked for and rented from the Bell & Howell library every film which seemed to promote the Russian cause and system. These individuals identified by [redacted] were as follows:

Earl Felton, screen writer;
Leslie Fenton, former actor and now a director;
J. Dratler, writer;
Sam Rubin, occupation unknown;
Gordon Kahn, writer and one of the "Unfriendly 19;"
Dalton Trumbo, writer and one of the "Hollywood 10;"
Arch Obler, occupation unknown;
Verren Duff, occupation unknown.

[redacted]

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The Washington "Evening Star" of August 24, 1950, contained a news item indicating that the Senate on the previous day had approved a resolution by Senator Johnson of Colorado condemning the showing in the United States of motion pictures produced or directed by Fascists, Marxists or Communists. [redacted]

On July 26, and August 4, and 10, 1950, Los Angeles Informant [redacted] identified a number of individuals who he indicated were associated with the Communist Party. This information was furnished on the basis of his experience and recollection of the Communist movement in Hollywood. Among the individuals identified by him were numerous persons who were not associated with the motion picture industry itself but were active in the Hollywood area. Only those individuals described as actually associated with the motion picture industry are set forth as follows:

Lou Auster - This informant described him as a writer and Communist Party member who now resides in New York. Los Angeles Informant [redacted] in 1944 and 1945 identified Auster as a Communist Party member.

Ben Barzman - The informant identified him as a motion picture writer and Communist Party member in Hollywood. Los Angeles Informant [redacted] has in the past identified Barzman as a member of the Communist Party and assigned to Branch A in 1944.

Seymore Bennett - This individual and his wife, both writers in the motion picture industry, were identified by the informant as Communist Party members. Los Angeles Informant [redacted] identified Bennett as a Communist Party member in 1948 and according to Los Angeles Informant [redacted] Bennett as of July, 1950, was a writer at Columbia Studios.

Margaret (Maggie) Bennett - The informant identified this person as a Communist Party member in Hollywood and as of February, 1950, identified her as a secretary for an unidentified screen writer in Hollywood.

Leonardo Bercovici - The informant identified him as a Hollywood writer presently associated with Sidney Buchman Productions. The informant was of the opinion that Bercovici

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is now definitely out of the Communist movement and that the Communist Party dropped him because he would not take a definite position on Party matters. The informant was of the opinion that Berkovici still believes in theoretical Communism but has not gone along with the Party because of his concern for his family.

Arthur Birnkrant - The informant identified Birnkrant as a motion picture writer associated with Sidney Buchman Productions The informant stated that he had little question as to Birnkrant's loyalty to the Party and regards him as one of the Party's smart members in Hollywood, although due to poor health at the present time he is inactive in Party matters. The informant stated, "The worst thing that could be done to him would be to be left out if the FBI picked up a lot of Party people."

Henry Blankfort - The informant stated that Blankfort, as well as his wife, was very definitely in the Communist Party movement in Hollywood but does not know his present status. As of July, 1950, Blankfort was reported to be a free lance writer.

Herman Boxar - The informant identified Boxar as a writer who joined the Party during the latter 1930's although he does not know his present status. It has been reported that Boxar as of May, 1950, was a free lance writer in care of the Screen Writer's Guild. Los Angeles Informant [redacted] identified Boxar as a Party member in 1943 and 1944.

John Bright - The informant identified him as a motion picture writer, Communist Party member and a devoted comrade who is a brilliant writer and one of the best in Hollywood. Los Angeles Informant [redacted] identified Bright as a Party member in 1943 and 1944. Los Angeles Informant [redacted] as of July, 1950, advised Bright was employed as a writer at Paramount Studios.

J. Edward Bromberg - The informant identified Bromberg as a motion picture and stage actor who was a Communist Party member but who is now located in New York.

Sidney Buchman - Buchman is currently a motion picture producer in Hollywood and according to the informant was a Communist Party member. The informant believes that Buchman

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has gradually become inactive and to the best of his knowledge is presently out of the Party movement completely although he may be influenced into donating to some cause with Communist backing.

Hugo Butler - Butler is a Hollywood screen writer who, according to the informant, became a Party member in about 1940. Los Angeles Informant [redacted] identified him as a Party member during 1943 and 1944. As of January, 1950, Butler was reported among the staff of writers at Columbia Studios.

Edward Chodorov - This person is a Hollywood writer whom the informant seems to recall as a Party member, but whom he cannot definitely state was such a member. Los Angeles Informant [redacted] and [redacted] have both identified him as affiliated with the Communist Party. As of June, 1950, he was reported to be a writer for Metro-Goldwyn-Mayer Studios.

Maurice Clark - The informant stated Clark is a writer who was definitely in the Party movement in Hollywood and in his opinion is still doubtless in the movement. He was identified in 1943 and 1944 as a Party member by Los Angeles Informant [redacted] As of February, 1950, Clark was reported to be a free lance writer in Hollywood.

Richard Jay Collins - Collins is a Hollywood motion picture writer with whom the informant is still personally acquainted. The informant identified him as an early member of the Party in about 1937 but who definitely dropped out a few years ago and is no longer associated with the Party. Los Angeles Informant [redacted] identified Collins as a Party member in 1944. He is currently reported to be employed as a writer with Sidney Buchman Productions.

Jeff Corey - The informant identified him as a Hollywood actor who was a member of the Communist Party although his present status is unknown to the informant. One Jeff Cory was identified as a Party member in 1943 by Los Angeles Informant [redacted] As of July, 1950, Corey was reported to be an actor with Twentieth Century Fox Studios.

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Howard DaSilva - The informant identified DaSilva as a member of the Communist Party but could not state concerning his importance or leadership in the movement. He was identified as a Party member in the 1940's by Los Angeles Informant [redacted]. As of July, 1950, he was reported to be negotiating with Twentieth Century Fox as an actor.

Jules Dassin - The informant identified him as a motion picture writer who was definitely a member of the Party at one time although the informant states he has not been active in the Party for the past four or five years and may be out of the movement entirely by now. In 1943 and 1944, Dassin was identified as a Party member by Los Angeles Informant [redacted]. As of July, 1950, Dassin was reported to be negotiating with Twentieth Century Fox on his next picture assignment.

Howard Dimsdale - He was identified by the informant as a Hollywood writer who was definitely a Party member at the same time as the informant. Although the informant does not know his present status, he does recall that Dimsdale wrote the speech given by Kathryn Hepburn at the rally for Henry Wallace at the Gilmore Stadium in 1947. Los Angeles Informant [redacted] identified Dimsdale as a Party member in approximately 1946. As of January, 1950, Dimsdale was reported to be under contract to the Jean Davis Productions, an independent motion picture producing company.

Edward Eliscu - The informant recalls Eliscu as a writer who was active in the Party at the same time as the informant. The informant expressed the opinion that he is probably still a loyal Party member. As of February, 1950, Eliscu was reported as a free lance writer in Hollywood.

Guy Endore - Endore was identified by the informant as a member of the cultural groups in Hollywood who was a motion picture writer. Los Angeles Informant [redacted] identified him as a Party member in the middle 1940's. He was last reported in June, 1950 to be a free lance writer.

Michael Gordon - The informant described him as a motion picture writer who was a Communist Party member at one time but who dropped out several years ago when he decided the

Party was not doing him any good. Los Angeles Informant [redacted] has identified Gordon as a Party member in 1948, at which time he held the minor functionary post of Branch Educational Director. In 1949, Gordon was reported to be employed by Universal Studios, while as of July, 1950, he was free lance writing.

E. Y. (Yip) Harburg - The informant identified Harburg as a screen writer but cannot positively identify him as a Party member. He recalls that Harburg attempted to join the Party but could not do so because of the opposition of screen writer Jay Gorney who was opposed to his membership inasmuch as Harburg had married Gorney's ex-wife. In 1948, Harburg was residing in New York City, but in September, 1949, was reported to have returned to Los Angeles to write a screen adaptation of his play, "Finian's Rainbow."

Lou Harris - The informant identified him as a writer and one of the early group of cultural people to become affiliated with the Party in approximately 1937. The informant always regarded Harris as completely devoted and loyal to the Party. Los Angeles Informant [redacted] has identified both Harris and his wife as Party members. As of March, 1950, he was reported to be connected with the National Screen Service Organization, Santa Monica, California.

John Huston - The informant stated that Huston, a director, was never known to him to be actually affiliated with the Party as a member but describes him as a radical but one who acts entirely on his own. As of June, 1950, Huston was reported to be a director at Metro-Goldwyn-Mayer Studios.

Paul Jarrico - The informant identified him as a motion picture writer and member of the Party for years. He described him as completely devoted to the movement and as one of the leaders among the cultural group. He is presently head of the Film Division of the Hollywood Arts, Sciences and Professions Council. As of April, 1950, Jarrico was employed as a writer at Columbia Studios.

Gordon Kahn - The informant identified him as a Hollywood writer and long-time Communist Party member. He was

further identified as a Communist Party member in 1944 by Los Angeles Informant [redacted]. As of June, 1950, he was engaged in free lance writing in Hollywood.

Howard Koch - The informant stated that Koch was a motion picture writer who was never a Party member within the informant's experience although the informant believes Koch is sincere in his beliefs and social theories, as a result of which he has been tied up with such front groups as the Hollywood Arts, Sciences and Professions Council. The informant stated Koch's present wife was at one time a Party member who later dropped out of the Party completely. As of July, 1950, Koch was reported to be a writer with Twentieth Century Fox.

Hy Kraft - The informant described him as a Hollywood writer and a Party member within the informant's experience. He expressed the opinion that Kraft may be out of the movement "in the flesh but may not be out in spirit." Los Angeles Informant [redacted] identified Kraft as a Party member in approximately 1942. As of June, 1950, he was reported to be a free lance writer in Hollywood.

David Lang - The informant recalls him as a Hollywood writer and a member of the Party in 1943, although he does not know his present status. He has been identified as a Party member by Los Angeles Informant [redacted]. In 1948, he was reported to be a writer at Warner Brothers Studios and as of May, 1949, was engaged in free lance writing.

Al Leavitt - This individual, a Hollywood writer, and his wife were both identified by the informant as Party members within the informant's own experience. Los Angeles Informant [redacted] advised that Leavitt in July, 1950, was employed as a writer at Columbia Studios. Los Angeles Informant [redacted] reported that Helen Leavitt, his wife, was employed by the Committee to Free the Hollywood 10, a group organized to seek a pardon or reduction of sentence for the "Hollywood 10."

Robert Lees - The informant identified him as a Hollywood writer who was a member during the informant's connection with the Party and he believes Lees is probably still a member. As of June, 1950, Lees was reported to be a writer at Universal Studios, according to Los Angeles Informant [redacted].

DWK 2/2

Melvin Levy - Levy, according to the informant, is a Hollywood writer who was a member of the Party during the same time as the informant although he does not know Levy's present status. Levy was identified as a Party member in 1944 under the Party name of George Francis by Los Angeles Informant [redacted] As of July, 1950, Levy was reported by Los Angeles Informant [redacted] as a writer under contract to Metro-Goldwyn-Mayer Studios.

Mitchell Lindeman - The informant identified him as a motion picture director currently employed in Hollywood who has been a Party member and in the informant's opinion would rate as one of the more important members in the movement among the cultural groups. Los Angeles Informant [redacted] identified one Mitchell Lindaman as a Party member during 1946-1947. As of February, 1950, Lindeman was reported to be an assistant to Harold Hecht, producer at Norma Productions in Hollywood. He was also reported to be associated as a director with the radio show, "Life of Riley."

Arnold Manoff - The informant identified him as a motion picture writer who was a member of the Party at the same time as the informant and who in the informant's opinion is probably still a member. Los Angeles Informants [redacted] and [redacted] have previously identified Manoff as a Party member. As of February, 1950, he was engaged in free lance writing.

Frederic March - The informant stated that although there has been a lot of "smoke" concerning both March and his wife, as far as the informant knows March was never an actual Party member. As of September, 1949, March was reported as a free lance actor in New York City, who in May, 1950 returned to the West Coast to do a picture for Metro-Goldwyn-Mayer Studios.

Karen Morley - The informant identified Morley as a screen actress who has been a Party member within the informant's experience and whom he characterizes as "one who will stay in." As of June, 1950, Morley was reported to be a free lance actress.

Carlton Moss - The informant identified Moss as a Negro actor-writer who was the author of "Negro Soldier." The informant does not definitely know of Party membership on the part of Moss although he is of the opinion that he is such a member. Moss is currently reported to be a free lance writer-actor, residing in Santa Monica, California.

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George Pepper - The informant recalls Pepper as a Party member who has been active in several front groups. In 1946, Los Angeles Informant [redacted] identified Pepper as a Party member. Although he is a musician by training, in February, 1950 he claimed to be an independent motion picture producer.

Paul Perlin - The informant described Perlin as a Party member and one of the Party teachers in past years although he does not know his present status in the Party. As of April, 1950 Perlin was reportedly connected with Columbia Pictures.

Abraham Polonsky - The informant characterizes Polonsky as a first-rate writer in the motion picture industry at the present time and a Party member who is devoted to the Party. Polonsky was identified in 1946 and 1947 as a member of the Party by Los Angeles Informant [redacted] In July, 1950, Los Angeles Informant [redacted] advised that Polonsky is under contract as a writer to Twentieth Century Fox.

Fred Rinaldo - The informant identified him as a member of the Communist Party in the past. Los Angeles Informant [redacted] identified him as a Party member as late as 1946-1947. As of July, 1950, according to [redacted] Rinaldo was a writer at Universal Studios.

Robert Rossen - The informant identified Rossen as a Party member in the past in Hollywood. The informant has expressed the opinion that although Rossen has not attended Party meetings in recent years, he possibly still makes occasional contributions. The informant feels that Rossen would like to get away from the Party completely now and he may be definitely out as an active member. He also stated that Party leaders no longer consider Rossen as entirely reliable.

Waldo Salt - The informant stated that Salt was one of the original group of writers to join the Party in Hollywood in approximately 1937. He was of the opinion that Salt should be considered as important to the movement at the present time.

Dore Schary - The informant advised that based on his own knowledge and experience as a member of the Party for many

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peare, Schary was never a Party member and as a matter of fact has taken an anti-Party stand on several issues in the past. The informant states that the Party never had any real use for Schary and characterizes him as one of those individuals not connected with the Party concerning suspicions of whose "red connections" from certain quarters was always a matter of comfort to the Party for the reason that "if they think Schary is a red, they must not have any real information about us." Schary is currently vice-president in charge of production at Metro-Goldwyn-Mayer and is generally regarded as one of the most important men in the motion picture industry.

George Sklar - The informant recalls Sklar as a writer and member of the Party and has expressed the opinion that he is still a member. Los Angeles Informant [redacted] identified Sklar as a Party member in about 1944. As of November, 1949, he was reported to be a self-employed playwright in Hollywood.

Louis Solomon - The informant advised that Solomon was a definite Party member within the informant's experience although he does not know his current status in the Party. As of July, 1950, Solomon was a writer at Universal Studios.

Gale Sondergaard - The informant has identified her as a Party member within his own experience. She has also been identified as a Party member by Los Angeles Informant [redacted] and by [redacted] She is also the wife of Herbert Biberman. As of July, 1950, she was reported to be a free lance actress.

Phil Stevenson - The informant identified him as a Hollywood writer and a member of the Party. Los Angeles Informant [redacted] has also identified him as a Party member in about 1944. As of July, 1950, Stevenson was reported as an "available" writer in the motion picture industry.

Bess Taffel - The informant characterizes her as a writer who was a Party member in Hollywood and who may still be a member. During the World War II period, she was identified by Los Angeles Informant [redacted] as a Party member. As of March, 1950 she was reported to be free lance script writing in Hollywood.

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Dorothy Tree - The informant has identified her as an actress and one of the early group of cultural people in Hollywood who joined the Party about 1937. The informant said she had been in the Party movement a long time and probably still is. As of February, 1950, she was reported to be an actress under contract with Metro-Goldwyn-Mayer.

Paul Trivers - The informant identified him as a motion picture writer who was a Party member within the informant's own experience. He also stated he believed Trivers to be one who could never be shaken in his belief in the Party. Los Angeles Informant [redacted] identified Trivers as a Party member about 1944. As of March, 1950, he was reported to be employed by R. B. Roberts Productions in Hollywood.

Mickey Uris - The informant described him as a writer who joined the Party in approximately 1937 and who is probably an entirely devoted comrade. The informant advised Uris was a member as late as 1948. As of January, 1950, Uris was reported to be under contract with Columbia Studios.

John Weber - The informant stated Weber was an early functionary of the Party prior to coming to the West Coast and also stated he was devoted to the Party and could probably be classified as one of the most important people in the movement in Hollywood. Until 1950, Weber was connected with the William Morris Agency in Hollywood but was terminated when that agency combined with another agency.

Everett Weil - The informant described Weil as a Party member within his own experience although he does not know his current status. As of July, 1950, Weil was reported as a free lance writer.

John Wexley - The informant identified him as a writer who is a Party member who has spent considerable time in Europe within the past year. He does not know of his current status in the Party. Wexley is reported to have returned to Hollywood in the spring of 1950.

[redacted]

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The "Daily Worker" of September 14, 1950, in the column by David Platt, reported on a meeting the previous Friday between President Truman and representatives of the motion picture industry. The article stated that the motion picture industry was to pledge its full resources to the "current war emergency" and devise a plan for the coordination of war film activities to eliminate waste and duplication. Platt criticized the meeting, stating that the plan called for the joint production by Government departments and the film industry of films made especially for overseas distribution which will "soften up resistance to and bolster belief in the holiness of U. S. imperialism's preparation for war against the Soviet Union." He then stated, "The movie industry has pledged its cameras and its screens to Wall Street, whose dirty war for power and profits it will be their job to transform into a 'crusade for freedom'."

On October 4, 1950, [redacted] the Screen Actors Guild, reported that within the previous twenty-four hours a number of "ultra left Hollywood Commies" had been in contact with the Screen Actors Guild and the Hollywood Coordinating Committee for the purpose of offering their services for entertaining troops in Korea. Among the individuals the informant so identified were Will Geer, Edward G. Robinson and Howard Duff. The informant pointed out that these individuals had offered their services following the turn of the tide of the war in favor of the United Nations forces and he referred to these individuals as "48-hour patriots."

On August 16, 1950, Los Angeles Informant [redacted] reported that he had received information that Rosella Stewart, the secretary to Billy Wilder, motion picture producer at Paramount Studios, had been making statements denouncing the American system of government. The informant advised that until recent weeks no information had come to his attention indicating anti-American sympathies on the part of Stewart. No derogatory information concerning her is available in the Los Angeles Office.

[redacted]

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XI - MISCELLANEOUS
(January 1, 1951 to June 15, 1951)

On December 12, 1950, [redacted] of MGM Studios voluntarily furnished certain information to the Los Angeles Office as follows:

[redacted] advised that MGM is considerably concerned and anxious not to hire any members of the Communist Party or Communist sympathizers in connection with any film production. He reported that recently Betsy Blair, wife of Gene Kelly, had been selected for a small part in a picture after Kelly had personally assured [redacted] that his wife had no Communist sympathies. After being employed, however, she participated in a meeting sponsored by the Hollywood Council of the Arts, Sciences and Professions and was thereupon notified by the studio that she was being released from the picture. Thereafter Kelly advised [redacted] that his wife was willing to sign an oath concerning her loyalty and had not realized the nature of the meeting at which she spoke. [redacted] after talking with Blair and making certain inquiries of his own, rehired Blair upon authority from the MGM Headquarters in New York. He also arranged for her to execute an affidavit concerning her loyalty.

[redacted] stated that it is extremely difficult to know what action to take concerning particular individuals and mentioned the fact that he was listed in the publication "Red Treason in Hollywood" by Myron C. Fagan, although there was no truth whatever in the charge. [redacted]

On January 16, 1951 [redacted] and [redacted] respectively at MGM Studios, furnished the following information:

[redacted] stated he was leaving MGM after thirteen years because [redacted] feels it has become a hotbed of Communists, both he and [redacted] blaming this development on Dore

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Schary. [redacted] explained that while he did not mean to infer that Schary is a Party member, since Schary was put in charge at MGM, one by one all writers, directors, and producers in any way connected with the Motion Picture Alliance for the Preservation of American Ideals (anti-Communist organization) had been released or given poor assignments. He cited as examples James McGuinness and Sam Marx and added that Clarence Brown, John Waters and Tay Garnett, as well as he himself had received very poor assignments.

Both [redacted] agreed that Schary is not alone in this responsibility, but that Arthur Freed, Producer and Vice President of MGM, had hired more than his share of suspected Communists although Freed claims to be anti-Communist. [redacted] also expressed the opinion that Mr. L. B. Mayer had "lost his grip" and on several occasions [redacted] had questioned Mayer concerning individuals hired and in every instance Mayer had told him these individuals had assured him they were not Communist Party members. [redacted] also commented on Mayer's nephew, Jerry Mayer, whom he described as definitely pro-Communist, and who has been influenced in his pro-Communist beliefs during his attendance at Stanford University.

During the interview [redacted] advised that E. Y. (Yip) Harburg and Donald Ogden Stewart had both recently been rehired by MGM and he also stated that June Allyson in commenting on Gene Kelly stated she had known and worked with him in New York before he became prominent in motion pictures and that it was general knowledge that Kelly was a member of the Communist Party at that time.

Actor George Murphy also participated in the above mentioned interview and stated that Larry Parks was apparently wavering in his Communist sympathies, but that this was not true of his wife Betty Garrett.

[redacted]

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The March 5, 1951 edition of the Daily Worker reported that fifteen members of the International Alliance of Theatrical Stage Employees had sued the union for $217,000 and reinstatement. The complaint alleged that corrupt deals had been made between the major studios and the IATSE as a result of which these fifteen had been blacklisted at the time they refused to cross picket lines during the 1946 film strike. [redacted]

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XI. MISCELLANEOUS
(June 15, 1951 to April 15, 1952)

Carl Foreman Productions

The "Washington Post" of September 27, 1951, contained an article reflecting that Stanley Kramer was calling a meeting of his movie company's board of directors and shareholders to "take necessary action" with regard to his writer-associate, Carl Foreman, who was a reluctant witness at the HCUA hearings. According to this article, Kramer stated that "there is a total disagreement between Carl Foreman and myself." According to the article, Foreman refused to comment on Kramer's statement but said he would attend the meeting. ("Washington Post" 9-27-51

[redacted]

"The Film Daily" of 10-25-51 reflected that Carl Foreman had severed connections with the Stanley Kramer Company and a financial settlement had been effected covering Foreman's interests according to a joint announcement by the two principals.

This same publication contained an article reflecting that Carl Foreman on the previous day announced the formation of his own independent film company, Carl Foreman Productions, as well as the consummation of a financing and release deal with Robert L. Lippert. According to this publication, this deal calls for three pictures to be released through Lippert's distribution setup, and is non-exclusive while Foreman will function as writer, director, and producer in the new company and will have complete independence in all phases of production.

Among the shareholders listed in this new concern were Gary Cooper, I. H. Prinzmetal, Sidney Cohn and Henry C. Rogers. ("The Film Daily" 10-25-51
Filed in publications)

The "Washington Star" of November 2, 1951, contained an article reflecting that Gary Cooper announced that he will not associate with Carl Foreman in a new film company. According to this article, Arthur Jacobs, Mr. Cooper's representative, stated that since the announcement of Cooper's association with Mr. Foreman, Cooper has "received notice of considerable reaction against it," and felt it would be better for all concerned if he did not purchase this stock.
("Washington Star" 11-2-51

[redacted]

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Independent Producers, Inc.

On March 13, 1952, [redacted] who has been previously identified in this memorandum, furnished information which he had received from Mike Connelly, a columnist for the film trade paper "Hollywood Reporter", to the effect that certain individuals who have appeared before the HCUA as "unfriendly witnesses" are in the process of establishing an independent motion picture company probably to be known as Independent Producers, Inc., and that Paul Jarrico, screen writer, is believed to be one of the key figures in forming this company.

According to [redacted] information, this proposed company is presently seeking financial support and is being "fronted" by Simon M. Lazarus, whose home at 1250 Beverly Estatee Drive, Beverly Hills, is being used as a temporary headquarters.

In connection with this matter, [redacted] International Alliance of Theatrical and Stage Employees Union in Hollywood, advised on March 5, 1952, that during the latter part of February, 1952, he had been approached by Lazarus for the purpose of determining what the union's position would be if Lazarus were to engage in the independent production of motion pictures utilizing individuals who have been identified as Communists in the motion picture industry.

Lazarus, who owns the Ritz Theater on Wilshire Boulevard in Los Angeles, and who possesses considerable wealth, told [redacted] that he was planning to establish an independent film company to produce pictures in Hollywood but that before endeavoring to commence production he desired to determine whether or not the International Alliance of Theatrical and Stage Employees Union would have any objection to its members working for a company which would utilize the services of individuals who had been named as Communists. Lazarus indicated to [redacted] that the film company would have Dalton Trumbo, writer, Adrian Scott, director and Paul Jarrico, writer, associated with this organization. It is noted that Trumbo and Scott are members of the so-called "Hollywood Ten."

[redacted] advised that he told Lazarus that he personally would endeavor to exert all the necessary effort to prevent members of the union's locals as well as affiliated Hollywood unions from assisting or working on any film production sponsored by this contemplated organization of Lazarus.

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It may be noted that during his contact with [redacted] Lazarus remarked that it would be possible for his film company to make pictures in Mexico without any objections or obstacle from Hollywood personalities and unions. Lazarus, however, did not indicate that any films were actually being planned for production in Mexico and appeared to be more desirous of arranging matters with the crafts and guilds in Hollywood in order to produce pictures there.

With regard to Lazarus, [redacted] stated that although he does not have any specific information indicating that Lazarus may be or has ever been affiliated with the Communist Party, Lazarus made a trip to Russia in 1938 or 1939, where he is said to have remained two or three years. [redacted] further advised that Lazarus had been on the reception committee in Los Angeles to welcome a Russian plane that had flown non-stop to Los Angeles from Russia some years ago. [redacted]

XI. MISCELLANEOUS
(July 15, 1952 to February 15, 1953)

Independent Productions Corporation

It may be noted here that information concerning the Independent Productions Corporation has been set forth previously on page 19 in Section XI of this memorandum under the title of Independent Producers, Inc.

In July, 1952, reliable information was received that a group of individuals, including Herbert Biberman, one of the "Hollywood Ten," was planning to make a motion picture at Silver City, New Mexico, dealing with the problem of the Mexican workers in that area, it being noted that this was the scene of a recent strike conducted by the International Union of Mine, Mill and Smelter Workers.

Subsequent investigation reflected that this film is being produced by an organization known as the Independent Productions Corporation in conjunction with the International Union of Mine, Mill and Smelter Workers. This production is to be entitled "Salt of the Earth" and will portray Mexican workers in the Silver City mining area in a backward light and will depict them as victims of discrimination. The feminine lead is to be played by one Rosaura Revueltas, a Mexican motion picture actress, who has been alleged to be a Communist. [redacted]

Officials of the Independent Productions Corporation have been reliably reported to include Simon W. Lazarus, Paul Jarrico, and Herbert Biberman. Biberman and Jarrico have both been reliably identified as Communist Party members in the past and Lazarus has been reportedly connected with various Communist front organizations.

Other individuals engaged in the production of this film include Edward Biberman, Gail Sondergaard Biberman, Sonja Dahl Biberman, Paul Perlin, and Herman Waldman, all of whom have been identified as Communist Party members in the past by various witnesses before the House Committee on Un-American Activities when that Committee was investigating Communist infiltration of the motion picture industry in Hollywood in 1951 and 1952.

WCT:jdt

On February 24, 1953, Representative Donald L. Jackson, a member of the HCUA made a speech in the House concerning the above-mentioned film. Congressman Jackson stated that the film was being made by pro-Communists and that it was designed to stir up racial hatred.
(Washington Post 2-25-53; [redacted]

On February 25, 1953, the above-mentioned Rosaura Revueltas was arrested by officials of the Immigration and Naturalization Service and was charged with illegal entry into this country.

According to the "Washington Evening Star" of March 7, 1953, Revueltas was to leave for Mexico City that day by plane and deportation proceedings against her were being dropped by Immigration officials.
(Washington Evening Star, 3-7-53; [redacted]

As a result of Congressman Jackson's speech in the House and the arrest of Revueltas, the production of this motion picture received considerable publicity in the press in all parts of the country.

Citizens of the Silver City area became aroused over the situation and warned the people connected with this production to leave the area or expect trouble. During the course of this agitation, Clinton Jencks, International Representative of the International Union of Mine, Mill and Smelter Workers was beaten and his automobile shot up. In the face of this agitation, it was reported that plans were being made for the completion of this film to be accomplished in Mexico.
(Washington Evening Star, 3-6-53; [redacted]

XI. MISCELLANEOUS
(February 15, 1952 - July 15, 1953)

Independent Productions Corporation

Information concerning this organization and its production of the motion picture "Salt of the Earth" under the guidance of Paul Jarrico, Herbert Biberman and Michael Wilson, all of whom have been reliably identified as Communist Party members in the past, has been previously set forth in this memorandum.

By letter dated March 26, 1953, the Los Angeles Office forwarded photographic copies of the script of the above motion picture. A review of this script reflected that the film was definitely a Communist propaganda portrayal of a story of Mexican miners and their families during a strike at a zinc mine in New Mexico. The script was studded throughout with the Communist line including such items as racial hatred, white supremacy, graft and corruption of public officials, police brutality, and "Red baiting." [redacted]

On May 11, 1953, information was received from [redacted] a reliable informant of the Los Angeles Office, that "Salt of the Earth" was complete with the exception of a few close-up shots of the Mexican star Rosaura Revueltas which had to be done in her native Mexico. According to this informant when the film company recently went to Mexico to obtain these final shots they found the Mexican authorities unfriendly with the results that the desired shots were not obtained. The informant further advised that attempts would be made to shoot "sneak shots" in the Province of Sonora, New Mexico, and that the premiere of this picture when finished is to be in Silver City, New Mexico, around July or August 1953. The informant continued that it is hoped that a "sneak preview" can be held possibly in the Los Angeles area before that.

This same informant advised that Independent Productions Corporation hopes to make five more films

after "Salt of the Earth" although no concrete plans have been evolved as yet. One of these contemplated films may be based on a play by Dalton Trumbo although the particular play was not otherwise identified. [redacted]

On June 22, 1953, [redacted] who was at that time employed as [redacted] and who is a confidential source of the Los Angeles Office advised that his best estimate was that the film was still about six weeks away from completion. He continued that apparently all the necessary "shooting" has been completed including the final close-ups of the Mexican Star, Rosaura Revueltas, although he had no information as to where or when these final shots were taken. [redacted]

On July 2, 1953, [redacted] advised that he recently had an opportunity to observe a preliminary run of this motion picture in its present state of production. He characterized the film as "amateurish in spots" but believes it will make a fairly good picture when completed. In his opinion the film will probably be rather effective anti-American propaganda, particularly if shown in Latin or South American countries. [redacted]

XI. MISCELLANEOUS
(July 15, 1953 - December 15, 1953)

Independent Productions Corporation

Information concerning this organization and its production of the motion picture "Salt of the Earth" under the guidance of Paul Jarrico, Herbert Biberman, and Michael Wilson, all of whom have been reliably identified as Communist Party members in the past, has been previously set forth in this memorandum.

[redacted] a reliable informant of the Los Angeles Office learned on June 19, 1953, from Herbert Biberman, director of the film "Salt of the Earth," that he expected the film production to be ready for release in approximately two months from that date but in all likelihood it would not have a premiere in Los Angeles.

During June and July, 1953, those concerned with the "Salt of the Earth" production engaged a member of the Film Editors Union to edit the production up to that date. However, according to [redacted] of the powerful International Alliance of Theatrical and Stage Employees Union in Hollywood, the Union felt that no assistance whatsoever should be given to those backing the "Salt of the Earth" production. [redacted] long known for his anti-Communist fight in Hollywood and currently the President of the anti-Communist organization, Motion Picture Alliance, felt that every legitimate obstacle should be thrown in the way of those endeavoring to produce a film which was alleged to be anti-American and pro-Communist.

On January 17, 1953, at a meeting of the Hollywood Film Council, with which all Hollywood unions are affiliated, [redacted] urged all members of the guilds and unions affiliated with the Council to refuse to work for or with persons connected with the "Salt of the Earth" production.

As a result, the individual who had been employed to edit the film for the "Salt of the Earth" producers terminated his employment. In view of the importance to any film production of a qualified editor, this has, according to [redacted] definitely delayed the completion of the film.

In the latter part of August, 1953, [redacted] of the Film Editors Union in Los Angeles confidentially advised the Los Angeles Office that Paul Jarrico, one of the producers of "Salt of the Earth," remarked that they were admittingly having difficulty in obtaining competent help to edit the film and that its completion was being delayed accordingly. [redacted]

[redacted] a reliable informant of the Los Angeles Office, reported on September 11, 1953, that according to Paul Jarrico, several months technical work remained to ready the film for release to the public and Jarrico estimated that it would not be ready before January, 1954. Jarrico stated that Independent Productions Corporation will release the motion picture and if necessary, the film will be "smuggled" to the public. Jarrico characterized this movie and subsequent ones to be filmed as the kind that must be made to educate the people of the United States as to what is happening to their freedoms and further, the people must be aware of the slave state in which they live.

[redacted] informed on October 28, 1953, that information she had received indicates that $15,000 is still needed by the producers of "Salt of the Earth" in order to finish the picture. In fact, the producers are trying to borrow the necessary funds at interests as high as ten per cent in order to complete the production.

[redacted]

XI. MISCELLANEOUS

(December 15, 1953 - July 1, 1954)

"Martin Luther"

This motion picture was written by Allen E. Sloane, whose true name is Allen Silverman. Sloane appeared in Executive Session as a cooperative witness before the House Committee on Un-American Activities on January 13, 1954. He stated he was a Communist Party member during the period from March, 1943, to July, 1944. He said he became disenchanted with the Communist Party when they endeavored to slant his writings and thereupon dropped out of the Party.

"Ghost of a Chance"

On page eight of the April 18, 1954, edition of the "Daily Worker" appears an article stating that "Hollywood movie director, Vincent Sherman, was all set to shoot 'Ghost of a Chance' at Universal Studios when it was discovered that the story had been written by one, Ned Young, a recently unfriendly witness before the Un-American Activities Committee. The picture was shelved."

It will be recalled that Hedrick Young appeared before the House Committee on Un-American Activities on April 8, 1953, and refused to answer questions concerning his membership in the Communist Party, utilizing the Fifth Amendment to the Constitution as his defense.

"Guys and Dolls"

The following item appeared on page eight of the April 18, 1954, edition of the "Daily Worker": "Sam Goldwyn's purchase of the screen rights to the Broadway hit musical 'Guys and Dolls' is under attack by the pre-McCarthy Motion Picture Alliance in Hollywood. Reason: The musical was co-authored by Abe Burrows, who was a friendly witness for the Un-American Committee but whose groveling, according to the Alliance, was 'vague' and 'unsatisfactory.' They want him to 'come clean' or else."

Burrows appeared before the House Committee on Un-American Activities in public session at Washington, D. C., on November 12, 1952, pursuant to his request after having been identified as a member of the Communist Party. Burrows testified that he had never joined the Communist Party. However, [redacted] who is a special service contact of the Los Angeles office, advised that he felt Burrows had "lied" in his testimony when he said he had no recollection of ever joining the Party or of signing a Party card. [redacted]

"From Here to Eternity"

The November-December, 1953, issue of "Hollywood Review," a publication of the Southern California Council of the Arts, Sciences and Professions, 509 North Western Avenue, Los Angeles 4, California, contains a critical review of this motion picture. The reviewer dwells at length on the cruelty to which certain characters in the film are subjected, the immorality of the regular Army men stationed at Schofield Barracks, Hawaii, in the pre-World War II days, and the general state of depravity then existing among Army personnel.

This motion picture, it will be recalled, won several Academy Awards for the year 1953.

"Communists in Hollywood"

George Sokolsky, the well-known columnist, wrote the captioned article which appeared in the June 3, 1954, edition of the "Washington Post and Times Herald."

Sokolsky states that "The Communists or 5th Amendment witnesses are creeping back into Hollywood." According to Sokolsky's write-up, the main problem which the anti-Communists now face is that "somehow the Communist treasury in Hollywood will be restored."

Artkino Pictures, Incorporated

[redacted]

[redacted]

Charles Chaplin

An article appearing in the May 28, 1954, edition of the "Washington Post and Times Herald" reported that Charles Chaplin accepted the $14,000 World Peace Prize of the Communist sponsored World Peace Council.

The announcement made at an East Berlin meeting of the Council said the award was in recognition of his work for the protection of peace. According to a Washington City News Service dispatch dateline June 3, 1954, at Corsier, Switzerland, Chaplin said he was "honored and very happy" to receive it. "To promulgate a demand for peace, whether from East or West, I firmly believe is a step in the right direction," Chaplin said.

Freedom Stage, Incorporated

This organization filed articles of incorporation with the Secretary of State of the State of California on February 27, 1952, and ostensibly its purpose is "to initially engage in the primary business of preparing, presenting and producing dramatic productions for the living stage," and "joins in the movement toward establishment of a living people's theatre." The majority of the officers of the organization as well as other persons in the group, for example, members of the cast, playwrights, and so forth, are Communist Party members.

According to a number of reliable and confidential sources of the Los Angeles Office, the presentations of the Freedom Stage, Incorporated, are sponsored by, and receive the support of Communist front organizations active in the Los Angeles area.

Freedom Stage, Incorporated, has been cited by the Attorney General pursuant to Executive Order 10450, and is under active investigation by the Bureau as a Communist front organization. [redacted]

"Hollywood's Hero"

The April-May, 1954, issue of "Hollywood Review," previously mentioned, offers considerable space to the topic "Hollywood's Hero," written by Michael Wilson.

A review of this discourse indicates that the writer takes issue with the character of the heroes of present-day motion pictures as compared to the heroes during the 1930's and early 1940's. Wilson utilizes statistics to show that the modern movie hero is an "irascible, mercenary compoke," a hardened killer, and is ruthless, insolent and mean, while the hero of the 1930's was a "homespun fellow, awkward and inarticulate, shy and idealistic." Wilson states in his article: "A host of current pictures presents a freebooter-hero who brazenly interferes in the affairs of another nation--usually a colonial country. At a time when embarrassed politicians assure us that American imperialism is a thing of the past, movie stars are busy glorifying white supremacist adventurers."

Wilson states that the titles of pictures "alone show that the Hollywood freebooters encircle the globe." He illustrates this theme by naming such movies as:

"East of Sumatra"
"Drums of Tahiti"
"Jamaica Run"
"Desert Legion"
"Flame of Calcutta"
"White Witch Doctor"
"The Royal African Rifles"

Wilson concludes by stating: "Meanwhile we cannot remain silent as the Hollywood hero becomes a paragon of McCarthyism. If audience protest is loud enough, even the men who control the movie industry cannot remain deaf to it. The fascist hero may be invulnerable on the screen but he is not invulnerable at the box office."

White Lake Lodge

This lodge, according to former Confidential Informant Herbert A. Philbrick, is one of a group of accredited summer camps for children of Communist Party members.

White Lake Lodge consists of 262 acres of land and is located between White Lake, New York, and Bethel, New York, in Sullivan County. [redacted]

An article appearing on page seven of the June 7, 1954, issue of the "Daily Worker" reports that Lionel Stander has formed "a resident repertory company to do classic drama and good topical reviews and variety at White Lake Lodge."

Lionel Stander, [redacted] was an uncooperative witness in his testimony before the House Committee on Un-American Activities on May 6, 1953, stating that he had been smeared by "stool pigeons, psychopaths, and political heretics." [redacted]

XI. MISCELLANEOUS
(July 1, 1954 - December 31, 1954)

"Gone With the Wind"

David Platt, feature editor for the "Daily Worker," reviewed this film in the July 18, 1954, issue of "The Worker," which is the Sunday edition of the "Daily Worker." He writes that the Dixiecrats should be grateful to Metro Goldwyn Mayer for reviving this film which can be useful in their fight to block the carrying out of the decision of the Supreme Court against segregation. Platt writes that the message of the film is:

(1) Abraham Lincoln was a tyrant and a coward.

(2) The Negro people were satisfied with their lot as slaves and had nothing but contempt for those few who wanted to be free.

(3) The Ku Klux Klan is a democratic institution.

(4) General Sherman's Army was not an Army bent on liberating the South from the strangle hold of the slave master but a gang of killers who invaded the South in order to rape the most politically, economically, and culturally advanced section of the country.

"Executive Suite"

David Platt in the "Daily Worker" of August 1, 1954, writes that the basic idea of this film is that Big Business is concerned with truth and morality as well as piling up profits. Platt writes that it is a pity that Charles Chaplin's satire, "Monsieur Verdoux," which exposes the murderous nature of business for profit, is not around to answer the National Association of Manufacturers' propaganda in "Executive Suite" that Big Business has its good side.

"Demetrius and the Gladiators"

In the "Daily Worker" of August 6, 1954, Platt writes that this film is another "super colossal mixture of history and hokum, sex and sadism, brilliance and bombast." Platt states that the core of this film is the great political frame-up of the Crucifixion and that there are scenes in the film that parallel to some extent the McCarthyite terror in our country today.

"The Raid"

In the September 23, 1954, issue of the "Daily Worker," Platt reports that this film is antidemocratic and with the comeback of the Nazis in West Germany with the help of Washington, 20th Century Fox sees no wrong in rewriting the history of the American Civil War so that a large share of the glory falls on the Confederate conspirators who also tried to overthrow the United States by force and violence.

"Broken Lance"

In the "Daily Worker" of September 24, 1954, Platt states that this film is one of the finest films Hollywood has ever made on a mixed marriage or antiracist theme. Platt states it is a pleasure to report on a movie that deals with a real American theme instead of the usual violence, Red-baiting, and sex.

"Dragnet"

This motion picture, starring Jack Webb as Sergeant Joe Friday of the Los Angeles Police Department, also gets its share of condemnation in the September 23, 1954, issue of the "Daily Worker." The review states in part, "Don't write off 'Dragnet,' new Warner Bros. film at the Victoria, as just another cop picture.

"It's something a lot more sinister than a color movie version of Jack Webb's TV program.

"The picture's major theme is an effort to indict the Fifth Amendment. Its secondary plea is for legalization of wire-tapping.

"Ostensibly this is a story in the tradition of the radio and TV program of the same name -- of how the Los Angeles police department seeks to bring the perpetrators of a gangland killing to justice.

"Actually, Richard L. Breen's screenplay is a plea for 'something to be done' about persons who invoke the historic and hard-won right against self-incrimination.

"In addition, at one point he has Webb, playing his traditional Sergeant Joe Friday, repeat all the hackneyed police arguments in favor of wire-tapping.

"A few minutes later, with magnificent disregard for the question of legality, Friday and his curt-spoken pals are shown tapping wires like mad....

"When Webb and his partner put a 'bumper to bumper tail' on a suspect and frisk him a dozen times a day in public, one gets a rough idea of the kind of treatment political prisoners can expect (and have received) at the hands of cops and FBI men trained in this tradition of law enforcement."

"The Caine Mutiny"

This popular motion picture, adapted from a novel written by Herman Wouk, received a critical review in the November 21, 1954, edition of "The Worker."

The editorial states that Humphrey Bogart, who plays the role of Captain Queeg, "is in excellent form in the role of this psychopathic liar, petty tyrant and incompetent who, almost everyone will agree would have lost his ship and his men in the typhoon if his command hadn't been taken away from him by force."

The article continues, "In what seems to be a deliberate attempt to confuse the issue, probably in order to make the work acceptable to Washington in the era of McCarthyism, the film, like the novel and the play, goes into a last scene which says that the mutiny was a mistake and that Queeg was a victim of a miscarriage of justice....

"That's odd. We could have sworn that the Queego were the ones who were responsible for our defeat at Pearl Harbor and for the fact that we almost lost that precious time necessary to build our forces."

"Birth of a Nation"

The following excerpts are taken from an article by David Platt that appeared in the December 12, 1954, edition of "The Worker."

"The most important film news of the past week was the shocking announcement that a syndicate of businessmen on the West Coast are planning to spend eight million dollars re-making the 40-year-old inflammatory racist movie 'Birth of A Nation' next year....

"I saw 'Birth Of A Nation' many years ago and whenever I think about it I get sick. The film portrayed the Civil War and the Reconstruction period -- the most democratic period in the history of the South -- from the viewpoint of the defeated slaveowner....

"The film identified Negroes with cruelty, superstition, insolence, lust. Thaddeus Stevens, author of the Equal Rights Amendments to the Constitution and one of the foremost fighters for Negro rights in our history, was brutally caricatured. The Ku Klux Klan, of course, was deified as the saviour of white womanhood. The South must be made 'safe' for the whites, the film editorialized....

"'Birth Of A Nation' said in essence that white skin is superior to dark; lynching is an admirable institution; the Emancipation Proclamation was a criminal act; every Negro who is not in chains is either a rapist, an arsonist or a thief; the Ku Klux Klan is a democratic organization."

"These are the things we are going to get in color and wide screen."

"On the Waterfront"

This motion picture, which has received wide acclaim as a possible Academy Award winner for its star, Marlon Brando, was directed by Elia Kazan and written by Budd Schulberg.

Kazan, a top screen and stage director, appeared before the House Committee on Un-American Activities at Washington, D. C., on April 10, 1952, and admitted membership in the Communist Party from 1934 to 1936, at which time he quit the Party because he refused to "crawl and apologize and admit the error of his ways."

("New York Journal-American," April 12, 1952; [redacted])

On May 23, 1951, Schulberg appeared before a public session of the House Committee on Un-American Activities and admitted that he had been a member of the Communist Party in Hollywood from 1937 to 1939, at which time he broke with the Party following its criticism of his book, "What Makes Sammy Run?"

("Washington Post," May 24, 1951, page 9; [redacted])

The "Hollywood Review" for November - December, 1954, published by the Southern California Council of Arts, Sciences and Professions, a Communist front organization, carried a feature article concerning this motion picture written by John Howard Lawson, one of the well-known Hollywood Ten.

Lawson writes that "What we see on the screen is not a segment of reality; it is a total distortion...few Americans would agree that ordinary citizens and especially the working class live and work in a climate of terror and brutality. Yet this view is established in the film through a simple device: we move with the young people in what seems to be the open world that we know. But their emotions and their story keep them within the sealed world of the gangster film." Lawson continues, "'On the Waterfront' should serve as a warning that it is unwise to underestimate the influence of McCarthyism in American film productions or to discount the effectiveness of skillfully contrived anti-democratic, anti-labor, anti-human propaganda."

In one section of his article, captioned "Craven Bargain," Lawson states that Kazan, Schulberg and Lee J. Cobb, a friendly witness who testified before the House Committee on Un-American Activities in 1953, "have officially promised to make no artistic effort which does not conform to the views of the most reactionary members of Congress."

In regard to Kazan, Lawson writes, "Kazan has recently found it necessary to deny publicly that he made 'On the Waterfront' as part of a bargain concluded when he became a stool pigeon."

An interesting note in regard to "On the Waterfront" emanated from [redacted] the Head of Paramount Pictures. On August 3, 1954, [redacted] said this motion picture is one which could be used in foreign countries by the Communists to the detriment of the American way of life.

[redacted] stated that this picture is a story of corruption, graft and crime, which centers on the docks and piers of New York City and which shows this phase of our economy in a very unfavorable light. He feels that distribution of this picture can have a damaging effect among foreign nations on the efforts of our Government to promote a better understanding of American democracy and pointed out that, although the picture does not contain any material which he could cite as propaganda favorable to Communism, the picture, nevertheless, could be circulated by Communist nations to counteract our propaganda efforts to sell democracy to nations throughout the world.

According to [redacted] a number of prominent motion picture critics, including Hedda Hopper, have praised the picture and have already predicted possible Academy Awards for it and its participants. Recently, [redacted] had occasion to discuss Hopper's praise of this picture with her, pointing out to her the damaging type of propaganda which this production could generate when distributed abroad, whereupon Hopper advised that she had been impressed with the great performance given by Marlon Brando, who has the lead in the picture, and had not realized the anti-American propaganda potentialities of the production. Hopper told [redacted] that she now realizes the damage that foreign distribution of such a picture could do to the efforts of our Government to sell democracy abroad and expressed the feeling that action should be taken to prevent the picture from being distributed in foreign markets. [redacted] said that with the production already in release in the United States it would be almost impossible to curb its foreign distribution. [redacted] felt that a motion picture of this type should not have been produced at this

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time because of it being utilized for anti-American propaganda purposes by the Russians or other Communist countries. However, [redacted] said that there are apparently motion picture production companies in Hollywood which are not concerned about the manner in which America and American customs are shown in foreign lands but are only interested in producing a sensational or unusual type of film to produce substantial revenues for the company. [redacted]

Freedom Stage, Incorporated

This organization has been cited by the Attorney General pursuant to Executive Order 10450.

According to [redacted] Freedom Stage has merged with the Hollywood Council of the Arts, Sciences and Professions and is now the drama division of that organization. [redacted]

Senator Richard L. Neuberger

An item appearing in the December 7, 1954, edition of the "Daily Worker" stating that Walter Wanger "is planning to make a movie based on 'Adventures in Politics,' a recent book by newly elected Senator Richard L. Neuberger, Oregon Democrat is an interesting bit of news. The producer said the movie would be 'non partisan' but that the 'political philosophies' of the Senator and his wife, Maurine Neuberger who was re-elected to the Oregon legislature last month, would be 'reflected to some extent' in the screen treatment. If honestly done the film could have an impact in the country. Sen. Neuberger has a reputation as an anti-monopoly fighter and was backed by the trade unions in his state. He beat out his opponent, Guy Cordon, a tool of the power and timber trusts whose backers spent enormous sums for billboards, newspapers and radio advertising and even had a team of Republican bigwigs headed by Eisenhower himself stumping the state for his election."

Confidential informants of the Portland Office such as [redacted] and [redacted] have indicated that Neuberger is liberal, radical, pro-Socialist and Progressive.

[redacted] Portland letter to the Bureau dated November 29, 1954 [redacted]

Newspaper Article Appearing in the "New York Times" October 10, 1954

The "New York Times" of October 10, 1954, contained an article captioned "Cheesit, the Cops!"

This article details a run of recent movies discrediting the police. The articles discussed in particular the following four motion pictures.

"Pushover." In this movie, Fred MacMurray, a policeman, is assigned to keep vigil on the mistress of a bank robber. He eventually approaches the woman and cuts himself in on part of the loot. MacMurray is subsequently killed.

"Shield for Murder." In this production, Edmond O'Brien, a policeman, kills a bookie in cold blood and robs the body of $25,000. A deaf mute who witnessed the murder is also eliminated by O'Brien. O'Brien eventually has his head blown off by fellow officers.

"Private Hell 36." In this motion picture, Steve Cochran, as a detective, picks up some bills scattered by the wind when a robber he was chasing was killed in an automobile accident. However, a fellow detective was with Cochran and took a dim view of Cochran withholding some of the recovered loot. Eventually, the other detective has to shoot Cochran to save himself.

"Rogue Cop." In this item, Robert Taylor is a grafting detective, but his brother is an honest one who will not play along with the individuals from whom Taylor is extracting his regular graft. Taylor, in all justice, is killed by his "friends" when he turns upon them.

The article sums up that it is "very unfortunate that there should appear at this time, when juvenile crime and delinquency are becoming more and more difficult to control, a run of low-grade films that circulate suspicion and distrust of individual policemen. 'Cop hating' is encouraged thereby. This is a matter that calls for the discretion of the makers of films, not for police or censor action."

[redacted]

"Rough Stuff' in the Movies"

An article appeared in June 14, 1954, issue of the "New Leader" entitled "Rough Stuff in the Movies" by Geoffrey Wagner.

The article decried the brutality, corruption, vulgarity, and immorality that is a part of some of Hollywood's recent productions.

The author cited such films as "Pickup on South Street," wherein all the characters answer to money, everyone is corrupt, and morals are dictated by politics. The author states "No matter how venal you may be, you're okay if you're anti-Communist. If you're not, you're kayoed." The author continues, "My argument here is concerned with how such movies misrepresent America overseas. It would not matter, of course, if this film were taken for what it is: a rather surrealist nightmare of everything America is not. But this movie is not only spuriously serious; it is actually sent to Venice (Venice Film Festival) to represent the U.S.A. there."

Also mentioned is the film, "The Glass Wall," which, according to the author, "has already aroused the surprised criticism of my colleagues in both England and France." In this film, Vittorio Gassman, playing the part of an ex-displaced person, a veteran of the Auschwitz concentration camp during the days of Hitler, lands in America. Gassman is subsequently chased, shot at, and slugged by Americans until he reaches the safety of the United Nations Building at the end.

Regarding this film, the author states "Technically, this is not a good film. It is not nearly as efficiently scripted or directed as 'Pickup.' Pete is a hopeless Galahad, and unconvincingly acted by Guzman. The chase sequences, in which he has to prototype the alienated individual, are faintly reminiscent of 'Odd Man Out'; and one realizes that, although neither Guzman nor Mason can act, in the latter film Mason showed that he could at least be directed and that he possessed a certain personality. Yet, withal, 'The Glass Wall' is put over with a certain air of factitious authenticity. And still there remain these of us, like myself, who have emigrated to America of late and found something other than socks on the jaw."

The author notes in his article that the Academy Award winning film, "From Here to Eternity," after it reached England was alternately criticized by leading film critics as "'a story of savagery...indictment of American civilization...which seems to me unfairly and inopportunely to put a weapon in the hands of America's enemies.

"'In my opinion, this is not an expert picture. Its terrible expose of conditions in the United States Army before the attack on Pearl Harbor; its frank outlay of brutality; its complete indifference to world affairs; its acceptance of drunkenness as an endearing part of American Army life; its completely amoral outlook; all these would make me, if I were responsible for the maintenance of American prestige abroad, ban this picture out of hand, before it has a really disastrous effect in foreign countries.'"

Concluding his article, the author states "It is this kind of thoughtlessness and vulgarity that it is essential to try to check, not to mention the making of a film like 'Invasion U.S.A.,' the message of which is that America must turn into a police state, or else. It is often idle to call forms of culture fascist; yet, these propaganda films come close to being such, for what else do they do but apply the conditions of war and the thought-habits of war to peace and call the result America?... Even if we in America are unable to stop mayhem on our screen today (the kids love it), surely something might be

done to prevent another 'Pickup' from being exported to Venice. Giving testimony before the Senate Foreign Relations Subcommittee investigating propaganda in foreign countries recently, Eric Johnston, head of the Motion Picture Association of America, seemed oblivious of these weaknesses. Referring to crass and stupid Russian movies being shown (fairly seldom) in Europe, Johnston complacently declared, 'People quickly catch on to propaganda.' You can say that again, Mr. Johnston."

"A Child of the Century" by Ben Hecht

This book is a best seller published during the summer of 1954 by Simon and Schuster.

An editorial appeared in the June 17, 1954, edition of "The Film Daily" entitled "Want to Get Fighting Mad...then read Ben Hecht's libel." The article states in part, "It is extremely doubtful if a greater libel of either (the motion picture industry or Hollywood) ever has been set down on the printed page. Hecht tells you:

"'The movies are one of the bad habits that corrupted our century. Of their many sins, I offer as the worst their effect on the intellectual side of the nation. It is chiefly from that viewpoint I write of them -- as an eruption of trash that has lamed the American mind and retarded Americans from becoming a cultural people.'

"You wonder as you scan the subsequent pages and find dirty words, phrases and expressions which can only remind one of the moronic scribblings on the walls of public rest rooms just what culture Hecht would have in America."

The editorial continues, "For simon-pure unadulterated literary filth, you will look far, even in this day when, more often than not, the animalism of the barnyard is spread across a novel's pages, before you find anything approaching what Hecht sets down in his essays, 'Sex in Hollywood' and 'Don Juan in Hollywood.'

"They are enough to make one retch, and if they are not sheer pornography, then they are as close to it as one may get with safety.

"This besmirching of an industry by one who received $300,000 a year for writing movies poses a serious public relations problem, probably the most serious yet faced by Hollywood and certainly one of the most serious in recent years to confront the industry at large.

"The why of this is all too obvious: While the $5 price may keep the volume from too wide a circulation, it stands as a 'source book' for those who, for one reason or another, would tear down the industry, its product and its people.

"The situation requires swift action, and this without pussy-footing, on the part of all those who have a stake in the industry.

"Because mark you this: Hecht is not only besmirching Hollywood and its pictures, he is besmirching every individual whose livelihood stems from production, distribution and exhibition. And he is endangering that livelihood."

A review of the 1948 and 1949 reports of the Senate Fact-Finding Committee on Un-American Activities for the State of California revealed that Ben Hecht was affiliated with such Communist front organizations as the League of American Writers, the Exiled Writers' Committee, which organization was established by the League of American Writers, and Russian War Relief, Incorporated.

These reports also reflect that Hecht signed a letter directed to Governor Thomas E. Dewey of New York, seeking a pardon for Morris U. Schappes who had been convicted of the crime of perjury. This was an enterprise of the Schappes' Defense Committee, a Communist front organization.

XI. MISCELLANEOUS
(January 1, 1955 - June 30, 1955)

[redacted]

Fund for the Republic

The "Hollywood Reporter," a trade publication in the entertainment field in Hollywood, in its issue of January 6, 1955, referred to the fact that the Ford Foundation was financing a survey into the so-called "Hollywood blacklist." The article stated that an extensive survey "into political tests of any kind in hiring and firing practices in the motion picture, radio and television industries" had been launched by the Fund for the Republic, headed by Dr. Robert Maynard Hutchins. Further, aiding the survey which had been set up by a grant from the Ford Foundation was John Cogley, former Executive Editor of the "Commonweal" magazine, a lay Catholic weekly magazine.

The newspaper item further stated that the survey was planned on all phases of the actual situations existing, "including legal, psychological, economical and historical aspects of the issues," and would include a test of public opinion. It was stated that, after the facts are gathered, conferences of all interested parties would be attempted so that various points of view would be fairly and honestly stated for a complete presentation of the whole issue.

The article stated that the local representative on the survey was Paul Jacobs, described as a consultant for the Congress of Industrial Organizations and the American Federation of Labor, as well as a member of the Board of the American Civil Liberties Union.

In March, 1955, [redacted] a former functionary of the Socialist Workers Party who quit the organization of his own volition in 1950 and who was personally acquainted with Paul Jacobs, described Jacobs as a former member of the Socialist Workers Party and an individual who was active in the labor union movement. According to [redacted] Jacobs has been employed on a part-time basis for the Ford Foundation to prepare a report dealing with the so-called "blacklist" in Hollywood. [redacted] stated that Jacobs was to receive $6,000 for his services in connection with this study, that Jacobs had contacted or intended to contact a number of former Communist Party people who had cooperated as witnesses before the House Committee on Un-American Activities, as well as various organizations within the film industry, such as the Motion Picture Alliance, Motion Picture Industry Council and both anti- and pro-Communist elements. [redacted] advised that Jacobs had already been in touch with the anti-Communist Motion Picture Alliance to seek their assistance in his research efforts but that the Motion Picture Alliance had demanded that Jacobs first show evidence of his own anti-Communist feelings, which Jacobs refused to do.

[redacted] advised that, as far as he could determine, he feels Jacobs was trying to be objective in his survey. Jacobs told [redacted] that there are ten other individuals who are engaged in similar research throughout the United States on behalf of the Ford Foundation and that he, Jacobs, feels certain that eight out of ten are anti-Communist. According to [redacted] information obtained from Jacobs, the Ford Foundation intends to publish the primary reports of each of the individuals connected with the research and then expects to receive comments on the research from all types of individuals. [redacted] previously mentioned, who has also been in contact with Paul Jacobs, stated that he too has obtained the impression that Jacobs is endeavoring

to be objective in his survey. [redacted] advised that John Cogley, who apparently is the chief investigator for the survey, had come to Hollywood recently from the east coast and had talked to groups on both sides of the issue. [redacted] advised that he understands Cogley has talked to film writers, John Howard Lawson, Adrian Scott and Dalton Trumbo, who were three of the so-called "Hollywood Ten" film personalities who served one-year sentences in Federal prison for contempt of the House Committee on Un-American Activities, resulting from their appearance before that Committee in October, 1947. Scott allegedly told Cogley that he would rather lose $2,000 a week income, which he did, than "rat" on his friends.

Cogley has not been investigated by the Bureau and our files contain no information concerning him.

Bureau files contain no substantial data that Hutchins was ever a member of the Communist Party or any Communist Party front groups. Hutchins, however, has expressed opposition to loyalty oaths, particularly for teachers and professors, opposed the Supreme Court decision upholding the conviction of the eleven Communist leaders under the Smith Act, opposed the Universal Military Training program, denounced the activities of the Congressional Committee on Un-American Activities, protested the "spread of censorship," and advocated the admission of Communist China into the United Nations.

Bufiles reflect that, in regard to Attorney General Brownell and the FBI, Hutchins, in December, 1953, stated "We are cursed today by a tremendous glorification of the FBI. The only people we will believe are convicted spies and traitors. The Attorney General now proposes to evade the Fifth Amendment and to permit the use of evidence obtained illegally by wiretapping." Hutchins commented that Attorney General Brownell was a student at Yale Law School while he, Hutchins, was Dean of that institution. Hutchins said "I only hope that Brownell was not a student in one of my classes." [redacted]

[redacted] continued that he understands that Paul Jacobs has recently made a trip to Europe in connection with which he attempted to contact and interview certain past or present Hollywood Communists now in Europe. [redacted] learned through hearsay that apparently these individuals were not inclined to cooperate with Jacobs.

In regard to Jacobs, it is noted that, according to the records of the City College of New York, he is a native-born citizen who attended that institution from 1934 to 1936. The records of the University of California at Los Angeles reflect that he was a research assistant in industrial relations at the University of California at Los Angeles during 1951 and 1952. He is presently employed in an advisory capacity as consultant and writer in labor relations for Nathan and Associates, 416 East Eighth Street, Los Angeles.

In August, 1949, during a personal interview with Bureau Agents, [redacted] admitted that in 1933 and 1934 he had been active in the Young Communist League but had been expelled for Trotskyite activities.

The Young Communist League has been cited by the Attorney General pursuant to the provisions of Executive Order 10450.

In March, 1953 [redacted] reported that Paul Jacobs was a speaker at a "Democracy and Education" program sponsored by the Vanguard Club of the University of California at Los Angeles on March 14, 1953, at 727 South Westgage Street, Los Angeles.

During his remarks on this occasion, Jacobs told his audience, among other things, that the House Committee on Un-American Activities investigation is confusing to him and he objected to the manner in which it is carried out. He warned his audience that the refusal of private citizens to answer past or present affiliation with the Communist Party always results in loss of job and reflected on chances for future employment.

During the speech, Jacobs compared academic freedom today with that in the 1930s. He said that formerly a student had his rights and could not be restricted by professors, that the contrary is true today and, in order to regain this former status, a student should exercise his power of civil liberties and encourage those who have dared to stand up for their rights and have incurred disfavor of college administrators. He said he had no hope for students and could see no future for them unless they planned a well-organized demonstration of their feelings toward academic freedom and students' rights.

In this speech, Jacobs also criticized FBI investigators, stating "they do their job of investigating, but not very well," and that wiretapping by the FBI has grown tremendously.

He also complained that Gus Hall, Communist Party leader convicted in New York City in 1949 for violation of the Smith Act and a fugitive in Mexico, was not afforded his Constitutional rights and he was literally dragged across the border rather than going through the legal process.

[redacted] of Paramount Pictures, reported that a review and survey was being undertaken of various motion picture films produced in the past by the Fund for the Republic, ostensibly to determine the extent to which propaganda may have been injected into motion pictures by Hollywood producers and writers. According to [redacted] information, the Fund for the Republic was established with a $15,000,000 grant from the Ford Foundation through the influence of Paul G. Hoffman, former executive of the Foundation and currently an executive of the Studebaker-Packard Motor Company.

[redacted] advised that he feels that the program of analyzing the content of films produced by Hollywood in the past, as undertaken by the Fund for the Republic, has a predetermined objective, i.e., to discredit the Hollywood motion picture industry and to undertake a program of ridiculing Government Congressional committees and other Government agencies who have engaged in the investigation of Communism in

the film industry. [redacted] expressed the opinion that the Fund for the Republic program will be damaging in that it will endeavor to show Government investigating agencies, particularly Congressional committees, in an unfavorable light; that it will try to show that the content of motion pictures produced in Hollywood during the period when known Communists were employed was in no way influenced by Communists; further, that it will show that people have been injuriously "blacklisted" by the Hollywood producers in recent years because of their political beliefs and affiliations with subversive groups. [redacted] said that, while it is claimed that the project desires to inquire into the possible "blacklisting" of anti-Communists by film producers, as well as Communists, it is his feeling that this phase of the survey will receive little attention.

[redacted] declared that he is opposed to the project being undertaken by the Fund for the Republic because he believes it is an unfair effort to present Hollywood and the film industry in an unfavorable light, particularly with regard to the efforts that have been undertaken by the industry in past years to eliminate Communist Party members and sympathizers from employment.

In this connection, it is interesting to note that in February, 1955, one Mrs. Dorothy Jones, an employee of the Fund for the Republic, was then making a review of pre-World War II motion pictures produced by Paramount at the Academy of Motion Picture Arts and Sciences Library in Los Angeles, ostensibly to determine the extent to which propaganda may have been injected into motion pictures by Hollywood producers and writers in the past.

[redacted] said that one of the pictures being reviewed by Mrs. Jones to establish its relationship to international markets was entitled "The General Died at Dawn," produced by Paramount in 1936.

After reviewing the picture, [redacted] made Mrs. Jones' notes available to an Agent of the Los Angeles Office, which notes contain the following comments:

"The portrayal given to the Chinese in the film 'The General Died at Dawn' is certainly one which would not be acceptable in Hollywood today. But it cannot be said that it was strikingly different from several other warlord pictures made in Hollywood at about the same time, and it is, therefore, significant that none of the other warlord films aroused the same degree of concern and protest on the part of the Chinese government. The extreme reaction of the Chinese government to 'The General Died at Dawn' can only be explained by the fact that the film's portrayal of the Chinese warlord, General Yang, was undoubtedly taken by Chiang Kai Shek as a portrait of himself and the background of the screen story as a reference to the Shanghai massacres of 1927. It is well known that this bloody chapter of Chiang's career is one which he is reluctant for biographers to explore and one which is but lightly touched upon in his official biographies. It is only in this light that the unusually vigorous and adamant protest of the Chinese government with respect to 'The General Died at Dawn' can be fully understood and appreciated."

[redacted] of course, brought this matter to the attention of [redacted] who directed [redacted] to communicate with Mrs. Jones, pointing out the objections which Paramount entertained regarding her conclusions and implications and to advise her that no films previously produced by Paramount Pictures, Incorporated, would henceforth be made available to Jones for review in connection with this project. [redacted]

House Committee on Un-American Activities

Mr. William Wheeler, investigator for the House Committee on Un-American Activities, advised that a Congressional committee will hold scheduled hearings at Los Angeles in June, 1955, but that the hearings will not be directed particularly at Hollywood although at least one

film actress has been subpoenaed. This individual is Angela Clark who was identified as a member of the Communist Party in Hollywood at previous House Committee on Un-American Activities hearings but who has never been reached with a subpoena until this time. Wheeler said that in all probability Clark will be an uncooperative witness.

[redacted]

World Peace Prize and Charlie Chaplin

As reported in previous inserts to this memorandum, an article appearing in the May 28, 1954, edition of the "Washington Post and Times Herald" announced that Chaplin accepted the $14,000 World Peace Prize of the Communist-sponsored World Peace Council, an international Communist front organization.

An article appearing on page seven of the May 26, 1955, edition of the "Daily Worker" states that Cesar Zavattini, Italian movie scenarist ("Bicycle Thief," "Miracle in Milan," "Shoeshine"), on learning that he had been awarded one of the World Peace Council's annual peace prizes, said in part, "Last year a peace prize was awarded to Charlie Chaplin. This fills me with joy and confusion because it imposes on me a responsibility for which I was not prepared. My beginnings in films were inspired by Chaplin. Today I feel that I have been rewarded for the faith and constancy of my devotion to him and my admiration for his constantly growing determination to belong to the reality of our time, both as an artist and as a man."

In regard to Chaplin, David Platt, film critic for the "Daily Worker," wrote a column in the May 22, 1955, edition of that newspaper deifying Chaplin and his past motion pictures. Platt writes that Chaplin's "great" 1936 movie, "Modern Times," has been revived all over Europe. He states, "What a sensation this story of human crusading in pursuit of happiness would be if it could be shown here.

"The film brilliantly satirized speed-up in mass production factories."

After describing in detail a number of Chaplin's pantomimes in the film, Platt in rhetorical ecstasy writes, "Oh! To see this master work again!" Platt continues, "Only the other day I saw for the 100th time 'The Rink,' 'The Pawnbroker,' 'One A. M.' and 'Behind the Scenes' at the 55th Street Playhouse.

"Of these four, the 'Pawnshop' is by far the finest example of Chaplin's art up to 1917."

Hollywood Productions Contrary to the Communist Party Line

David Platt, film critic of the "Daily Worker," has reviewed numerous Hollywood films in his column, "Current Films," during the period January 1, 1955, to June 30, 1955. Listed below are portions of Platt's criticism of some films which are in opposition to the prevailing line of the Communist Party.

"Carmen Jones"

On page seven of the January 18, 1955, edition of the "Daily Worker," Platt, in obvious sympathy, quotes from the column of Thomas Spencer, film critic of the London "Daily Worker," "...this segregated art....although 'Carmen Jones' has an all Negro cast, it is not a Negro film. It was produced and directed by Otto Preminger and written by Oscar Hammerstein, it is a white man's fantasy of Negro life distorting it and caricaturing it for the amusement of its social 'superiors.'"

"On the Waterfront"

This film was judged as the best film of 1954 by the Academy of Motion Picture Arts and Sciences.

On page seven of the January 9, 1955, edition of the "Daily Worker," Platt states "I didn't include it in our list of Best Films because it used the skills of a lot of good actors and some bad actors to create the suspicion in people's minds that all unions, and not only the pistol local on the waterfront, are cesspools of crime and corruption."

"Hell and High Water"

Platt states "The film was such an obvious fraud it was blasted to bits by Crowther of the Times ("New York Times") and Guernsey of the Tribune ("New York Herald Tribune"). Crowther commented 'The idea that such a foreign intrigue would be manipulated as shown here is mad. The magnificence of nonsense is the use that is here made of cinemascope.' Stated Guernsey, 'The film glorifies private military enterprise...the whole effort has a slight sour taste...the Atom Bomb does not make a good subject for wild and wooly fiction."

"Night People"

Platt has this to say concerning this film, "another vicious piece of war propaganda out of Twentieth Century Fox," attacking the idea of coexistence with the Russians. Platt continues, "'Night People' had nothing whatever to do with Communism, it had a lot to do with Fascism however. There were times when you couldn't tell it apart from the movies made under Hitler and Goebbels."

"Prisoner of War"

Concerning this film, Platt rants as follows: "...a war-curdling movie based on a whole series of slanders and forgeries about the Chinese, North Koreans and Russians who were depicted as having much less human kindness than the men of Mars in the pseudo-science fiction films."

"The Long Wait"

Platt succinctly sums up his views on this film as "sadistic to the extreme."

"Dragnet"

Concerning the above motion picture, Platt states, "'Dragnet' had for its central theme an attack on the Fifth Amendment to the Constitution. It also used the traditional cops and robbers story as a stepping-stone for arousing public sympathy for legalizing wiretapping and search without warrant."

"Battle Cry"

On page seven of the February 18, 1955, edition of the "Daily Worker," Platt, in part, states, concerning this film, "This is cinemascope war, technicolor war, Hollywood war with an eye to the bedroom rather than the battle field.

"The war itself is kept in the background as much as possible, which is understandable in a film that is aimed to send draft-age youth heading for the nearest Marine recruiting office.

"Two Indians in the Corps are given the typical 'ugh' routine while the bad boy of the outfit is given the nickname 'Spanish Joe.'"

"The Bridges at Toko-Ri"

On page eight of the February 6, 1955, edition of the "Daily Worker," Platt has this to say concerning the above picture: "The film is based on the James Michener novel by the same name which was a shameful glorification of militarism."

"20,000 Leagues Under the Sea"

On page six of the April 25, 1955, edition of the "Daily Worker," Platt states that Disney's movie version of "20,000 Leagues Under the Sea" differs from Jules Verne's book in one important respect, "In the book Nemo (Captain Nemo) is pictured as having a warm and friendly relationship with colonial peoples, fighting for their freedom and independence and he is shown assisting them with gold pillaged from sunken ships.

"The movie, it goes without saying, gave this dangerous theme a wide birth, giving us instead a Nemo (James Mason) who seems to have lost all contact with the realities and humanities of life, and depicting the dark-skinned peoples in the region he is operating in as cold-blooded brutes and killers."

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"Blackboard Jungle"

On page seven of the April 15, 1955, edition of the "Daily Worker," Platt writes that this Metro Goldwyn Mayer picture "...is a brutal and destructive movie about juvenile delinquency."

Ten Best Films of 1954 in the "Daily Worker"

(1) "Salt of the Earth"

(2) "Seven Brides for Seven Brothers"

(3) "Broken Lance"

(4) "Go Man Go"

(5) "20,000 Leagues Under the Sea"

(6) "Vanishing Prairie"

(7) "Act of Love"

(8) "A Star is Born"

(9) "Knock on Wood"

The "Daily Worker" excludes "On the Waterfront" because it is antilabor.

The Winter, 1955, issue of "Fourth International," a Marxist quarterly, according to its own masthead, contained an article on pages ten to fourteen entitled "The American Motion Picture Today...What Unions can do to get Better Movies." The article contends that Grade A films have certainly not become more meaningful if today's best American movies are compared to the best of the era "before the witch hunt, the witch hunt that was to charge the cultural atmosphere with hatred, fear, and cowardliness, the temporary triumph of anti-intellectual forces."

The article continues that the motion picture is a work of art and if the script writer expresses his own real feelings, emotions and ideas without being censored, the groundwork for a valuable movie is laid even if his ideas do not happen to be Marxist.

The article attacks the "artificial world of dreams and despair" that is Hollywood, as well as the censorship activities of the Breen office.

The article mentions the ostracism of Charlie Chaplin and the so-called boycott techniques of the studios.

The latest technical improvements in the industry are mentioned, such as 3-D, vistavision, cinerama and cinemascope. However, such "gadgets" cannot replace either "artistic inspiration or a sound story."

The article pointedly attacks the influence of the Catholic Church in the motion picture industry. The article states the Catholic Church "has become far more influential than the percentage of Catholics in America's population would warrant." The article continued that the Catholic Church systematically tries to influence the studios and individual persons and its efforts are overwhelmingly successful. "No other religious denomination can boast of as many pictures disseminating its views and dedicated to its glorification."

In conclusion, the article points out that "union-sponsored movie-production would be one of the most effective means of spreading the outlook of the American worker." Further, "if the unions went into movie production on a large scale, they would attract talented young artists who don't get a chance in Hollywood, as well as experienced veterans of the movie industry who have been witch-hunted or are simply disgusted with the way things are run in Hollywood."

<u>Ed Sullivan, Columnist</u>

Ed Sullivan, feature columnist for the "New York Daily News," in his column entitled "Little Old New York," dated March 30, 1955, featured an article regarding Elia Kazan's spectacular series of scripts: "On the Waterfront," "East of Eden," "Tea and Sympathy," and "Cat on a Hot Tin Roof."

Sullivan stated that these plays "have been four giant blows in freeing the movies and Broadway theater of Communist influence."

Sullivan continued, stating Kazan lessened the "Commie" grip on entertainment by demonstrating that denunciation did not lead to personal distinction in the movies or in the theater.

The article pointed out how Kazan had joined the Communist Party in 1934 and left in 1936 after denouncing it. Sullivan mentioned that the youngsters of the theater "blackmailed" for years by the threat of joining the "Commies" or having their careers wrecked, watched carefully. Then Kazan went on to greater triumphs, far from destruction. Sullivan also pointed out how in the ballet, Jerome Robbins denounced the "Commies" and his recent "Peter Pan" production on television played to the greatest single audience in history.

Sullivan indicated that the youngsters of the theater learned that the "Commies" could not back up their threats. Concluding, Sullivan indicated this season should be remembered as a blue-ribbon event in the movies and legitimate theater and as a shining experience for all who had, in their earlier years, fought the "Commie invasion" of the theater to the best of their ability.

XI. MISCELLANEOUS
(July 1, 1955, through December 31, 1955)

Center Stage, Incorporated

In August 1955 [redacted] a discontinued confidential informant who has furnished reliable information in the past, advised that Sidney Hoffman, Paul Gurev, his wife Bobbe Gurev, and Tim Baer had applied for a public license and police permit for a theater which they were opening at 1447 North Las Palmas Avenue, Los Angeles, California. According to [redacted] this theater was to be known as Center Stage, Incorporated, and each of the three men had a one-third interest.

[redacted] and a confidential source of our Los Angeles Office, advised that Hoffman came to Los Angeles in 1949 and immediately became a member of such organizations as the American Committee for Protection of Foreign Born and the Civil Rights Congress, both of which have been designated by the Attorney General of the United States pursuant to Executive Order 10450.

[redacted] confidentially identified Paul Gurev in April 1954 as a member of the Communist Party.

Information obtained from an anonymous source indicated that Bobbe Gurev was a member of the Communist Party sometime prior to 1947. [redacted]

Fund for the Republic

On June 30, 1955, [redacted] previously described, advised that he had instructed the executive secretary of the Motion Picture Academy of Arts and Sciences to refuse the facilities of that organization's film and reference library to representatives of the Fund for the Republic which had been established with Ford Foundation funds and which was, at that time, reviewing films and scripts for the purpose of criticizing Hollywood motion pictures for alleged propaganda by the Fund in the past. [redacted] expressed his feeling that the real objective for the Fund for the Republic in this program had been predetermined; that the real purpose was to discredit the motion

picture industry for excluding suspected subversives from employment and to further endeavor to discredit the action of Congressional committees inquiring into the loyalty of persons connected with the motion picture industry. [redacted] said that he had previously denied representatives of the Film for the Republic the right to review several old Paramount films which he felt they were attempting to criticize. [redacted] said he is opposed to the program being continued by the Film for the Republic and did not cooperate with the group or its representatives in any manner. [redacted]

FREEDOM OF INFORMATION AND PRIVACY ACTS

SUBJECT: COMMUNIST INFILTRATION-MOTION PICTURE INDUSTRY(COMPIC) (EXCERPTS)

FILE NUMBER: 100-138754

SERIAL:1103(part 2)

PART: 11 OF 15



FEDERAL BUREAU OF INVESTIGATION

1951 Hearings By House Committee on Un-American Activities Concering Communism in the Motion Picture Industries.

Between March 8, 1951, and June 5, 1951, the House Committee on Un-American Activities held hearings concerning Communism in the motion picture industry at which hearings numerous witnesses testified. A resume of the testimony of each of the witnesses who appeared is set forth hereafter in chronological order.

March 8, 1951.

VICTOR JEREMY JEROME

Jerome accompanied by his counsel, Ralph Powe, appeared at a public session and after furnishing a brief personal history, refused to answer questions of the Committee concerning his Communist Party activities and affiliations on the grounds that his answers might tend to incriminate him.

On the same day Jerome appeared at an Executive session of the HCUA and refused to answer any Committee questions concerning the Party membership of numerous individuals, and refused to answer questions concerning his knowledge of contributions to the Communist Party by numerous individuals. [redacted]

March 20, 1951.

ABRAM S. BURROWS

Burrows appeared before an Executive session of the HCUA accompanied by his attorney Martin Gang of Hollywood. He furnished background information concerning his birth, education, employment, etc., then admitted that he had been a member of the American League for Peace and Democracy in 1936 or 1937, but knew of no Communists associated with him in that organization. He also admitted that he had been a teacher at the People's Educational Center in Los Angeles in 1944 and 1945, and had been associated with the Hollywood Writers Mobilization in 1943 in order to assist in the war effort.

In answer to a specific question he stated he had never been asked to join the Communist Party in California. He did admit that in 1943 in New York City, he had met Samuel Sillen and Joseph North of "New Masses."

Burrows admitted that while he was in Hollywood he was acquainted with John Howard Lawson whom he met through the Hollywood Writers Mobilization, the Hollywood Independent Citizens Committee of the Arts, Sciences and Professions, and the Writers Congress as well as various social parties. He also admitted that he had met Lester Cole, Dalton Trumbo, Ring Lardner, Jr., Alvah Bessie, Edward Dmytryk, Herbert Biberman, John Wexley, Gale and Hester Sondergaard, Edward G. Robinson, Mickey Uris, Gordon Kahn, Albert Maltz and Adrian Scott. He denied acquaintanceship with V. J. Jerome, Alexander Trachtenberg and Jack Stachel.

Burrows also advised that he was acquainted with Carl Winter and Nemmy Sparks, Los Angeles County Communist Party functionaries having met these two individuals when he went to Winter's home to assist him in preparing to deliver radio talks on behalf of the Communist Party. He went to Winter's home in response to a telephone call and claimed he had not been previously acquainted with either Winter or Sparks.

Burrows testified that he was not sympathetic to Communism except to the extent to which Communism was in complete unity with the war effort. He admitted he had attended public lectures on history by Bruce Minton concerning a Marxist interpretation of history, which lectures he attended after meeting with Dorothy Healey who had sent him to the lectures. (Healey is a prominent functionary of the Los Angeles Communist Party.)

When Burrows was specifically question regarding his Communist Party membership, he stated that he had been trying to tell the Committee of all his past connections with "so-called" progressives, but he did not answer the Committee's question with a yes or no. He testified that "Branch D of the Northwest Section of the Los Angeles Communist Party" meant nothing to him, and when asked whether he had attended meetings of that branch, stated that he did not know, but that he had attended meetings, cultural discussions and legislative meetings. (He did not indicate whether these meetings he had attended were sponsored by the Communist Party.) When asked if he had attended Communist Party meetings in Los Angeles, Burrows stated he did not know if he had attended official Communist Party meetings, but that he had attended cultural discussions which concerned Marxist literature.

Burrows testified that he had been invited to attend these various meetings by a girl with whom he was acquainted who was a friend of Dorothy Healey, and that this girl would advise him of the dates and places of the meetings. He admitted that at these meetings discussions were held concerning fund raising for the "People's World" and literature was sold. He denied subscribing to the "Daily Worker," and didn't recall whether he had subscribed to the "People's World," but did admit he read that paper. When asked if he had been a member of the Communist Political Association, Burrows stated that he thought, "no," and testified that he had never signed a written application for Communist Party membership; had never possessed a membership card, and never saw such a card; that he had never been told there was such a card; had never paid Communist Party dues and had never run for office on or voted for the Communist Party ticket.

He admitted that in connection with the meetings which he had attended, he had a feeling that those in attendance with him were Communists. He then denied numerous statements in the past and the reports of the California Committee on Un-American Activities concerning his association with the Progressive Citizens of America, the Actors Laboratory and the Committee for the First Amendment. [redacted]

March 21, 1951.

HOWARD DaSILVA, aka,
HOWARD SILVERBLATT.

DaSilva appeared at a public session of the Committee with his attorneys Robert W. Kenny and Ben Margolis. At the outset he presented a prepared statement he desired to read which was denied by the Chairman, and he then objected to being questioned by the Committee basing his objections on the First and Fifth Amendments. After furnishing brief biographical background, DaSilva then refused to answer questions of the Committee concerning his affiliations with the Communist Party and Communist Party front groups on the grounds that his answers might tend to incriminate him. [redacted]

IV 3

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GALE SONDERGAARD, aka
MRS. HERBERT BIBERMAN

Sondergaard appeared at a public session of the Committee accompanied by her attorneys Robert W. Kenny and Ben Margolis. After furnishing a brief personal history, she refused to answer questions of the Committee regarding her membership in the Communist Party and Communist front groups on the grounds that her answers might tend to incriminate her. [redacted]

LAWRENCE PARKS, aka
LARRY PARKS, SAM KLUSMAN

Parks appeared at a public session of the Committee accompanied by his counsel Louis Mandel of New York City. He admitted that he had been a member of Actors Laboratory sometime prior to 1950; had been a member of the Hollywood Independent Citizens Committee of the Arts, Sciences and Professions and had joined the Communist Party in 1941, feeling it was "for the underdog." He stated that he left the Communist Party in 1944 or 1945, and during his membership attended 10, [illegible] 15 meetings. He was recruited by a man by the name of Davidson although he did not know his first name.

Parks tesified that he had no knowledge concerning the officers of the branch to which he belonged, nor the name of that branch, and was extremely reluctant to disclose the names of other individuals known to him to be Communists. With regard to the Actors Laboratory, he defended the organization stating that he did not believe that it was a Communist influenced organization, although there were Communists in it.

On the afternoon of March 21, Parks appeared before an Executive session of the Committee at which he reluctantly furnished information concerning numerous individuals. In answer to specific questions, he said he had no knowledge concerning the Communist Party membership of Hugo Butler and Frank Tuttle. He then identified the following individuals known to him to be Communist Party members between 1941 and 1945: Karen Morley, Lloyd Gough, Victor Killian, Sr., Boris Carnovsky, Joe Bromberg, Sam Rossen, Ann Revere, Lee Cobb, Gale Sondergaard, Dorothy Tree, Roman Bohnen and Marc Lawrence.

Parks was then specifically questioned by the Committee concerning his knowledge of the Party membership of 27 individuals and in each instance stated that he had no knowledge of such Party membership on the part of those individuals. [redacted]

April 10, 1951.

STERLING HAYDEN, aka
JOHN HAMILTON

Hayden appeared before a public session of the Committee, then, after furnishing brief background information, furnished the following information testifying concerning his affiliations with the Communist Party.

He advised that he had been acquainted with Warwick Tompkins, known to him to be a Communist, and that Tompkins had talked to him concerning Communism without much result. During the war Hayden was with the Office of Strategic Services working with the Yugoslav underground; that he admired the underground very much and corresponded with Tompkins expressing such admiration. Tompkins corresponded with Hayden and gradually indoctrinated him with Communist theory for a period of several years.

During the time he was serving with OSS, Hayden was a member of the Marine Corps. In March, 1946, following his discharge from the Marine Corps and his return to Hollywood, he joined the Communist Party and believed that the date of his joining was in June of 1946. He was recruited by Bea Winter and assigned to a "back lot" group composed of studio workers. He testified that the members of this group were generally known to him only by first name and he did not know their true names.

Hayden then identified as Communist Party members Abe Polonsky, Robert Lees and Karen Morley.

Hayden stated that he withdrew from the Communist Party in December, 1946. [redacted]

April 11, 1951.

ROBERT LEES

Lees appeared at a public session of the Committee accompanied by his attorneys Robert W. Kenny and Ben Margolis. After furnishing background information concerning himself he refused to answer the Committee's questions concerning his associates and his Communist Party affiliations on the basis that his answers might tend to incriminate him. [redacted]

WILL GEER

Geer appeared at a public session of the Committee represented by his attorneys Robert W. Kenny and Ben Margolis. He furnished brief background history and then refused to answer Committee questions concerning his Communist activities and affiliations on the basis that his answers might tend to incriminate him. [redacted]

Also on this date, Martin Popper, appeared as Attorney for J. Edward Bromberg, who was under subpoena to appear at this time, and presented evidence that Bromberg was suffering from a heart ailment and therefore, unable to appear. The Committee continued Bromberg's subpoena for 30 days in order to check into his physical condition.

April 12, 1951.

RICHARD J. COLLINS

Collins appeared at a public session of the Committee and after furnishing background information testified concerning his Communist Party activities. He stated that in 1935 he had attended a school of the New Theater League which he described as a "Left-wing Theater Group," and through the associations in that school, had attended one meeting of the Young Communist League. He returned to the West Coast in the summer of 1936, and met Budd Schulberg who introduced him to a class in Marxism.

Collins testified concerning the reconstitution of the Screen Writers Guild under Communist leadership, principally that of V. J. Jerome and John Howard Lawson. He stated the Communist influence in the Guild continued until 1947.

Sometime in approximately 1938, Collins joined the Communist Party through solicitation of either Schulberg or Ring Lardner, Jr., both of whom were members of the Communist Party. Schulberg, according to Collins, left the Party after the publication of his book, "What Makes Sammy Run," which book was severely criticized by the Party. Collins advised that Lardner continued as a Communist Party member until "1946 or so," after which date Collins has no information regarding Lardner's Party membership. Collins stated that he dropped out of the Communist Party at the end of 1947 by refusing to pay further Party dues. Collins expressed the opinion that the aims of the Communist Party in connection with the motion picture industry were to influence film content, both to present the Communist Party viewpoint and to abate anti-Communist films and also to utilize Hollywood as a source of funds. He expressed the opinion that Communists do not try to get Communist propaganda into films knowing it would be unsuitable because a script must have the approval of too many individuals. With reference to the Hollywood Writers Mobilization he stated that practically every writer in Hollywood was a member of the organization inasmuch as its aim was to help win the war. The Mobilization was an amalgamation of the Screen Writers Guild, the Radio Writers Guild and other guilds, and turned-out material for the USO, Red Cross and armed services, etc.

Collins identified the following individuals as members of the Communist Party to his knowledge: Paul Jarrico, Madelene Ruthven, Robert Rossen, Pauline Lauber Finn, Martin Berkeley, Sam Ornitz, Herbert Biberman, Nora Hallgren, Waldo Salt, Ambur Salt, Abe Polonsky, John Bright, Gordon Kahn, Leonardo Bercovici, Elizabeth Leech Glenn, Charles Glenn, and Frank Tuttle.

Collins stated that early in April 1951, after receiving his subpoena to appear before the HCUA, Paul Jarrico called on him in an effort to obtain his assurance that Collins would not name names during his testimony before the Committee. Collins stated that he asked Jarrico to give (Collins) assurance that in the event of a war with the Soviet Union, Jarrico would support the United States. Upon Jarrico's refusal to do so, Collins refused to give Jarrico any assurance concerning his testimony.

[redacted]

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April 13, 1951.

FRED GRAFF

Graff appeared before a public session of the Committee accompanied by his attorneys Robert W. Kenny and Ben Margolis. He furnished brief background information and then refused to answer Committee questions concerning his Communist Party membership on the basis that his answers might tend to incriminate him. [redacted]

VICTOR KILLIAN

Killian appeared before a public hearing by the Committee accompanied by his attorneys Robert W. Kenny and Ben Margolis. He furnished biographical data concerning himself and then refused to answer Committee questions concerning Communist Party membership on the basis that such answers might tend to incriminate him. [redacted]

META REIS ROSENBERG

Mrs. Rosenberg appeared before a public session of the Committee and after furnishing brief biographical data, furnished the following information concerning her Communist Party affiliations.

She advised that although she had not been a member of the Joint Anti-Fascist Refugee Committee and the Hollywood Anti-Nazi League, she had attended meetings of both of those organizations. She testified that in 1938, she had been recruited into the Communist Party by Madelene Ruthven and the first meeting she had attended was in charge of John Howard Lawson whom she understood was in charge of the Hollywood group of the Communist Party. She became inactive in the Party in July of 1938, upon her marriage to Irving Reis although she did not change her views toward the Party. In 1940, she rejoined the Party attending meetings occasionally and during 1941, she was active in the Hollywood Writers Mobilization in which individuals known to her as Communists were active.

In 1944 or 1945, as a result of the Duclos letter, she realized that in the Communist Party it was not possible for her to think for herself and therefore, in 1945, left the Communist Party. In commenting on the aims of the Communist Party in Hollywood, Mrs. Rosenberg stated that by getting important writers, actors, producers, etc., who were well known, the Party would thereby gain prestige. In addition, the Party could use Hollywood as a source of funds.

Mrs. Rosenberg identified the following individuals as members of her Communist Party group in 1938: Frank Tuttle, Tania Tuttle, Waldo Salt, Paul Jarrico, Sam Ornitz, Herbert Biberman, Dorothy Tree, Michael Uris, Francis Faragoh, and Madelene Ruthven.

She also identified the following individuals as individuals known to her to be Communists who were active in the Hollywood Writers Mobilization: Robert Rossen, Abe Polonsky, Albert Maltz, Lester Cole, Richard Collins, Carleton Moss, Gordon Kahn, Edward Biberman, and George Willner.

[redacted]

PAUL JARRICO

Jarrico appeared at a public hearing of the Committee accompanied by his attorneys Robert W. Kenny and Ben Margolis. After furnishing background information he then refused to answer questions concerning his Communist Party membership and affiliations on the basis that his answers might tend to incriminate him.

[redacted]

WALDO SALT

Salt appeared at a public session of the Committee accompanied by his attorneys Robert W. Kenny and Ben Margolis. He furnished brief background biographical information then refused to answer questions concerning his Communist Party affiliations and his acquaintance with numerous individuals on the ground that his answers might tend to incriminate him.

[redacted]

April 17, 1951.

William A. Wheeler, an investigator for the HCUA, testified that service of subpoenas on the following individuals had been unsuccessful up to that time: Michael Uris, Georgia Backus Alexander, Fred Rinaldo, Hugo Butler, Karen Morley, Jack Berry, Lew Solomon, Leonardo Bercovici, and Edward Huelsch.

[redacted]

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ANNE REVERE

Revere appeared at a public session of the Committee accompanied by her attorney R. Lawrence Siegel. She furnished brief background history concerning herself and then refused to answer Committee questions concerning her Communist Party activities and Communist Party front affiliations on the ground that her answers might tend to incriminate her.

[redacted]

HAROLD BUCHMAN

Buchman appeared at a public session of the Committee accompanied by his counsel R. Lawrence Siegel. He furnished brief information concerning his education, employment, etc., then refused to answer pertinent questions of the Committee concerning his Communist Party sympathies and affiliations on the basis that his answers might tend to incriminate him.

[redacted]

SAM MOORE

Moore appeared at a public session of the Committee accompanied by his attorney Martin Popper. He answered Committee questions concerning his background and then refused to answer questions concerning his Communist Party membership and front group affiliations on the basis that his answers might tend to incriminate him.

[redacted]

April 23, 1951.

JOHN JULES GARFIELD

Garfield appeared before a public session of the Committee accompanied by his attorneys Louis Nizer and Sidney Davis. He furnished background information concerning himself, then stated his hatred of Communism and denied that he had ever been a member of the Communist Party. He was questioned by Committee representatives concerning an article appearing in the December 10, 1936, issue of the "Daily Worker" which indicated that Jules Garfield of the Group Theater had aided a program of the Young Communist League. Garfield denied knowledge of lending his name in connection with this article and stated that he had not been affiliated with the Young Communist League.

He denied being familiar with certain individuals specifically named who have been active in the Communist Party in Hollywood, although he did admit knowing "casually" Herbert Biberman and being associated in a business way with Hugo Butler. He specifically denied taking part in any benefit for, or contributing to the "People's World" and the "Daily Worker." He admitted he was acquainted with Hanns Eisler, Saul Kaplan, Lester Cole and George Willner, but had no information that any of them were Communists. He also denied acquaintance with V. J. Jerome and Alexander Trachtenberg.

Garfield denied any recollection of sponsoring a Joint Anti-Fascist Refugee Committee dinner at the Ambassador Hotel in Los Angeles on February 4, 1945, or of being interviewed by John Webber, relative to sponsoring a dinner in 1944, in New York City, by the same organization, and also denied recollection of sponsoring a dinner by that organization on July 20, 1942, at the Beverly Hills Hotel in Beverly Hills, California. He denied having any recollection of membership in the motion picture committee of the National Council of American-Soviet Friendship in 1943, and emphatically denied any connection with the Congress on Civil Rights and the Council on African Affairs.

He also specifically denied membership in the National Council of American-Soviet Friendship and stated he had no knowledge of any permission he had given to the use of his name by the Veterans of the Abraham Lincoln Brigade, and stated that he had not been a member of the American League for Peace and Democracy. He did, however, admit that he had made contributions to the American Committee for Yugoslav Relief.

Garfield also testified that he did not know any Communists and had never been approached to join the Communist Party.

[redacted]

Subsequent to Garfield's testimony, the HCUA referred his testimony to the Department of Justice for investigation as to possible perjury. This matter has been referred by the Department to the Bureau and a perjury investigation is now being conducted.

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April 2b, 1953

MORRIS CARNOVSKY

Carnovsky appeared at a public session of the Committee accompanied by his attorney Martin Popper. He testified concerning his background and then refused to answer questions concerning his membership in the Communist Party and in front groups on the ground that his answers might tend to incriminate him.

[redacted]

GEORGE WILLNER

Willner appeared before a public session of the Committee accompanied by his counsel Martin Popper. He testified briefly concerning his background and then refused to answer questions concerning his Communist Party affiliations and his affiliations with Communist dominated organizations on the ground that his answers might tend to incriminate him.

[redacted]

MARC LAWRENCE

Lawrence appeared before a public session of the Committee accompanied by his attorney Murdough S. Madden of Washington, D. C. He furnished brief background information and then testified concerning his Communist Party affiliations.

He stated that in 1938, through Lionel Stander, he attended approximately 12 lectures which he did not understand and then signed a Communist Party card with a fictitious name which he could not recall. He attended approximately 12 more meetings, could not understand what the speakers were talking about and in 1939, left the Communist Party.

In 1944, he went on a tour for Actors Laboratory and believes he may have again joined the Communist Party at that time and attended approximately 12 meetings of a Party cell in the Laboratory.

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Lawrence testified that the following individuals were members of his Communist Party cell during 1938 and 1939. Lester Cole, Lionel Stander, Richard Collins, Gordon Kahn, and J. Edward Bromberg. During his membership in 1944, he was acquainted with Bromberg as a Party member and also Morris Carnovsky and Karen Morley.

He also testified that during his 1944 Party activities, he attended "closed" cell meetings of the Communist Party at the home of Morley which were attended by Sterling Hayden, Larry Parks, Anne Revere, Howard DaSilva, Lloyd Gough, and Jeff Corey.

[redacted]

April 25, 1951.

ABRAHAM LINCOLN POLONSKY

Polonsky appeared at a public session of the Committee accompanied by his attorney Martin Popper. He furnished brief biographical data, then refused to answer questions regarding his affiliations with the Communist Party and Communist Party fronts and refused to admit his acquaintance with individuals identified with the Communist Party movement on the basis that his answers might tend to incriminate him.

[redacted]

EDWARD DMYTRYK

Dmytryk appeared at a public session of the Committee and after furnishing background information testified concerning his Communist Party activities. (Dmytryk was one of the "Hollywood Ten" who refused to answer questions of the HCUA during its 1947 hearings concerning Communism in the Motion Picture Industry.)

Dmytryk testified that he was a member of the Communist Party from the spring or summer of 1944 until the f of 1945. He explained his change in attitude regarding t before the HCUA on the basis that there had been a change in the Communist Party and the fact that he became aware of what was going on concerning the Party. The war in Korea and "spy" trials also added to his determination to cooperate with the Committee.

Dmytryk stated that in his opinion the aims of the Communist Party in connection with Hollywood are threefold. (1) To obtain money, (2) To obtain prestige, and (3) Through infiltration take over the Hollywood Guilds and Unions and to thus control the content of pictures.

Dmytryk identified the following six individuals as Communist members of the Screen Directors Guild: Frank Tuttle, Herbert Biberman, Jack Berry, Bernard Vorhaus, Jules Dassin, and Michael Gordon. He also identified John Howard Lawson and Lester Cole as Communists within the Screen Writers Guild. He also identified as Communists, Adrian Scott, Albert Maltz, Arnold Manoff, Mickey Uris, Leonardo Bercovici, Francis Faragoh, Elizabeth Faragoh, and George Corey.

Dmytryk also identified the following individuals as having attended "special" meetings of the Communist Party: Paul Trivers, Ben Margolis, Henry Blankfort, George Pepper, Sam Moore, and Maurice Clark.

Dmytryk testified briefly concerning the activities of the "Hollywood Ten" prior to and during the 1947 HCUA hearings, identifying the attorneys connected with the defense and outlining the plans adopted by the group concerning their refusal to answer the Committee questions. He indicated that Lee Pressman and Harry Bridges had both encouraged the "Hollywood Ten" in their stand before the Committee. He also testified that members of that group had been led to believe that the motion picture industry was sponsoring them in their stand in defying the Committee, but that the industry had later let them down.

[redacted]

May 16, 1951

LEONARDO BERCOVICI

Bercovici appeared before a public session of the Committee represented by his attorney Eugene Pressman. He furnished brief background information and then when he was asked if he was a member of the Communist Party, stated that he was not a member of the Communist Party or in sympathy with the beliefs of the Party, and in the event of an attack on the United States by any country he would defend the United States.

He did, however, refuse to answer questions concerning past membership in the Communist Party and questions concerning his acquaintance with certain individuals including Richard Collins and Edward Daytryk on the basis that his answers might tend to incriminate him.

[redacted]

ALVIN HAMMER, aka
IRVING LRATLER

Hammer appeared before a public session of the Committee accompanied by his attorney Martin Popper. He furnished brief background data and then declined to answer questions of the Committee concerning his Communist Party membership and affiliations and his acquaintance with certain named individuals on the basis that his answers might tend to incriminate him.

[redacted]

BEA WINTERS, aka
BERNADETTE WINTERS

Winters appeared before a public session of the Committee represented by her counsel Abraham Corenfeld of Los Angeles. She furnished background information concerning herself and then refused to answer Committee questions concerning her Communist Party membership on the basis that her answers might tend to incriminate her.

[redacted]

May 17, 1951

LLOYD COUGH

Cough appeared before a public session of the Committee accompanied by his attorney Martin Popper. He furnished brief biographical information and then refused to answer questions concerning his affiliations with the Communist Party and Communist Party fronts on the basis that his answers might tend to incriminate him.

[redacted]

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ROY M. BREWER

Brewer appeared before a public session of the Committee and identified himself as an international representative of the International Alliance of Theatrical Stage Employees.

Brewer discussed the labor situation in Hollywood stating that the Communists had had a definite power in the Hollywood Unions until 1947, when the HCUA hearings had exposed the Communist menace and broke the back of the Communists in Hollywood. He expressed the opinion that the principal aim of the Party in Hollywood was to use individuals for propaganda purposes with the goal of controlling the content of pictures. Hollywood also provides a lucrative source of funds for the Communist Party. Brewer stated that the Communist plan for the domination of Hollywood had been carefully laid and originated in the Soviet Union. He testified that Michael Aisenstein, Commissar for Heavy Industry in the USSR had participated in meetings in 1934 and 1935 on the Pacific Coast with reference to the Hollywood situation. Another individual whom he alleged had attended these meetings was Soviet Consul Gallovich. Brewer stated that these two individuals had associated with Albert Rhys Williams and Ella Winter, as well as Jeff Kibre. The bulk of Brewer's testimony was concerning Communist influence in the confines of Studio Unions and Communist infiltration of the I.A.T.S.E. Brewer did not develop any information not previously known concerning the Communist influence in the labor situation in Hollywood.

May 16, 1951.

ROY M. BREWER

Brewer continued his testimony on May 16, 1951, in the same vein as he had testified on May 17, 1951.

[redacted]

May 22, 1951.

JOHN VINCENT FERRER

Ferrer appeared at a public session of the Committee accompanied by his attorneys Abe Fortas and Edwin Reiskind of

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New York City. Ferrer, after furnishing background information stated that after receiving his subpoena to appear before the Committee, had written the Committee stating in part, "I attest and will so swear under oath that I am not, have never been, could not be, a member of the Communist Party, nor, specifically, am I a sympathizer with any Communist aims, a fellow traveler or in any way an encourager of any Communist Party concept or objective." He then denied any past or present Communist Party membership or sympathies.

A Committee representative questioned him concerning a pamphlet of the Artists Front to Win the War, dated October 16, 1942, showing Ferrer as a sponsor of the Theater Section of this organization. Ferrer stated that he had probably authorized the use of his name by this group.

He was asked concerning the sponsorship of a dinner of the American Committee for Protection of Foreign Born held in New York City on April 17, 1943. He testified that he did not attend the dinner but thought he remembered sponsoring it.

With regard to the Joint Anti-Fascist Refugee Committee, (JAFRC), he was questioned concerning an article in the December 21, 1943, issue of "New Masses" reporting that Ferrer would be an entertainer at a show under the auspices of the JAFRC on January 8, 1944. Ferrer testified that he did not appear at this show but did admit that he had been active in connection with this organization "from time to time." He admitted he had been the guest of honor at a JAFRC meeting in San Francisco on March 10, 1945; that he had spoken on behalf of the Spanish Refugee Appeal of the JAFRC at the University of Wisconsin on May 5, 1945, and that he had acted as Master of Ceremonies at a Spanish Refugee Appeal sponsored meeting at Madison Square Garden on September 24, 1945.

Ferrer testified that he did not recall being sponsor in 1945 and 1946 for the American Committee for Spanish Freedom; that he did not recall being guest speaker at a rally on June 26, 1944, sponsored by the Negro Labor Victory Committee and that he did not recall sponsoring the election of Benjamin Davis in 1945.

He also stated that he did not recall sponsoring the 1946 May Day parade although it is possible that he did so since he found out only "a couple of months ago" that May Day is the annual celebration by the Communist Party. Ferrer did not recall how he became associated with the American Relief for Greek Democracy, nor of being a sponsor of speaking on behalf of Veterans Against Discrimination of the Civil Rights Congress.

[redacted]

May 23, 1951.

BUDD SCHULBERG

Schulberg appeared before a public session of the Committee and admitted that he had been a member of the Communist Party in Hollywood from 1937 to 1939, at which time he broke with the Communist Party following its criticism of his book, "What Makes Sammy Run." He testified that even after leaving the Communist Party he had been pursued by Communist leaders to correct his errors and rejoin the Party. He testified that he had been drafted into a Marxist Study Group in 1937 following his graduation from college, and that this group had merged into a Young Communist League unit and later into the Party itself. Among the individuals identified by Schulberg as members of the Communist Party were Stanley Lawrence, Robert Tasker, Harry Carlisle, and Tillo Lerner.

(Washington Post, 5-24-51, [redacted]

May 24, 1951.

FRANK WRIGHT TUTTLE

Tuttle appeared at a public session of the Committee and furnished background information concerning his Communist Party affiliations. He indicated that subsequent to the testimony of Richard Collins in which Tuttle was identified as a Communist, he had cabled the HCUA from Vienna, Austria, requesting an opportunity to appear and testify.

Tuttle stated that in the middle 1930's, he joined the Anti-Nazi League and the Motion Picture Artists Committee, and through these two organizations met Stanley Lawrence, a Communist Party member who introduced him to Marxism. He was recruited into the Communist Party in approximately 1937, by Herbert Biberman and remained a Party member until 1947.

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Tuttle stated that he was a member of a Communist Party cell to which all motion picture directors were assigned and identified the following as members of this group: Herbert Biberman, Edward Dmytryk, Michael Gordon, Jules Dassin, Bernard Vorhaus and John Berry. He expressed the opinion that he felt that John Howard Lawson, Elizabeth Leech Glenn, and Madelene Ruthven were Communist Party functionaries in Hollywood.

Tuttle identified the following individuals as members of the Communist Party during the time that he was a member: Alvah Bessie, Meta Reis, Richard Collins, Robert Lees, Fred Rinaldo, Ring Lardner, Jr., John Bright, Robert Tasker, Edward Biberman, Sonia Dahl Biberman, J. Edward Bromberg, Goldie Bromberg, Hugo Butler, Lester Cole, Eddie Huebsch, Dorothy Tree Uris, Mickey Uris, Maurice Clark and Paul Trivers.

Tuttle estimated that during his membership in the Communist Party he had paid the Party between nine and ten thousand dollars.

[redacted]

June [illegible], 1951.

JEAN LILLOW

Mrs. Lillow appeared before an executive session of the Committee, furnished brief background information indicating that she had been in show business since childhood and had appeared in approximately 150 motion pictures. Her testimony was concerning John Garfield. She testified she first met Garfield in 1939, during the making of a picture and had several discussions with him. During these discussions he criticized the United States stating that people should live a simple life like the Russian peasants and told her, "The way you talk is a lot of Capitalistic rot," and told her that some day the United States would have the right form of government - Communism. She stated that his discussions always involved Russia and Communism and that his only two topics of conversation were acting and Russia.

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She again met Garfield in 1942 in Chicago at a Party at which time he spent the entire evening praising Communism and attempting to furnish her with literature regarding Communism. At this time he told her that he was contributing to the Communist Party by recruiting members.

[redacted]

In addition to the regularly scheduled hearings by the Committee as set forth above, it was ascertained through Los Angeles informant [redacted] that a Subcommittee of the HCUA held a one-day hearing on May 10, 1951, in Los Angeles before which Subcommittee, appeared Arthur Strawn who did not cooperate, Leo Townsend who furnished information concerning individuals, and Isabel Lennert who was inclined to cooperate but who was not extensively questioned due to her pregnant condition.

This informant reported that he had learned that the HCUA was considering a two month investigation during the summer in Hollywood followed by additional Subcommittee hearings in Hollywood during the latter summer or fall of 1951, at which time he estimated one hundred witnesses would be called. No additional information concerning this has been received.

[redacted]

REACTION TO 1951 HEARINGS BY HOUSE COMMITTEE ON [redacted]-AMERICAN ACTIVITIES CONCERNING COMMUNISM IN THE MOTION PICTURE INDUSTRY

A. By Communist Press

The 1951 hearings by the HCUA concerning Communism in the motion picture industry were the subject of considerable comment in the Communist press. The March 18, 1951, edition of the "Worker" reported that it was observed that the Committee had two aims; first, to smear the League of American Writers, the Hollywood Anti-Nazi League and the Hollywood Writers Mobilization and secondly, to send V. J. Jerome to jail on a charge of Contempt of Congress. [redacted]

The "Daily Worker" of March 21, commented upon the appearance before the Committee of John Garfield and Jose Ferrer. The article was extremely critical of both Garfield and Ferrer castigating them for answering the Committee's inquiries and contrasting their behavior to that of Gale Sondergaard, Howard DeSilva and Waldo Salt who refused to answer the Committee's questions and whose stand was approved by the "Daily Worker."

The March 28, 1951, edition of the "Daily Worker" also referred to the House Committee hearings, particularly to the appearance of Larry Parks, criticising him for his cooperation with the Committee and stating that he had become a common stool pigeon in order to protect his career, his bank account and his comforts. This article refers to Parks as a "turncoat" and stated that he is a hero in the eyes of "big capital." [redacted]

The "Daily Worker" of April 13, 1951, in the column by David Platt contrasted the 1951 hearings before the HCUA with those held in the fall of 1947. The article specifically mentioned individuals who had been active in the Committee for the First Amendment supporting the "Hollywood 10" at which time they had been critical of the HCUA. The article questioned as to why these various individuals had not come to the support of the witnesses defying the Committee during the 1951 hearings. [redacted]

An article appeared in the May 15, 1951, edition of the "Peoples World" indicating that the HCUA had issued an invitation "for all in Hollywood to hit the trail of stool pigeonary." This article was extremely critical of Edward Dmytryk because of his decision to cooperate with the HCUA in contrast to his 1947 defiance of that Committee. [redacted]

B. By Others

The March 23, 1951, edition of the "Los Angeles Examiner" publicized a meeting by the Motion Picture Alliance for the Preservation of American Ideals (MPA) which demanded that Communists be purged from the motion picture industry. The article quoted John Wayne, President of the MPA, urging that those who appeared before the HCUA should cooperate to the fullest extent. [redacted]

A Washington News Service report on April 23, 1951, reported that the Motion Picture Association of America had complimented the HCUA on its activities and its valuable service in "stamping out Communism" and that the Committee had the Association's full support in its hearings concerning Communism in Hollywood. [redacted]

The April 25, 1951, edition of the "Washington News" contained an article by Frederick Woltman reporting that the Communists were pulling their old tricks of trying to dig up something in the past of various movie stars who refused to support Party criticism of the HCUA in an effort to smear these individuals. The article indicated that this was an attempt on the part of the Communist to ruin the reputation of various individuals who had supported the stand of the "Hollywood 10" during 1947 and who had not supported the activities of the current uncooperative witnesses. [redacted]

On May 17, 1951, [redacted] advised that he had conversed with Congressman John Wood, Chairman of the HCUA, on May 10. He advised that Wood was checking to determine the attitude of the motion picture industry toward the rehiring of those who had cooperated with the HCUA and Wood expressed the hope that the industry would not take any reprisal against cooperative witnesses. He indicated that members of the HCUA felt that former Communists who had cooperated with the Committee should receive special employment consideration from the motion picture industry. [redacted] explained that the industry was grateful to those individuals for their cooperation with the HCUA but that he felt that the industry should not surrender completely to the extent of giving preferential treatment to former Communist members who had cooperated with the Committee as against those individuals within the industry who had always been active in the fight against

Communism. [redacted] indicated that he felt that anti-Communists within the industry who had been discriminated against for employment because of such activity should be given first consideration for employment.

This contact stated that following his conversation with Wood, the latter issued a statement to the press expressing the hope that reprisal would not be taken against cooperative witnesses who were former Party members. [redacted] stated this comment by Wood was not well received by the industry.

During this conference, [redacted] advised Wood that industry executives desired to cooperate with the HCUA in all respects concerning the present hearings and wished that the inquiries would be thorough enough so that no subsequent hearings would be necessary. Wood advised the contact the Committee at that time was contemplating hearing another ten or twelve witnesses, concluding the inquiry and probably resuming it at a later date. [redacted] advised Wood that the industry would object to this kind of proceeding inasmuch as the industry feels the question of Communism within the industry has been the subject of numerous inquiries and the industry desires that all necessary inquiries be conducted during this hearing and that when the investigation is complete, the findings be made public and no subsequent hearings held. The contact stated that Wood had been informed that the industry would fight against any subsequent inquiries after the completion of the present investigation. He pointed out to Wood that the industry executives for the most part have been making a sincere effort to remove from studio employment individuals suspected of being disloyal. [redacted]

The activities of the HCUA were publicized in the May 13, 1951, edition of the "Washington Evening Star" which reported that the hearings by the HCUA had dealt a serious blow to Communism in Hollywood. [redacted]

Los Angeles informant [redacted] in May, 1951, advised that there was a serious difference of opinion among the members of the Motion Picture Alliance for the Preservation of American Ideals concerning those individuals who have admitted past Communist affiliations before the HCUA. One group feels that the former Communists should be given no assistance in obtaining employment in the industry since they are solely responsible

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for their own actions and the situation in which they find themselves. The other group feels the cooperative witnesses should be supported by anti-Communist organizations in an effort to rehabilitate themselves within the industry. The latter group feels their viewpoint may induce other individuals with past Communist affiliations to cooperate with the Committee. The informant reported that this conflict became very bitter at an Executive Board meeting of the MPA on May 10, and that Hedda Hopper and Ward Bond were two of the leaders opposing any assistance to the former Communists. [redacted]

A Washington News Service release of May 27, 1951, reported that Charles C. Ralls, Commander of the Veterans of Foreign Wars, had called for the firing of movie stars and officials known to have been Communists and called for a boycott of all of their films. [redacted]

As a result of the publicity received by the HCUA during its hearings, the evidence presented was utilized by James Bassett as the basis for a series of articles concerning Communism in Hollywood which appeared in the "New York Mirror" and was syndicated to various other papers. These articles highlighted and quoted from the testimony of the cooperative witnesses indicating the extent of Communist infiltration of the movie colony. [redacted]

A Washington News Service release dated June 8, quoted Karl Tunberg, President of the Screen Writers Guild, as stating that Communists within the Guild had been completely purged of their influence. The release quoted Tunberg as stating that there had been a very serious Communist problem within the Guild. [redacted]

MISCELLANEOUS

The February 6, 1951, edition of the "Daily Worker" reported that Lester Cole, one of the "Hollywood 10" had requested the Supreme Court to hear his appeal from a decision in his suit for $75,000 back pay against MGM and Loew's, Inc. Cole was awarded $75,000 back salary in his suit in United States District Court but on appeal by the defendants the Court of Appeals reversed the District Court decision. [redacted]

The May 31, 1951, edition of the "New York Times" reported that Anne Revere had resigned from the Board of Directors of the Screen Actors Guild. No reason was given for her resignation. It should be noted that Revere appeared before the HCUA during its 1951 hearings and was an uncooperative witness. [redacted]

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VI. INVESTIGATION OF COMMUNIST ACTIVITIES IN THE MOTION PICTURE INDUSTRY BY THE COMMITTEE ON UN-AMERICAN ACTIVITIES OF THE HOUSE OF REPRESENTATIVES (June 15, 1951 to April 15, 1952)

Activities in Connection with the "Hollywood Ten"

The "Daily Worker" of January 10, 1952, contained an article reflecting that four major studios paid a reported $107,500 to "The Hollywood Nine" for having blacklisted the artists. According to this article, the payment was in out-of-court settlement of suits brought against the studios by the nine writers and directors with suits against three other studios still pending. This settlement was revealed when Robert W. Kenny, acting as trustee for the blacklisted men, appeared before Federal Judge William C. Mathes and asked dismissal of the suits.

Authoritative sources said Metro-Goldwyn-Mayer paid $65,000; Universal pictures, $13,750; Columbia pictures, $13,750, and Warner Brothers, $15,000.

The settlement from MGM was based primarily on dismissal of suits filed against the studio by Lester Cole and Dalton Trumbo who had sued for $75,000 and $250,000 respectively.

("Daily Worker" 1-10-52)

[redacted]

The "Washington Times-Herald" of February 20, 1952, contained an article reflecting that the amount of back salary to be paid discharged film writer Ring Lardner, Jr., and producer Adrian Scott was fixed in Federal court at a total of $104,300 plus interest as a result of their suit for pay due under their contracts after having been fired by their studios in 1947. According to this article, the court determined that $20,000 was due Lardner from 20th Century-Fox and $84,300 due Scott from RKO studios with seven per cent interest to be added.

("Washington Times-Herald" 2-20-52)

[redacted]

The "Washington Star" of March 27, 1952, contained an article reflecting that Representative Vail (R. Ill.) asked the House yesterday to investigate the fitness of Judge Leon Yankwich to retain his Federal district judgeship in Los Angeles basing his request on the Judge's decision in a damage suit brought by Lester Cole against MGM. According to the article,

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Cole was one of the "Hollywood Ten" who had been cited for contempt by the HCUA in 1947, and had then been suspended by MGM. Upon his suspension, Cole filed suit for reinstatement and payment of compensation at the rate of $1,350 a week. A jury found for Cole and Judge Yankwich ordered him reinstated.

The article further reflected that on appeal Judge Yankwich's decision was reversed and the case ordered retried. At the second trial the money award was reduced to $74,250, but Cole again was ordered reinstated in his $1,350 a week job.

The above article stated that Judge Yankwich in response to Representative Vail's attack stated that he was willing to have his record as a judge stand under any attack and that there was nothing subversive in his work.

"Washington Star" 3-27-52

[redacted]

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1951 HEARINGS BY HOUSE COMMITTEE ON UN-AMERICAN ACTIVITIES CONCERNING COMMUNISM IN THE MOTION PICTURE INDUSTRY

In continuing the inquiry concerning Communism in the motion picture industry, the House Committee on Un-American Activities heard testimony from 44 additional witnesses in public hearings between June 15, 1951, and the end of the year. With regard to these witnesses it is noted that 10 were classified as friendly and furnished specific information while the remaining 34 were classified as unfriendly and refused to answer pertinent questions, all standing on the Fifth Amendment with the exception of screen producer Sidney Buchman. In connection with the so-called friendly witnesses it is noted that while all admitted past membership in the Communist Party, with the exception of Karl Tunberg, President of the Screen Writers Guild in Hollywood who appeared as a witness before the committee at his own request in order to furnish information concerning the fight within the Guild to oust the Communist element, none admitted being currently so affiliated and therefore could furnish no current information as to the present status of the various individuals named by them. [redacted]

Set forth below in chronological order is a resume of the testimony of each witness.

June 25, 1951.

ROBERT ROSSEN

Robert Rossen, accompanied by his attorney Sidney Cohen of New York, appeared at a public session of the HCUA in Washington, D. C., and refused to talk about his past Communist affiliations on the ground that answers might degrade and incriminate him making him subject to criminal prosecution. He did testify that he was not a Communist at the time of the hearing although he refused to answer as to whether he was previously a Communist. He further testified that he was not sympathetic to Communist theories and stood ready to bear arms in the defense of the United States against attack by all enemies including the Soviet Union. During the course of his testimony several members of the committee argued with him that if he was sincere he should cooperate in the exposure of Communist

methods in the motion picture industry as he knew them. Although he was obviously emotionally moved he refused to reveal his knowledge of such activities. ("Washington Times-Herald" June 26, 1951; [redacted]

June 26, 1951.

J. EDWARD BROMBERG

Bromberg appeared before a public session of the HCUA on June 26, 1951, and was the final witness to be heard by the committee in Washington. It was indicated that the inquiry would then be transferred to Los Angeles where hearings would probably be held in August in order to complete the pattern which had been drawn of wide Communist infiltration in Hollywood from 1933 to the present. Bromberg followed the example of numerous previous witnesses by claiming his constitutional protection under the Bill of Rights against self-incrimination, and refused to answer any pertinent questions in connection with his Communist activities. It is to be noted that Bromberg subsequently died in London, England, in December 1951. ("Washington Times-Herald" June 27, 1951; [redacted]

The following witnesses all testified before a special subcommittee of the HCUA appointed to sit in Los Angeles, California, to hold hearings on the subject of Communist infiltration of the motion picture industry.

September 17, 1951.

HAROLD J. ASHE

Ashe, a writer, although not connected with the motion picture industry was a friendly witness and admitted past membership in the Communist Party between 1933 and 1939. He identified a number of individuals as well as furnishing some history of the Communist organization during that period, but was able to furnish comparatively little information bearing directly on the motion picture industry.

MILDRED ASHE

Mildred Ashe, a dramatic instructor and former wife of Harold J. Ashe, was a friendly witness and admitted past membership in the Communist Party up to 1939.

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MICHAEL GORDON

Gordon, a motion picture director, was an unfriendly witness and refused to answer pertinent questions on grounds of his privilege under the Fifth Amendment.

CHARLES DAGGETT

Daggett, a publicity director, was an unfriendly witness and refused to cooperate.

PERCY SOLOTOY

Soletoy, a former attorney and now director of the Southern California Furniture Manufacturing Company, was an unfriendly witness and stood on the Fifth Amendment.

September 18, 1951.

LEO TOWNSEND

Townsend, a motion picture writer employed at Warner Brothers Studio, was a friendly witness and furnished considerable information concerning his knowledge of the Communist Party in Hollywood during the period of his own affiliation therewith between 1943 and 1948.

BESS TAFFEL

Bess Taffel, a motion picture writer, was an unfriendly witness who stood on the Fifth Amendment.

HELEN SLOTE LEVITT

Mrs. Levitt, a writer, was another unfriendly witness who stood on the Fifth Amendment.

ALFRED LEVITT

Levitt, a motion picture writer and husband of Helen Slote Levitt, was an unfriendly witness who likewise stood on the Fifth Amendment.

HERBERT A. KLEIN

Klein, a former newspaperman and college professor who is currently a publicity agent for the United Automobile Workers - CIO, was also an unfriendly witness who refused to answer pertinent questions on the basis of his privilege under the Fifth Amendment.

DR. LEO BIGELMAN

Dr. Bigelman was an unfriendly witness who refused to answer pertinent questions.

HENRY BLANKFORT

Blankfort, a motion picture writer, was also an unfriendly witness and stood on the Fifth Amendment.

HOWLAND CHAMBERLAIN

Chamberlain, a screen actor, was likewise an unfriendly witness and refused to answer pertinent questions.

September 19, 1951.

MARTIN BERKELEY

Berkeley, a motion picture writer, was a friendly witness who admitted Communist Party membership from 1937 to about 1943 in both New York and Hollywood. He identified some 200 individuals who had been members of the Communist Party within his own knowledge and experience therein.

GEORGIA BACKUS ALEXANDER
(Mrs. Herman Alexander)

Mrs. Alexander, a radio writer, was an unfriendly witness who refused to answer pertinent questions on the basis of the Fifth Amendment.

DANIEL LEWIS JAMES

James, a motion picture writer, was likewise an unfriendly witness who stood on the Fifth Amendment.

LILITH JAMES

Lilith James, wife of the above Daniel Lewis James and a motion picture writer, was likewise an unfriendly witness and refused to answer pertinent questions.

PHILIP STEVENSON

Stevenson, a motion picture writer, was also an unfriendly witness and stood on the Fifth Amendment.

September 20, 1951.

ELLENORE ABOWITZ
(wife of Dr. Murray Abowitz)

Mrs. Abowitz was an unfriendly witness who refused to answer pertinent questions on the basis of the Fifth Amendment.

ANN ROTH MORGAN RICHARDS
(Mrs. Robert Loring Richards)

Mrs. Richards, a former secretary and member of the Screen Writers Guild, was likewise an unfriendly witness before the committee.

ROBERT L. RICHARDS

Richards, a motion picture writer, was an unfriendly witness and refused to answer pertinent questions on the basis of the Fifth Amendment.

MARGUERITE SANFORD ROBERTS

Roberts, a motion picture writer, was an unfriendly witness before the committee and refused to answer pertinent questions on the basis of the Fifth Amendment.

MICHAEL WILSON

Wilson, a motion picture writer, was also an unfriendly witness who refused to answer questions on the basis of the Fifth Amendment.

JOHN SANFORD

Sanford, a motion picture writer, was an unfriendly witness before the committee. [redacted]

DAVID RASKIN

Raskin, a composer in the motion picture industry, was a friendly witness who testified to being a member of the Communist Party from 1938 to February or March 1940. He testified as to the identify of several individuals whom he had met in the Party although he stated that many, especially in his first indoctrination classes, used only first names. ("Los Angeles Times" September 21, 1951; [redacted]

WILLIAM BLOWITZ

Blowitz, a motion picture writer, was a friendly witness who testified that he was a member of the Communist Party for 15 months in 1944 and 1945 but quit in disagreement over Communist participation in the 1945 film labor strike. ("Los Angeles Times" September 21, 1951; [redacted]

HERTA VERKUITZ

Verkuitz, the head of research at MGM Studios, was an unfriendly witness who refused to answer pertinent questions on the basis of the Fifth Amendment.

September 21, 1951.

DR. MAX HOWARD SCHOEN

Dr. Schoen, a dentist and Army reserve officer, was an unfriendly witness and refused to say whether he was at that time or had ever been a Communist. (Los Angeles Examiner September 22, 1951; [redacted]

ELIZABETH WILSON

Elizabeth Wilson, a writer at RKO, was a friendly witness and testified she had been enlisted into the Young Communist League in 1937 by novelist Bud Schulberg. She further testified that after joining several Hollywood political groups she resigned in 1947 when she stopped believing in the will for peace of the Soviet Union. She further identified several individuals whom she knew to be members of the Communist Party. ("Washington Post" September 22, 1951; [redacted]

JEFF COREY

Corey, a screen actor, was an unfriendly witness who stood on the Fifth Amendment.

LOUISE ROUSSEAU

Miss Rousseau, a motion picture writer, was also an unfriendly witness who stood on the Fifth Amendment and refused to answer pertinent questions.

MARY VIRGINIA FARMER

Miss Farmer, a Broadway actress, was likewise an unfriendly witness who stood on her constitutional rights and refused to tell whether she belonged to a Communist "fraction" in the Federal Theatre Project where she directed plays. (Los Angeles Examiner, September 22, 1951; [redacted]

DR. MURRAY ABOWITZ

Dr. Abowitz, whose wife, Ellenore, refused to answer pertinent questions on the previous day, likewise declined to answer pertinent questions on the basis of the Fifth Amendment.

September 22, 1951.

BERNICE POLIFKA FLEURY

Mrs. Fleury, an artist, was a friendly witness who testified that she was told to inject messages of "social significance" into her paintings. (Los Angeles Examiner September 25, 1951; [redacted]

REUBEN SHIP

Ship, a radio writer, admitted to being a noncitizen of the United States but was otherwise an unfriendly witness who refused to answer pertinent questions.

CARL FOREMAN

Foreman, a motion picture producer and board member of the Screen Writers Guild, testified that he is not a Communist Party member now but refused to say whether he had ever been a member in the past. [redacted]

LESTER KOENIG

KOENIG, a motion picture writer, was an unfriendly witness who refused to answer pertinent questions on the basis of the Fifth Amendment.

DONALD GORDON

Gordon, a story editor at MGM Studios, was an unfriendly witness who likewise stood on the Fifth Amendment.

JOSEF MISCHEL

Mischel, a story editor, was also an unfriendly witness who refused to answer pertinent questions.

September 25, 1951.

KARL TUNBERG

Tunberg, a writer and current president of the Screen Writers Guild, appeared as a friendly witness at his own request to furnish the committee information regarding his knowledge of the tactics of the Communist Party within the Screen Writers Guild and the fight within the Guild to oust the Communist element. He testified that he himself is not and has never been a member of the Communist Party.

SIDNEY BUCHMAN

Buchman, a motion picture writer at Columbia Studios, was cooperative to the extent that he admitted past Communist Party membership from 1937 to 1945 but refused to identify anyone else he knew within the Party during that period. In this refusal Buchman's position was not based on his privileges under the Fifth Amendment which he offered to waive, but rather because he felt that none of the people he knew as Party members were dangerous and everyone he knew had already been identified in previous hearings. [redacted]

GEORGE BECK

Beck, a motion picture writer, was a friendly witness who admitted to being a Communist Party member from 1943 to 1946 or 1947. He testified that he resented Communist theories that writers should issue propaganda and that the United States and Russia could not get along together in the world. During the course of his testimony he identified several individuals whom he had met in Communist meetings. ("New York Mirror" September 26, 1951; "Washington Star" September 26, 1951; [redacted]

ANALYSIS OF TESTIMONY TAKEN BY THE HOUSE COMMITTEE ON UN-AMERICAN ACTIVITIES DURING 1951

During the year 1951, the House Committee on Un-American Activities held public hearings regarding the Communist infiltration of the motion picture industry in Hollywood, California. These hearings were held in two separate sessions, one at Washington, D. C., on March 8 and 21, 1951, April 10-13, 1951, May 22-25, 1951, June 25 and 26, 1951, and again at Los Angeles, California, September 17-21, 24-25, 1951. During both sessions of the hearings at Washington and Los Angeles a total of seventy-five witnesses were heard. Of these, seventeen were classified as friendly and furnished specific information; fifty-three were classified as unfriendly and refused to answer pertinent questions, all of these standing on the Fifth Amendment with the exception of Screen Producer Sidney Buchman. Two other witnesses, actors John Garfield and Jose Ferrer, were not named as Communist Party members by any other witness and these two denied past or present affiliation with the Communist Party. Garfield and Ferrer are, therefore, not classified as either friendly or unfriendly. In addition, there were three witnesses who are being classified as miscellaneous. These latter three were Roy Brewer, Hollywood trade-union leader, who furnished information concerning the anti-Communist fight in Hollywood, Thad Page, an employee of the Federal Archives, who produced a record for the Committee, and Karl Tunberg, President of the Screen Writers Guild in Hollywood, who testified voluntarily as to the fight against Communist infiltration of the Screen Writers Guild.

With regard to the seventeen so-called friendly witnesses, it is noted that while all of these admitted past membership in the Communist Party none admitted being currently so affiliated and, therefore, could furnish no current information as to the present status of the various individuals named by them. It is noted that of these friendly witnesses, eight testified at the sessions in Washington, while nine appeared before the Subcommittee hearings at the subsequent sessions held in Los Angeles.

With regard to the fifty-three unfriendly witnesses, twenty-one appeared at the Committee hearings in Washington while thirty-two testified before the subsequent hearings held in Los Angeles.

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With regard to Sidney Buchman, it is to be noted that he testified at Los Angeles on September 25, 1951, that he had been a member of the Communist Party and the Communist Political Association during the period 1937 or 1938 to 1945. He refused, however, to answer the Committee's questions as to the identities of other individuals he knew to have been affiliated with the Communist Party. In doing so he waived his rights under the Fifth Amendment of the Constitution claiming exemption from citation for contempt due to the fact a quorum of the Subcommittee was not present during his testimony.

With regard to those individuals identified by the so-called friendly witnesses as having been affiliated with the Communist Party, the following figures represent a breakdown by occupation of those individuals. It may be noted that some were identified as occupied in more than one capacity. In these instances, the occupation by which they were best known is set forth. In connection with this breakdown, it should be noted that a large number of individuals were named by certain witnesses who were not connected in any way with the motion picture industry or, if so, in a very remote capacity. This is particularly true of the individuals named by witnesses Harold Ashe and Mildred Ashe, neither of whom were ever connected with the Communist Party in the motion picture industry. On the other hand, a number of people were named although not known to have been employed within the motion picture industry but who were indirectly connected therewith by being the wives or otherwise related to individuals who were in the motion picture industry or who were named as Communist Party functionaries in Hollywood.

Writers	106
Actors and Actresses	25
Producers	8
Directors	10
Musicians and Composers	7
Screen Publicists	4
Readers and Story Editors	4
Studio Technicians	2
Artists	5
Office Workers--Studio	6
Trade Union--Studio	6
Indirectly connected (wives, etc.)	44
Directly or indirectly connected with motion picture industry	227

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Professionals other than film	10
Trade Unionists other than film	2
Not connected with motion picture industry	64
Miscellaneous	2
Not connected with motion picture industry	78
Total Persons Named	305

It is not believed desirable to set forth in this memorandum the identities of all of the above 305 individuals who were identified by witnesses before this Committee as having been affiliated with the Communist Party in some capacity. It is pointed out, however, that an alphabetical listing of those persons so named along with the identifying witness is contained in the report of Special Agent [redacted] dated November 16, 1951, at Los Angeles, entitled "Compic, Internal Security - C." [redacted]

In its annual report to Congress the House Committee on Un-American Activities charged that the motion picture industry has failed to rid itself of Communists. This report complained that despite past sensational disclosures of Communist infiltration in Hollywood the movie industry did not take "positive and determined steps" to meet the issue. This report did note, however, better cooperation from the movie industry during Committee hearings than during inquiries in 1945 and 1947. The report further claimed that the 1951 hearings linked more than three hundred moving picture figures with Communist Party membership, present or past, and the Committee promised to push ahead with more hearings concerning this matter.

(Washington Star, 2-17-52 [redacted]

In connection with the above-mentioned report, it may be noted that following its publication Eric Johnston, President of the Motion Picture Association of America, said the report contained not a "shred of evidence that Communists ever succeeded in influencing the content of a single motion picture made by any of our members." Johnston also disputed the Committee's assertion that the motion picture industry has failed to take "positive and determined steps" to check Communism. He stated that this was untrue and that the Committee knew that leaders of the industry voluntarily agreed in a statement of policy in 1947, that they would not knowingly employ Communists and that this policy has been strictly adhered to.

(Washington Post, 2-18-52 [redacted]

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REACTION TO 1951 HEARINGS BY HOUSE COMMITTEE ON UN-AMERICAN ACTIVITIES CONCERNING COMMUNISTS IN THE MOTION PICTURE INDUSTRY

A. By Communist Press

The August 21, 1951 issue of the "Daily People's World," a west coast Communist newspaper, carried an article bearing the date line Hollywood, August 20, entitled "Hollywood ASP Group Defies New Un-American Witchhunt." The article attributed to John Howard Lawson, past Chairman of the ASP, a statement to the effect that the ASP has opposed the HCUA since its inception and would again oppose it to the extent of its ability.

[redacted]

On October 27, 1951, [redacted] a current member of the Hollywood ASP Council, advised that before he left for New York some weeks previously John Howard Lawson had prepared an outline on the results which had been accomplished by the HCUA hearings in Los Angeles last September. According to information obtained by this informant from Sidney Lord, Executive Director of ASP, Lawson's outline and material would be used in the preparation of a pamphlet to be published by the Hollywood ASP.

According to this matter prepared by Lawson, ASP believes that the HCUA was in the main unsuccessful in its local hearings; that the proceedings on television must have convinced thousands of people the Communist scare is irrational; that the Committee's methods are oppressive and dictatorial and that all reason, decency and patriotism are on the side of the "uncooperative witnesses"; and further that it was a defeat for the HCUA that such a large proportion of the persons subpoenaed before it stood on their rights under the Fifth Amendment.

[redacted]

It may be noted that during the period of the HCUA hearings in Los Angeles the Hollywood ASP organized and staged a demonstration on September 17, 1951, in front of the Federal Building where the hearings took place. The ASP had issued handbills advertising the demonstration in protest of the hearings and announcing that a further protest rally would be held at the Embassy Auditorium on September 27, 1951.

[redacted]

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With further regard to the activities of the Hollywood ASP against the HCUA [redacted] on January 28, 1952, of the formation of a new organization for the purpose of supporting and defending the members of the legal and medical professions and other professional people who had been or may be subpoenaed before the HCUA at future hearings. According to [redacted] at a meeting of the Hollywood ASP held at the home of Dr. Morris Feder on January 20, 1952, Dr. Gordon Rosenblum announced that he had been instructed to organize a committee of doctors to work with this newly formed organization which was known as the Citizens Committee to Preserve American Freedom. [redacted]

The "Daily Worker" of October 18, 1951, reflected an article on page 8 captioned "Southern California Civil Liberties Union Scores Los Angeles Hearing of House Un-Americans." According to this article, the Southern California Branch of the American Civil Liberties Union declared the previous week that in connection with the Los Angeles hearings of the HCUA into alleged Communist influence in the movies these hearings have underscored once more the long-standing appraisal of the American Civil Liberties Union that "nothing has been so un-American as the Committee's own activities." The article further reflected criticism by the Executive Director of the Southern California ACLU, A. A. Heist, with regard to the questioning of witnesses before this Committee.

(Daily Worker, October 18, 1951 [redacted]

B. By Others

On November 16, 1951, [redacted] RKO Studios, advised that the Executive Committee of the Motion Picture Alliance for the Preservation of American Ideals (MPA) recently made a report to the MPA membership on the subject of the Hollywood hearings of the House Committee on Un-American Activities. The report noted that the recent HCUA hearings have made a strong impact upon Los Angeles and upon Hollywood in particular. It also pointed out that the HCUA had not subpoenaed any persons about whom it did not have evidence of actual Communist Party membership either by testimony of former members or by documents. The MPA felt that under this policy many persons who played an important part in furthering the Communist conspiracy in Hollywood were not subpoenaed and, therefore, not exposed. The report stated, however, that the Committee was able to show the real nature of Communism in Hollywood and with some exceptions that the hearings had been highly successful and that the HCUA had done a good job. [redacted]

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In "The American Legion Magazine" for December, 1951, there appeared a lengthy article written by J. B. Matthews, former chief investigator for the HCUA, entitled "Did the Movies Really Clean House?" This article stated in part that while the HCUA has made a beginning in investigating and exposing the Communists in Hollywood "only an aroused public opinion is likely to assert the necessary pressure to cleanse Hollywood of all Communist influence." [redacted]

1952 HEARINGS BY HOUSE COMMITTEE ON UN-AMERICAN ACTIVITIES CONCERNING COMMUNISM IN THE MOTION PICTURE INDUSTRY

Upon the completion of the hearings conducted by the House Committee on Un-American Activities in Hollywood in September, 1951, in connection with the Communist infiltration in the motion picture industry, the HCUA announced it would soon turn its attention to Communist infiltration in the defense plants of Southern California. Representative Francis E. Walter (D. - Pa.), acting chairman of the subcommittee announced, however, that the HCUA was not finished with Hollywood and still planned to investigate reports that "friendly" witnesses before the group had been black-listed in the movie industry. He said several subpoenaes remained unserved and the witnesses for whom they were offered were being sought. (Washington Star News Service, September 26, 1951; [redacted]

On November 19, 1951, [redacted] HCUA, advised that a few supplementary hearings might be held by the House Committee in Washington as a follow-up to the recently held sessions by a subcommittee of the HCUA in Los Angeles during September 1951. [redacted]

On January 2, 1952, [redacted] advised that the HCUA had tentatively scheduled further hearings to be held in Washington, D. C., beginning January 21, 1952, and at Los Angeles, California, commencing February 18, 1952, both dates, however, being tentative. [redacted] further advised that these hearings would not deal exclusively with the extent of Communist Party infiltration into the motion picture industry although it was expected that part of the hearings would be directed toward developing further testimony on that subject. [redacted]

On January 21, 1952, Charles Daggett, a former newspaperman and movie publicist who had been named in testimony before the HCUA in September 1951 by Harold Ashe as a Communist, appeared before the HCUA in Washington, D. C. It is noted that Daggett had previously appeared in Los Angeles on September 17, 1951, before a subcommittee of the HCUA and had refused to cooperate. In his testimony on January 21, 1952, however, he dropped his earlier claim of constitutional immunity from questions which might incriminate him and stated that his first contact with Communism was in 1935 or 1936 when he attended a Party meeting at the Los Angeles home of Harold Ashe. He continued his testimony in a cooperative manner and furnished the HCUA the identity of several individuals who had been active members of the CP or who had attended Party meetings. ("Washington Post" January 22, 1952; [redacted]

An article appeared in the "Washington Star" of January 25, 1952, reflecting that the HCUA was reopening its probe of Communist activities in Hollywood and that Sidney Buchman, a film producer, would probably be the first witness to be called. According to committee counsel Frank S. Tavenner, Jr., Mr. Buchman was subpoenaed before the committee last September in Los Angeles but was not questioned after his counsel raised a point that a quorum of the committee was not present. ("Washington Star" January 25, 1952; [redacted]

The "Washington Star" of January 27, 1952, reflected that Mr. Buchman had failed to appear before the committee on January 25, 1952, and had been called to answer questions on January 28, 1952. With regard to this failure to appear on January 25, 1952, it is noted that the HCUA had adjourned on that date after interpreting papers submitted by Mr. Buchman's attorney to constitute a court injunction against the witness's subpoena. The committee learned later, however, that District Court Judge Bernetta Mathews actually had denied Mr. Buchman's petition for a restraining order. ("Washington Star" January 27, 1952; [redacted]

The "Washington Post" of January 29, 1952, reflected that contempt of Congress proceedings were started the day before against Sidney Buchman after he refused for a second time to appear before the HCUA. The article further reflected that

members of the committee also issued orders that Buchman be arrested and held until the committee was ready to question him about Communist activity in the nation capitol. ("Washington Post" January 29, 1952; [redacted]

The "Washington Post" of February 6, 1952, contained an article reflecting that the House on the previous day unanimously voted a contempt citation against Buchman and turned the case over to the United States Attorney in Washington, D. C., for prosecution. ("Washington Post" February 6, 1952; [redacted]

According to an article appearing in the "Washington Times-Herald" of March 25, 1952, Buchman after having been indicted on a contempt of Congress charge was arraigned in District Court where he pleaded not guilty and was freed on $1,000.00 bail pending trial May 26. (The "Washington Times-Herald" March 25, 1952; [redacted]

MELVIN LEVY

Levy, a novelist and screen writer who has been previously named before the HCUA by witness Martin Berkeley, testified before the HCUA on January 28, 1952, at his own request. Levy was a friendly witness and testified that he joined the Communist Party in 1933 at the request of Earl Browder and withdrew about a year later, when the Party tried to interfere with his writing. He rejoined in late 1944 or early 1945 but quit again in 1947. He testified that George Wilner, a Hollywood agent, had been instrumental in getting him back into the Party. During his testimony he named several individuals who attended Party meetings in the 1945 - 1947 period. ("Washington City News Service" January 28, 1952; [redacted]

MICHAEL S. BLANKFORT

Blankfort, a novelist and screen writer, appeared before the HCUA in Washington, D. C., on January 28, 1952,

having been summoned to answer testimony by Louis F. Budenz to the effect that Budenz knew Blankfort as a Communist writer for the New York "Daily Worker" in 1935. Blankfort testified that Budenz erred when he had testified that he had known Blankfort as a "concealed" member of the Party. Blankfort further testified that he was not and never had been a Communist and insisted that he never knowingly joined a front organization and had promptly resigned from those he had been duped into joining as soon as he found out about it. He further testified that he attended six or seven Party meetings in Hollywood in 1938 at the insistence of his ex-wife but he "never really knew what went on." He further testified that he never joined the Party and never paid dues but continued "but they told me I was in the Party. Maybe I was, I just can't deny it." (Washington City News Service, January 28, 1952; [redacted]

HYMAN S. KRAFT

Kraft, one of the authors of the Broadway musical "Top Banana," appeared before the HCUA at Washington, D. C., on March 20, 1952, and refused to state whether he had ever been a Communist. He did testify, however, that he is not a Communist now and was not one in 1950 or 1951. He declined, however, to answer questions whether he had earlier Party affiliations on the grounds he might incriminate himself. (Washington "Post" March 21, 1952; [redacted]

ELIA KAZAN

Kazan, a top screen and stage director, appeared before the HCUA at Washington, D. C., on April 10, 1952, and admitted that in 1934, he was recruited into a Communist cell of the Group Theatre by Tony Kraber and Ted Wellman, whom he identified as a Communist organizer. He further testified that one of his assignments from the Communist Party was to "get a foothold in the Actors Equity Association." He also testified that the Communist effort to capture the Group Theatre "failed" because the control of the "group stayed firmly in the hands of the three non-Communist directors, Harold Clurman, Lee Strasberg, and Cheryl Crawford." He told the committee that he quit the Communist Party in 1936, because he refused to "crawl and apologize and admit the error of my ways" to the Communist leaders. Among the individuals whom he identified in his testimony as having been fellow Communists during the 1934 -

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1936 period were: Lewis Leverett, the late J. Edward Bromberg, Phoebe Brand, Morris Carnovsky, Paula Miller, Clifford Odets, and Art Smith. Kazan denied he had knowingly affiliated with a number of Communist fronts since his resignation from the Party but said he regretted some occasions on which he gave money or other support to groups that later were revealed to be Communist controlled. ("New York Journal-American," April 12, 1952; [redacted]

EDWARD G. ROBINSON

Robinson, well-known actor of stage and screen, appeared before the HCUA at Washington, D. C., on April 30, 1952, at his own request. He stated that he wanted to repeat again his denial that he has ever been a member of the Communist Party or knowingly a fellow traveler. During his testimony he admitted that some organizations which he had permitted to use his name were actually Communist fronts although he did not realize this at the time. He hastily agreed with the statement of the Acting Chairman of the HCUA, Francis E. Walter, that Robinson was "No. 1 on every Communist sucker list in the country." He further testified that recent exposure of a number of Hollywood figures, whom he numbered among his associates, had shocked him and made him wish to testify again under oath concerning his experiences. He further testified that although he conceded that he had been used and duped he had never knowingly aided Communists or any Communist cause. ("Washington Star," May 1, 1952; "Washington Post," May 1, 1952; "Washington Times-Herald," May 1, 1952; [redacted]

CLIFFORD ODETS

Odets, a well-known playwright, appeared before the HCUA on May 19, 1952, at Washington, D. C., and admitted having been a Communist Party member for about nine months in 1935, having quit because he was unable to respect his fellow members "on a cultural basis." He testified he joined the Communist Party while a member of the New York Group Theatre during the days of the depression in the real and honest belief that this was the way out of the dilemma in which he and other artists and writers had found themselves. Among those he identified as fellow Communists were Lewis Leverett, Phoebe Brand, Art Smith, Tony Kraber, and Elia Kazan. According to his testimony he was recruited into the Party by the late J. Edward Bromberg. All of the above individuals had been previously identified as Communists by Elia Kazan in his testimony before this

committee with the exception of Art Smith, an actor who went to Hollywood after his days in the Group Theatre but returned to Broadway last January to play the part of the captain of the coal barge in a revival of Eugene O'Neill's "Anna Christie."

Odets reappeared before the HCUA the following day on May 21, 1952, and testified that he let many Communist front groups use his name after he broke with the Party in 1935 because liberals "have no political party to turn to." When questioned about the so-called "Hollywood 10," he stated that he disagreed with the stand taken by these individuals who were convicted of contempt for refusing to tell the committee whether they were or had been Communists but that he applauds "the fight they made for their constitutional rights" by carrying the case to the Supreme Court.

He also testified that "nothing is less possible" than slanting the script for motion pictures. ("Washington Times-Herald," May 20, 1952; "New York Compass," May 20, 1952; "Washington Post," May 21, 1952; [redacted]

ISOBEL LENNART

Miss Lennart, a screen writer, testified before the HCUA at Washington, D. C., on May 20, 1952, and explained that she joined the Communist Party when she went to Hollywood in 1939, because it was the first time she had been away from home and was "politically ignorant." She further testfied that she subsequently met and fell in love with John Harding, a screen writer, to whom she is now married and after having a long talk with him promised to stay away from the Communists. She continued that she quit the Communist Party in Hollywood at his suggestion in 1945. ("Washington Times-Herald," May 21, 1952; "New York Herald Tribune," May 21, 1952; [redacted]

STANELY ROBERTS

Roberts, a writer for Columbia Pictures, appeared before the HCUA at Washington, D. C., on May 20, 1952, and testified that Communists at Hollywood kept after him to sign up from the time he arrived in the film capital in 1938, but that he always refused until just after the death of Franklin D. Roosevelt in 1945. He stated that a friend, Bernard C. Schoenfeld, convinced him that Mr. Roosevelt's passing meant the "death of liberalism" and that the Communist Party was the only one that could carry on his stead. He testified that he found by 1948 that he had made a "grave mistake" and pulled out completely that same year. ("New York Herald Tribune," May 21, 1952; [redacted]

LILLIAN HELLMAN

Miss Hellman, a stage and screen writer, appeared before the HCUA at Washington, D. C., on May 21, 1952, and testified that she was not a Communist Party member at that time and was not a year ago or two years ago. She declined on constitutional grounds to say whether she was a member at any time before then. During her appearance before the committee she readily gave a brief picture of her background but refused to answer when asked if she were acquainted with screen writer Martin Berkeley, who had told the committee on the West Coast last year that Miss Hellman attended a 1937 meeting at which time the Communist Party's Hollywood section was organized. She was excused by the committee after Counsel Frank S. Tavenner, Jr., stated that it was obvious the committee would get no "helpful testimony" from her. ("New York World Telegrax and Sun," May 21, 1952; "The Daily Compass," May 22, 1952; [redacted]

ADDITIONAL TESTIMONY

The April 2, 1952, edition of the "Washington Star" contained an article reflecting that on the previous day the HCUA made public testimony taken behind closed doors in May and September, 1951, in which four Hollywood figures identified themselves as former Communists while four more declined to talk about Communist affiliations on the grounds that they might incriminate themselves.

The following individuals identified themselves as former Communists:

Eugene S. Fleury - an art school instructor
Ann Ray Frank - one time radio writer
Eve Ettinger - story editor for Columbia Pictures
Robert Shayne (Robert Shaen Dawe) - actor

These who refused to testify are set forth below:

Arthur Strawn, screen writer.
Jack Prokop, garment designer.
Hannah Schwartz Donath, wife of motion picture actor, Ludwig Donath.
Belle Lewitsky Reynolds, dancer.
(New York teletype 1-2-52, [redacted]

With regard to further hearings to be conducted by the HCUA in 1952 in connection with the motion picture industry, Mr. Wheeler has advised that although originally scheduled for February 1952 in Los Angeles, these hearings have been set back until April or possibly later and in all probability would not be held until after the conclusion of the current Smith Act trials in Los Angeles. According to Mr. Wheeler, these hearings will definitely be held and at the present time ninety-one subpoenaes have been issued. Of these, twenty-six are for the appearance of witnesses who have a direct connection with the entertainment field while the remainder are from other professional fields such as medical or legal. [redacted]

MISCELLANEOUS

On January 22, 1952, [redacted] screen writer, advised that he was scheduled to appear voluntarily before an Executive Session of the HCUA in Washington, D. C., on January 28, 1952, for the purpose of furnishing additional information. It will be recalled that [redacted] had previously testified before a public session of the HCUA in Los Angeles on September 19, 1951, at which time he had named approximately 158 individuals as having been Communist Party members in Hollywood during his own membership in the Communist Party between 1936 and 1943. [redacted] advised that the purposes of his voluntary appearance before the Committee in Executive Session were to furnish the Committee with the identity of some fifteen additional individuals who were members of the Communist Party in Hollywood and who were not disclosed at the public session in September and further to present a statement to the Committee, off the record, which statement dealt with alleged blacklisting practices in the film industry against so-called friendly witnesses who have cooperated with the HCUA.

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Following is a list of these fifteen additional individuals whose names were to be furnished to the Committee by [redacted]

Harold Salemson	Press Agent
William Copeland	Screen writer
Sol Shor	Screen writer
Milton Merlin	President of Radio Writers Guild and Director of the "Halls of Ivy" radio program.
Kyle Crichton	Editor for "Colliers Magazine"
Sol Barzman	Screen writer
Marion Ainslee	Screen writer
Glenda Sullivan	
Eli Jacobson	Party functionary and Marxist teacher
Louis Hellits	Press Agent
Cedric Belfrage	Editor of the "National Guardian"
Alice Fox	Secretary at Metro-Goldwyn-Mayer Studios
Harry Kurnitz	Producer at Twentieth Century Fox Studios
Jacobino Core	Dancer
Frank Davis	Screen writer

[redacted] In addition to the above, [redacted] advised he was going to furnish to the HCUA investigators the following list of Hollywood personalities whom he has reason to believe may still be Party members. [redacted] further advised that he had received this list of individuals from [redacted] a screen writer, and former Communist Party member who was a friendly witness before the HCUA in the Spring of 1951. [redacted] continued, however, that he would advise the HCUA that this list had been handed to him under special circumstances and that his informant must remain unknown. With regard to these individuals, it may be noted that inasmuch as neither [redacted] nor [redacted] are current members of the Communist Party in Hollywood this listing is apparently based on the past knowledge of [redacted] and [redacted] of these individuals and their own assessment of the probability that these individuals are still active in the Party.

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Michael Wilson - Writer

Herbs Verkuilen - Studio Researcher

Don Gordon - Reader

Louise Rousseau - Writer

Al Levitt - Writer

Ring Lardner, Jr. - Writer

Mrs. Sam (Sadie) Ornitz

Louella McFarland - Writer

Seymour Bennett - Writer

Millard Lampell - Writer, now in New York

Millard Kaufman - Writer-Producer

Jeff Corey - Actor

Sol Shor

Lester Cole - Writer

Sol Barsman

Maurice Clark

Mary Virginia Farmer - Actress

Edward Biberman - Artist

Sonja Dahl Biberman - Mrs. Edward Biberman

Arthur Strawn - Writer

Paul Trivers - Writer

Mitchell Lindman - Radio and Film Writer

John Stapp - Former paid CP functionary in Hollywood who was deposed by Party in 1949)

Helen Sleat - (Helen Levitt)

Paul Jarrico - Writer

Sam Ornitz - Writer

Philip Stevenson - Writer

Adrian Scott - Writer-Director

Connie Lee Bennett (Mrs. Seymour Bennett)

Abraham Polonsky - Writer, now in New York

Tamara Hovey

William Coplan - Writer

Nedrick Young

Herbert Biberman - Writer-Director

Henry Blankfort

Isobel Lennart - Writer

Will Geer - Actor

Gale Biberman - Gale Sondergaard, Actress

Edward Huebsch - Writer

Victor Shapiro - Publicist

Leo Solomon - Writer

[redacted]

With regard to the current attitude of the film producing companies in Hollywood on the question of hiring individuals who had appeared as friendly witnesses before the HCUA, [redacted] furnished on February 13, 1952, a composite summary which allegedly reflected the producer's attitude at that time. He explained that this estimate was arrived at by the Motion Picture Alliance during contacts by representatives of that organization with the major film producers. It will be recalled that the Motion Picture Alliance is an anti-Communist Party organization made up of anti-Communist writers, doctors, executives and labor leaders within the film industry in Hollywood. It originated about 1943 and is currently known as the Motion Picture Alliance for the Preservation of American Ideals, generally referred to as the MPA. The estimate furnished by [redacted] is set forth as follows:

R-K-O Studios

Howard Hughes, of R-K-O, has indicated that he will not hire so-called friendly witnesses before HCUA until the film industry as a whole adopts that as its policy.

M-G-M Studios

Dore Schary, Executive Vice President in Charge of Production at M-G-M, has indicated he is unfriendly to HCUA and would like to see the termination of the Committee's investigation of Hollywood. It is his policy not to hire any friendly witnesses at the present time.

Universal-International Studios

Mr. William Goetz, Head of U-I, claims he will hire friendly witnesses and that it is not his policy to discriminate against any witness in any way. However, to date he has not hired any friendly witnesses.

Warner Brothers Pictures

Warner Brothers' policy has been not to discriminate against the so-called friendly witnesses and, in fact, has hired certain of these witnesses.

Republic Studios

Their policy is the same as that stated above for Warner Brothers, and it is noted that film writer Richard Collins, who was an important cooperative witness before HCUA, is currently working at Republic.

Paramount Pictures

Mr. Y. Frank Freeman, Head of Paramount, has stated it is his policy not to discriminate against any individuals because they have appeared before the Committee as a friendly witness. However, the hiring at Paramount is handled by Don Hartman, Executive Producer, who is a close friend of Dore Schary of MGM and to whom he feels he owes his start in the film industry. To date Hartman has consistently refused to hire any witnesses who were friendly to the Committee.

20th Century Fox

Mr. Darrell Zanuck, of Fox, advised a representative of MPA on recent date that he is more concerned with the dangers of Fascism in the United States at the present time than he is in any danger which the Communist Party might constitute. He advised this representative that in his opinion "too much fuss is being made by the House Committee in investigating Communists". 20th Century Fox has not yet hired any of the friendly witnesses. [redacted]

The New York Journal American of January 19, 1952, contained an article reflecting that Zero Mostel, described as a film and stage comedian linked by Congress to Communist front organizations, had been dropped from a starring role in a forthcoming movie by Columbia Pictures. According to this article, the official explanation stated that Mostel had been hired to replace another actor unavailable at the time for the role but when the latter star agreed to play the role Mostel was paid in full and was dropped.

The article continued, however, that it had been learned that Mostel's activities as a supporter of Red front groups was the direct cause of the action by Columbia Pictures.

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According to this article, Mostel was named by the HCUA as a member of the American Youth for Democracy and also as a sponsor of the Communist Party's 1947 May Day Parade.
(New York Journal American 1-19-52,
[redacted])

On September 20, [redacted] a reliable informant of the St. Louis Office advised that he had been with Dorothy Forest, wife of James Forest, Chairman, District No. 21, Communist Party, USA, St. Louis, Missouri, on the previous evening, at which time Mrs. Forest stated that the Communist Party nationally had practically lost all support from members in Hollywood, California. According to the informant, Mrs. Forest stated that benefits in Hollywood were generally good for between $50,000 and $60,000 on fund drives but that due to the current prosecution of Communist leaders and the presence of legislative investigative committees in that locality, persons who generally donated were saving what money they could for trips to Mexico in the event it became apparent that their apprehension might be imminent.
[redacted]

The September 22, 1951, issue of "The Nation" contained an article reflecting that in Hollywood on September 2, 1947, playwright Emmet Lavery, actor Albert Dekker, Mrs. Lela Rogers (mother of screen actress Ginger Rogers), and Senator Jack B. Tenney, took part in a Town Meeting radio debate on the question, "Is There Really a Communist Threat in Hollywood?" According to this article, during the course of the program Mrs. Rogers accused Lavery, described as a prominent Catholic and author of a motion picture based on the trial of Cardinal Mindszenty, of "following the Communist Party line" and further charged that his play, "A Gentleman from Athens" was "un-American propaganda."

The above article reflected that a Los Angeles jury recently agreed with Mr. Lavery that these remarks were libelous and damaging and awarded him $30,000 damages.
("The Nation" 9-22-51
Filed in Bureau library)

VI. INVESTIGATION OF COMMUNIST ACTIVITIES IN THE MOTION PICTURE INDUSTRY BY THE COMMITTEE ON UN-AMERICAN ACTIVITIES OF THE HOUSE OF REPRESENTATIVES

(July 15, 1939, to February 15, 1952)

1952 HEARINGS BY HOUSE COMMITTEE ON UN-AMERICAN ACTIVITIES CONCERNING COMMUNISM IN THE MOTION PICTURE INDUSTRY

On June 9, 1952, William Wheeler, HCUA Investigator, advised that the resumption of the HCUA hearings for the Los Angeles area had been definitely set for the month of September, 1952. According to Wheeler at these forthcoming hearings, the Committee would give considerable attention to the extent of Communist penetration of the legal and medical fields as well as the motion picture and radio fields. [redacted]

Prior to the holding of the above hearings, however, Bernard C. Schoenfeld, a Hollywood screen writer, appeared before a subcommittee of the HCUA at Washington, D. C., on August 19, 1952, at his own request after having been identified as a Communist Party member by Stanley Roberts during Roberts' testimony before the HCUA on May 20, 1952.

During the course of his testimony, Schoenfeld admitted that he and Stanley Roberts had joined the Communist Party in Hollywood after the death of President Roosevelt in 1945, inasmuch as they both felt that the Communist Party offered the best place for them to work for the liberal goals of President Roosevelt. He continued that he gradually became disillusioned with the Party and finally quit in disgust after attending a meeting in the Fall of 1947 at which the Party attacked both the United Nations and the Marshall Plan. According to Schoenfeld, it was obvious that the role of the cultural worker was to follow the directives of the Party, and that an individual was supposed to have no thoughts of his own.

During his testimony, Schoenfeld identified seventeen persons as members of the Communist group to which he belonged. All of these individuals have been previously identified in previous testimony before the HCUA. ("Washington Post," August 20, 1952; [redacted]

The above-mentioned hearings of the HCUA were finally resumed on September 29, 1952, in Los Angeles, California. All of these sessions were public and were given considerable publicity by the local press and national wire services; however, the proceedings were

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not televised as was the case in Los Angeles in September, 1951. According to Mr. Wheeler, 122 witnesses were under subpoena to appear at these hearings, although only 64 had been heard when the Committee recessed the hearings until November 17, 1952.

It is noted that of the above-mentioned 64 witnesses, only 9 were connected in any way with the motion picture industry, and of these 9, only 3 were cooperative in answering questions or otherwise furnishing information to the Committee. These 3 related past membership in the Communist Party in Hollywood, California, and identified a total of 88 individuals as having also been Party members in Hollywood. It is noted, however, that only a comparatively few new identifications were made, and the large majority of those names had been previously named at earlier hearings of the HCUA. [redacted]

Following is a brief summary of the testimony of those individuals who are connected with the motion picture industry:

Roy Huggins - Screen Writer

Huggins appeared before the HCUA on September 29, 1952, and testified that he first became a member of the Communist Party in 1940, at which time he was a graduate student attending the University of California at Los Angeles. He remained in the Communist Party for only a short period of time on this occasion and resigned because of differences of opinion concerning the Party's activities which he described as "designed to hinder United States preparedness program."

He again became affiliated with the Party in 1943, at which time he was assigned to a semiprofessional group with which he remained for approximately two years. He was then assigned to a group composed mainly of motion picture script writers and remained with this latter group until his defection from the Party in 1947.

His testimony identified as members of the above group such motion picture writers as:

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Ben Berman
Philip Stevenson
Harry Carlisle
Norma Berman
George Sklar
Guy Endore
Robert Richards

Ann Morgan Richards
Elliot Grenard
Lee Edgeley
Vilma Shore
Val Burton
Lilith James

("Washington News," September 30, 1952; [redacted]

[redacted]

Owen Vinson - Radio Program Director

Although Vinson furnished information of primary interest to the radio and television industries, his testimony is being set forth herein due to the fact that he also identified as Communists several individuals who are or were connected with the motion picture industry.

Vinson testified on October 2, 1952, to the effect that he became a member of the Communist Party in Chicago, Illinois, in 1943 and defected from the Party in Los Angeles, California in the Winter of 1947 or the early Spring of 1948. He testified that he served as Dues Secretary for the Communist Party Radio Branch in Hollywood, California, for a period of approximately 12 to 18 months. He advised that the dues were assessed on the basis of 4 per cent of each member's gross income and averaged approximately $500 to $600 a month. He continued that he finally left the Party because he considered it to be one of isolationism.

During his testimony, Vinson identified as Communist Party members, to his personal knowledge, such individuals as:

Stanley Waxman, radio and screen actor
Dave Ellis, radio and screen actor
Lynn Whitney, radio and screen actress
Paul Marion, screen and radio actor
Mitchell Lindeman, screen and radio writer
Abe Burrows, radio writer and comedian
Herman Waldman, screen and radio actor.

[redacted]

Tolson
Ladd
Nichols
Belmont
Clegg
Glavin
Harbo
Rosen
Tracy
Laughlin
Mohr
Tamm
Trotter
Tele. Rm.
Holloman
Gandy

Paul Marion - Screen and Radio Actor

Marion testified on October 2, 1952, to the effect that he was a member of the Party in Hollywood, California, during the period 1946 thru mid 1947. His testimony revealed that upon his recruitment into the Party he was assigned to a beginners discussion class where the new members were told "how Socialism will eventually come to the United States." He stated that while a member of the Party he learned from his experiences that Russia is against the United States and that the ultimate program of the Communist Party is to overthrow all Capitalistic governments.

According to Marion's testimony, the ultimate aim of the Party in Hollywood was the formation of one craft guild encompassing all the cultural fields in Hollywood under the control and domination of the Communist Party.

During his testimony, Marion identified as Party members such individuals as:

Paul Jarrico, writer
Jeff Corey, actor
Karen Morley, actress
Alvin Hammer, actor
Mara Lawrence, actor
David Wolf, actor.

[redacted]

Gene Stone - Radio Writer

Stone's testimony is being included herein inasmuch as he is presently the Executive Director of the Hollywood Arts, Sciences and Professions Council, the most active Communist front organization in the Los Angeles area.

Stone testified on October 6, 1952, and refused to answer all questions propounded to him by the Committee for various reasons including the fact that according to him it was a violation of the Bill of Rights.

[redacted]

Stone [redacted] was identified as a Communist Party member from 1945 to 1948 by [redacted] who furnished this information on May 23, 1952.

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Lynn Whitney - Radio and Screen Actress

Whitney appeared before the HCUA on October 6, 1952, and testified that she would refuse to answer any questions by this Committee which had to do with how she thought, what she read, what she knew and with whom she associated or any question that directly or indirectly related to any of the organizations which have been cited by this Committee as subversive. She further charged that the Committee was violating the First and Fifth Amendments.

[redacted]

Whitney [redacted] On December 4, 1948, [redacted] confidentially advised that Whitney was an active member of the Radio Group of the Los Angeles County Communist Party. Investigation of Whitney has reflected no recent Communist activity on her part. [redacted]

Edwin Miller Max - Radio and Screen Actor

Max appeared before the HCUA on October 6, 1952, and declined to cooperate charging that the Committee is not familiar with the United States Constitution and its amendments. He further charged that the Committee has created and fostered the "black list" and that the Committee is violating the First, Fourth and Fifth Amendments of the Constitution. At the conclusion of his testimony, Max threw two medals on the Committee table which he described as the Bronx Star and the Good Conduct Medal and declared that "These were once known as 'fruit salad' and that they are now known as 'fraud salad'." [redacted]

Max is employed as a radio actor for Columbia Broadcasting System. A recent investigation by the Los Angeles Office reflected that Max was a member of the Radio Branch of the Hollywood Section of the Los Angeles County Communist Party from 1946 to approximately 1948. [redacted]

Dorothy Collins Comingore - Radio and Film Actress

Comingore appeared before the HCUA on October 6, 1952, and declined to cooperate with the Committee charging that they are without the right to inquire concerning her thoughts and beliefs and in so doing are violating the First and Fifth Amendments. It is noted that Comingore was

identified as a Party member by Max Silver in his testimony before the HCUA on January 29, 1952.

[redacted]

Paul Perlin - Booklet Motion Picture Employee (Grip)

Perlin appeared before the HCUA on October 6, 1952, and refused to cooperate charging, among other things, that this Committee is attempting to destroy the Bill of Rights. It is noted that Perlin was identified as a Communist Party member by Max Silver in his testimony before the HCUA on January 24, 1952.

[redacted]

Herman Waldman - Radio and Screen Actor

Waldman, who is known professionally as David Wolf, appeared before the HCUA on October 6, 1952, and refused to cooperate charging that the Committee has violated the First Amendment by investigating in a field in which it cannot legislate. It is noted that Waldman was identified as a Communist Party member by Paul Marion and Owen Vinson when they appeared before the HCUA on October 2, 1952.

[redacted]

Abram S. Burrows - Radio Writer and Comedian

Burrows, [redacted] had previously appeared before an executive session of the HCUA on March 20, 1951, at which time he took the position that he did not know whether to say yes or no when answering if he had been a member of the Communist Party. He stated that there was ample basis for some members of the Party to have considered him a member, but that he could not honestly state whether he was or was not actually a member.

Burrows subsequently appeared before the HCUA in public session at Washington, D. C., on November 12, 1952, pursuant to his request after he had been identified by Owen Vinson as a member of the Communist Party who had paid Communist Party dues to Vinson. During his testimony at this time, Burrows stated that although he had associated with many Party members and had been connected with organizations with Communist affiliations, he himself had never

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joined the Communist Party. On the whole, his testimony was somewhat unsatisfactory, and it is noted that on November 17, 1953, [redacted] advised that he felt that [redacted] lied in his testimony when he said he had no recollection of ever joining the Party or of signing a Party card. [redacted]

Karen Morley - Motion Picture Actress

Morley appeared before a subcommittee of the HCUA at Washington, D. C., on November 18, 1953, in public session and refused to tell the Committee whether she has ever been a Communist. She declined to answer questions concerning her Communist affiliations by stating that she was invoking her privilege under the Fifth Amendment not to testify against herself. Previous to her testimony, Sterling Hayden, Lee Townsend, Paul Marion and Mary Lawrence had all testified before the HCUA that they had attended Communist Party meetings at which Morley was present. ("Washington Times Herald," November 14, 1953; [redacted]

1953 HEARINGS BY HOUSE COMMITTEE ON UN-AMERICAN ACTIVITIES CONCERNING COMMUNISM IN THE MOTION PICTURE INDUSTRY

William Wheeler has recently advised that in connection with additional hearings by the HCUA in the Los Angeles area, the current schedule calls for a subcommittee composed of Congressmen Doyle and Jackson to open further hearings on March 23, 1959. According to Wheeler, it is expected that some 70 witnesses may be called, including approximately 40 from the film industry and the remaining from the educational and newspaper fields. Wheeler was unable to advise whether the hearings will be continued long enough to hear all of these witnesses. [redacted]

MISCELLANEOUS

Senate Internal Security Committee (McCarran Committee)

During 1951 and 1952, the Senate Internal Security Committee conducted rather limited hearings in connection with Communist infiltration in the radio, television and entertainment industry. The witnesses appearing before this committee were, with one exception, connected primarily with the radio and television field, and their testimony will not be dealt with herein.

The one exception was Judy Holliday, motion picture star of "Born Yesterday" who appeared before an executive session of this committee on March 26, 1952, and whose testimony was released for public consumption on September 24, 1952.

During the course of her testimony, Miss Holliday freely admitted association in varying degrees with several Communist front organizations but attributed her actions to her own stupidity, her idealism and her faith that these organizations were devoted to the principles which they publicly reported. ("Subversive Infiltration of Radio, Television and the Entertainment Industry - Part II" released by Senate Internal Security Committee on September 24, 1952)

Paul Jarrico

Jarrico has been identified by witnesses before the House Committee on Un-American Activities as a Communist Party member in the past. According to the "Daily Worker" of October 22, 1952, Jarrico was awarded $23,400 in his California Superior Court suit against New York producer, Monty Proser, in which he charged that Proser refused to pay him $13,000 and $2,400 in secretarial and travel expenses due him for his work on the story "Shadow of a Hero." The court also awarded Jarrico $8,000 in punitive damages, a sum provided by California law for willful failure to pay wages. Proser did not contest the suit. ("Daily Worker," October 22, 1952; [redacted]

According to "Counterattack" of January 2, 1953, Judge Orlando H. Rhodes dismissed screen writer Paul Jarrico's $100,000 suit against RKO Radio Pictures on November 26, 1952. According to this article, Jarrico, when called as a witness before the House Committee on Un-American Activities,

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took refuge in the Fifth Amendment and refused to say if he was or had been a Party member. RKO then removed Jarrico's name from the screen credits of the film "The Las Vegas Story" following which Jarrico sued RKO and Howard Hughes, who was the principal RKO stockholder at the time.

Judge Rhodes ruled in dismissing this suit and upholding RKO's right to delete Jarrico's name from the screen credits that "the defendant did become the object of public disgrace, obloquy, ill-will and ridiculed" by invoking the Fifth Amendment. Judge Rhodes, according to this article, took judicial notice that a person who uses the Fifth Amendment under the above circumstances "is believed to be by the American people either, first a Communist, or that he has been a Communist, or that he is a Communist sympathizer, or any combination of the three." ("Counterattack," January 2, 1953; [redacted]

John Garfield

For record purposes in this memorandum, John Garfield, stage and screen star, died of a heart attack on May 21, 1952. It will be recalled that in April, 1951, Garfield appeared before the House Committee on Un-American Activities and denied ever having been a Communist. ("New York Compass," May 22, 1952; [redacted]

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VI. INVESTIGATION OF COMMUNIST ACTIVITIES IN THE MOTION PICTURE INDUSTRY BY THE COMMITTEE ON UN-AMERICAN ACTIVITIES OF THE HOUSE OF REPRESENTATIVES

(February 15, 1953, to July 15, 1953)

1953 HEARINGS BY HOUSE COMMITTEE ON UN-AMERICAN ACTIVITIES CONCERNING COMMUNISM IN THE MOTION PICTURE INDUSTRY

The House Committee on Un-American Activities (HCUA) held scheduled public hearings at Los Angeles, California, from March 23 through April 8, 1953. According to William Wheeler, HCUA investigator, the purpose of these hearings was to continue the Committee's inquiry into the extent of Communist penetration of the motion picture film industry as well as the field of education.

A total of 44 witnesses was heard at the above sessions. Of these, 31 proved uncooperative and refused to furnish information to the Committee. In doing so, these witnesses cited various provisions of the Constitution.

[redacted]

Following is a brief summary of the testimony of those individuals who are connected with the motion picture industry in one capacity or another.

COOPERATIVE WITNESSES

Danny Dare - Film Producer-Director

Danny Dare appeared before the HCUA on September 27, 1951, and again on March 23, 1953. In his appearance on September 27, 1951, Dare denied membership in the Communist Party. In his testimony on March 23, 1953, Dare reversed himself and admitted membership in the Communist Party from approximately March, 1939, to June, 1939. At this time, he readily furnished information concerning individuals whom he knew to be active in the Communist movement. An article appeared in the "New York Herald Tribune" on March 24, 1953, which article outlined the summary of Dare's testimony before the HCUA. According to the article, Dare joined the Communist Party at the invitation of one "Irving White." Two years later he was assigned to direct a Hollywood Theatre Alliance production called "Meet the People."

Tolson
Ladd
Nichols
Belmont
Clegg
Glavin
Harbo
Rosen
Tracy
Carroll
Hale
Winterrowd
Tele. Room
Holloman
Sizoo
Miss Gandy

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Dare said the reason he lied previously, that is during his testimony given September 27, 1951, about his membership in the Communist Party, was that he had a good job at the time and "didn't want to lose it." After Dare joined the Party, he was assigned to a cell in Hollywood and attended meetings of this cell at the home of Director Frank Tuttle. He said Tuttle was not there although his wife, Tania, attended. Dare identified others at cell meetings as including the afore-mentioned Mr. White; Pauline Lauber, a secretary; Jessie Burns, studio script reader; Roy Spencer, a writer, and others. [redacted]

Harold Adolph Hecht - Film Producer and Former Screen Writer

Hecht appeared before the HCUA on March 23, 1953, and admitted he was a member of the Communist Party from 1936 to early 1940. An article appearing in the March 24, 1953, issue of the Washington "Times Herald" furnished the following information concerning Hecht's appearance before the HCUA. Hecht stated, "I was a Communist for some months in 1939, having been recruited into the Party by Irving White and believing that Communism was the defense against Hitler's anti-Semitism." Hecht further stated, "I got on the WPA Federal Theatre Project in 1937 and was put in charge of musical revues. In 1939, I worked on the show 'Sing for your Supper.' There were 200 people in the cast; as many as 500 associated with it at various times. Of these, 40 were Communists, like myself members of a cell in the Project. We were supposed to help all Communists in the Theatre Project keep their jobs." [redacted]

David A. Lang - Screen Writer

Lang testified before the HCUA on March 24, 1953, and admitted membership in the Communist Party from 1942 or 1943 through 1946. He freely furnished information concerning former associates in the Communist Party and said that after an early Party indoctrination period, he was transferred to a special writers cell. Lang stated that such individuals as John Howard Lawson, Dalton Trumbo, Lester Cole, Paul Jarrico, Dick Melland, and Paul Trivers subtly injected movie scripts with the propaganda line of the Communist Party and formed a Communist "writers cell." Lang said he dropped out of the Communist Party when he realized its revolutionary nature.

Silvia Richards - Screen Writer

Silvia Richards testified before the HCUA on March 25, 1953, and admitted membership in the Communist Party from 1937 or 1938 until early 1946. Miss Richards said a man named Herbert Goldfrank suggested she attend some Communist Party meetings and induced her to be present at a neighborhood branch meeting in New York City in the Summer of 1937. She actually joined the Party in the Winter of 1937 and thereafter attended meetings of a large neighborhood branch of the Communist Party. Richards said, "I think I became a Communist because I was young and was irresponsible and because I didn't want to think for myself." She offered to give and did furnish the names of individuals who were responsible for the leadership in her group in the Party. However, she testified all had Party names and consequently she did not know of what value such names would be. Richards informed she was active during World War II in Russian War Relief and the American Labor Party. The witness also elaborated on her Communist Party activities after she moved to California and freely furnished information in regard to individuals and situations in connection with her Party activities.

Gertrude Purcell - Screen Writer

Gertrude Purcell appeared before the HCUA on April 8, 1953, and stated she joined the Communist Party in September, 1939, and remained a Party member through the year 1942. No testimony was solicited by the HCUA from Miss Purcell regarding former associates in the Party. She told the Committee she joined the Communist Party inasmuch as she believed it to be a cure for the menace of Fascism. She informed that during the years of her Communist Party membership, she was subconsciously upset by the Nazi-Russian Pact and ultimately quit the Party since she was tired of being told what to do and what to think. The only individual concerning whom the witness furnished information was Herbert Biberman, the head of her own group, and the Committee did not further pursue questions with respect to other persons in her group.

UNCOOPERATIVE WITNESSES

Edward Huebsch - Film Writer

Huebsch appeared before the HCUA on March 23 and again on March 25, 1953, refusing to testify, basing his refusal on a written opinion entered in the United States District Court at Washington, D. C., which held that television broadcast facilities violate the atmosphere of a calm judicial hearing. Huebsch strenuously objected to such hearings being so abused. Huebsch reappeared before the Committee on March 25, 1953, and in response to questions asked by the Committee members stated, "I assert my right to refuse to answer 'yes' or 'no' on the First, Fifth, Ninth, and Tenth Amendments of the Constitution." Huebsch has been identified as a Communist by the following individuals who appeared before the HCUA on the dates indicated: Frank Tuttle, May 24, 1951; Lee Townsend, September 18, 1951; Martin Berkeley, September 19, 1951; Melvin Levy, January 28, 1952; Stanley Roberts, May 20, 1952; and Bernard Schoenfeld, August 19, 1952. An article appeared in the "Washington Post," March 26, 1953, concerning the testimony of Huebsch and stated that Huebsch angered the Committee members when he protested that their questions violated his Constitutional privileges. The article continued that Huebsch "drew even more wrath when he added, 'To King George III, the Constitution was a questionable document but we are not yet ready to crown King Harold Velde.'" Subcommittee members said then would consider a contempt citation against Huebsch. [redacted]

Phillip Dey Eastman - Cartoonist-Producer

Eastman appeared before the HCUA on March 23, 1953, refusing to testify concerning membership in the Communist Party and invoking the privilege of the Fifth Amendment. Eastman was interviewed by Agents of the Los Angeles Office on February 4, 1953, and informed that he had nothing whatsoever to say to the Federal Bureau of Investigation concerning his affiliation with the Communist Party or related organizations unless accompanied by his attorney. [redacted] who testified at an Executive Session of the HCUA in Hollywood, California, September 10, 1951, advised that Phillip Eastman attended discussion groups of the Communist Party in 1942 and 1943. However, the

informant was unable to furnish any additional data concerning Eastman's affiliation with the Communist Party or other activities. [redacted]

Julian Faraday Gerdon - Film Technician

Gerdon appeared before the HCUA on March 24, 1953, and admitted membership in the Communist Party beginning in September, 1939. Gerdon said he helped form the Hollywood Communist Club in 1944 and was the president of the same club for a period of 1½ years. Gerdon left the Party shortly after the end of World War II. He would answer no questions concerning Communist Party membership of other individuals known to him. Gerdon was interviewed by Agents of the Los Angeles Office on February 14, 1950, and April 14, 1950. He admitted membership in the Communist Party for 6 years and said that he dropped out of the Party in the Spring of 1947. Gerdon told the Agents he did not care to discuss the identity of any other individuals whom he knew while a member of the Party. Gerdon was formerly included in the Security Index in the Los Angeles Office but his Security Index card was cancelled by Los Angeles letter to the Bureau dated July 15, 1953. [redacted]

Francis Edward Faragoh - Former Film Writer, Now Retired

Faragoh appeared before the HCUA on March 24, 1953, and refused to answer any questions asked of him by the Committee inasmuch as he invoked the privileges of the Fifth Amendment. Faragoh has been identified as a Communist by the following individuals who appeared before the HCUA on the dates indicated: Meta Reis Rosenberg, April 13, 1951; Martin Berkeley, September 19, 1951. Edward Dmytryk appeared at a Public Session of the HCUA on April 25, 1951, and advised that he was a member of the Communist Party during the years 1944 and 1945. Dmytryk identified Francis Faragoh as a Communist. [redacted]

Simon M. Lazarus - Film Producer

Lazarus appeared before the HCUA on March 26, 1953, and was questioned about the Independent Productions Corporation of which he has a controlling interest, a film called "Salt of the Earth," the identity of financial contributors to the afore-mentioned corporation, and

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the interest, if any, the International Union of Mine, Mill and Smelter Workers of America had in the film "Salt of the Earth." Lazarus flatly refused to mention the names of any persons connected with the Independent Productions Corporation or the identity of any individuals who were financial contributors to the same company. [redacted] a reliable informant of the Los Angeles Office, informed that in December, 1951, an invitation was distributed to certain individuals, inviting them to attend a gathering in the home of Simon Lazarus on December 9, 1951, at which time a panel of attorneys would present the facts and significance of the legal procedure against the Smith Act under which various members of the Communist Party were being prosecuted. At this meeting, the California Emergency Defense Committee would outline its program. In regard to the California Emergency Defense Committee, [redacted] a reliable informant of the Los Angeles Office, has characterized this organization as one which was formed in the Fall of 1951 to coordinate defense activities and raise funds in behalf of the California Smith Act defendants. This informant states that the California Emergency Defense Committee is Communist inspired, controlled, and dominated. [redacted]

Ben Maddow - Film Writer

Maddow testified before the HCUA on March 28, 1953, and refused to answer any questions concerning his Communist Party membership and invoked the privileges of the Fifth Amendment. [redacted] a reliable informant of the Los Angeles Office, reported that Ben Maddow was a Communist Party member in Hollywood, California, during the early 1940's. [redacted] a reliable informant of the Los Angeles Office, data that Ben Maddow was in the writers branch of the Hollywood Section of the Communist Party about 1947 or 1948. No information has been developed concerning Maddow's current Communist Party membership. [redacted]

David Robison - Film Writer

Robison appeared before the HCUA on March 30, 1953, and also refused to answer any questions asked of him by the Committee members and invoked the privileges of the First, Third, and Fifth Amendments. [redacted] previously mentioned, on August 4, 1950, testified from

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his own experience within the Communist Party certain officers of the Hollywood Council of the Arts, Sciences and Professions as Communist Party members. Among the individuals so identified was David Robison. [redacted]

Libbe Burke - Dancer

Burke appeared before the HCUA on March 30, 1953, and refused to answer any questions concerning her Communist Party membership. She invoked the privileges of the First, Fifth, Sixth, Ninth, and Tenth Amendments. In her testimony, Burke entered into a lengthy harangue about having been fired from her job at the Ambassador Hotel, Los Angeles, as a result of publicity given to the event of her having been subpoenaed by the Committee. She accused the Committee of undermining the free functioning of labor unions, claiming her subpoena was served within a few days after she had made a speech at a union meeting on August 20, 1952. She added that she felt this was not a mere coincidence. In rebutting this charge, the Committee accepted testimony from Deputy United States Marshal George V. Rossini who stated that the subpoena was in his possession for service from approximately July 28, 1952; however, Burke was not located until September 4, 1952. Los Angeles press releases in the local papers reflect that at the time Burke was served with the subpoena she was filling an engagement as a dancer at the Coconut Grove in the Ambassador Hotel, and that this engagement was cancelled immediately after the service of the subpoena. [redacted] A reliable and highly confidential source of the Los Angeles Office advised on July 9, 1949, that Burke was a member of the Cultural Section of the Los Angeles County Communist Party in 1949. [redacted]

Virginia Mullen - Actress

Mullen testified before the HCUA on April 8, 1953, and refused to answer questions concerning her affiliation with the Communist Party, using as her defense the Fifth Amendment of the Constitution. [redacted] a reliable informant of the Los Angeles Office, informed that Mullen was a member of the Hollywood Club, Los Angeles County Communist Party, in 1946 and the Glendale Club of the Los Angeles County Communist Party in 1947. Mullen is presently a Security Index subject of the Los Angeles Office. [redacted]

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Robert Wachsman - Publicist

Wachsman appeared before the HCUA on April 8, 1953, and refused under the provisions of the Fifth Amendment to answer any questions propounded by the Committee. A reliable and confidential source of the Los Angeles Office informed on September 9, 1944, that one Bob Wachsman, who is probably identical with Robert Wachsman, was a member of Club "C" of the Northwest Section of the Los Angeles County Communist Party and had been recruited into the Communist Party during 1944. This informant, on November 19, 1945, advised that Bob W., probably identical with Robert Wachsman, was a member of the Franklin Club, Los Angeles County Communist Party, under the name of Frank Burton. Wachsman is now a Security Index subject of the Los Angeles Office. [redacted]

Clement Wilenchick - Actor

Wilenchick appeared before the HCUA on April 8, 1953, and declined to answer any questions concerning his Communist Party membership, citing as his refusal the First, Fourth, and Fifth Amendments. Two reliable and confidential sources of the Los Angeles Office informed that Clement Wilenchick was associated in varying degrees during the years 1944 and 1948 with the People's Educational Association, Thomas Jefferson Bookshop, and the American Youth for Democracy. The People's Educational Association and the American Youth for Democracy have been cited by the Attorney General under the provisions of Executive Order 10450. According to [redacted] the Thomas Jefferson Bookshop was used as a distribution outlet for Communist literature in the Los Angeles area during the period 1944 to April, 1947. [redacted] and [redacted]

Frank Tarloff - Writer

Tarloff appeared before the HCUA on April 8, 1953, and declined to answer any questions concerning his Communist Party membership, invoking the privileges of the First and Fifth Amendments. Tarloff still refused to answer any questions concerning his Communist Party membership after he had been advised that David Lang, Richard Collins, and Lee Townsend had identified him as a member of the Communist Party. [redacted]

Shimen Ruskin - Actor

Ruskin appeared before the HCUA on April 8, 1953, and refused to answer any questions concerning Communist activity and also sought the protection of the First and Fifth Amendments. A reliable and confidential source of the Los Angeles Office informed that Shimen Ruskin, in January, 1949, was a member of the miscellaneous group of the Los Angeles County Communist Political Association. This miscellaneous group was a successor to the Northwest Hollywood Section of the Los Angeles County Communist Party.

[redacted]

Hedrick Young

Hedrick Young appeared before the HCUA on April 8, 1953, and refused to answer questions concerning his Communist Party membership, using the Fifth Amendment to the Constitution as his defense. Concerning Young's appearance before the HCUA, a newspaper article in the April 9, 1953, edition of the "Los Angeles Times" summarized his testimony. The article stated that Young was a violently antagonistic witness who called the Chairman of the Committee "a contemptible liar" and who refused to answer any questions concerning his membership in the Communist Party. Young said, "I will not answer any questions propounded to me as a matter of coercion. I will not cooperate with a committee that refuses to confront me with my accusers." At one point during the hearing, Young retorted, "I think this is a disgusting procedure." Young, with inflammatory words and tone, berated the Committee's stand on racial equality, the right to work, and peace of the world. According to [redacted] a reliable source of the Los Angeles Office, one Red Young, in 1943, was a member of the L.th C. D., Communist Party, U.A. his individual, according to the informant, was, in 1943, on a leave of absence in the Armed Forces. The informant, however, could not positively state whether this particular Red Young was identical with Hedrick Young. Mr. William A. Wheeler, Special Investigator for the HCUA, advised in September, 1952, that he had information to the effect that Hedrick Young, in the early 1940's, was a member of the Communist Party. Wheeler added that this information was obtained from a reliable source which he did not desire to disclose. [redacted]

Information concerning the testimony of David A. Lang, Silvia Richards, Gertrude Purcell, and Edward Quebeck was taken from Part 1-3 of the "Hearings Before the Committee on Un-American Activities, House of Representatives, 83rd Congress First Session, March 23-April 8, 1953."

On May 4, 1953, the HCUA resumed hearings in New York City with emphasis upon the New York entertainment field, education and the press. Following is a brief summary of the testimony of those witnesses who are connected in any capacity with the motion picture industry:

Artie Shaw - Orchestra Leader

Artie Shaw appeared before the HCUA on May 4, 1953, and admitted association in varying degrees with Communist front organizations, giving as a reason the fact that he wanted peace. When confronted with the fact that an individual named Lee Townsend had told the Committee earlier that Shaw joined a Communist Party branch in Los Angeles in 1946 and attended five or six meetings, Shaw branded that as "false testimony." He told of attending three meetings which he believed were Communist meetings but testified he never signed a Party application card or joined the Party. He further testified that he did not know the names of most persons who attended the alleged Hollywood Communist meetings but would supply in Executive Session the names of two individuals which he recalled. ("Daily Worker," May 5, 1953; [redacted]

Jay Gorney - Song Writer

Gorney appeared before the above Committee on May 6, 1953, and refused to say whether he ever was a Communist. It is noted that Gorney had previously been identified as a Communist by several individuals in testimony before this Committee. ("Washington Post," May 7, 1953; [redacted]

Lionel Stander - Actor

Stander appeared before the above Committee on May 6, 1953, and reminded the Committee that he swore before it in 1940, that he was not then a Communist. He further testified that he was not a Communist today. When asked if he ever was a Communist, he declined to answer on constitutional grounds. During the course of his testimony, he declared that "just to be mentioned before this Committee is like the Spanish Inquisition." It is noted that Stander had previously been identified as a Communist by several individuals before this Committee. ("Evening Star," May 7, 1953; "Washington Post," May 7, 1953; [redacted]

Lee S. Sabinson - Broadway Producer

Sabinson testified before the HCUA on May 7, 1953, and admitted freely that he had supported a number of organizations subsequently listed as subversive testifying that in the 1940s he lent his name to any cause on the side of "decency" and "peace." He further testified that he was not now a member of the Communist Party but claimed his privilege under the Fifth Amendment of the constitution in answering any further questions about his Communist Party affiliations. It is noted that Sabinson had been previously identified as a Communist by Martin Berkeley in Berkeley's testimony before the above Committee on September 19, 1951. ("New York Herald Tribune," May 8, 1953; "New York Mirror," May 8, 1953; [redacted]

Zachary Schwartz - Cartoonist

In his testimony before the above Committee on May 7, 1953, Schwartz testified he had joined the Communist Party in 1940 in Hollywood, where he was at the top of his profession as an animated cartoon artist, because he felt the Party seemed to be the only organization putting up a fight against intolerance. He further testified that he "realized later that it was not and found in the Party another kind of intolerance." He stated that he became "so disgusted with its dictation to members" that he left the Party, coming to New York in 1945. ("New York Herald Tribune," May 8, 1953; [redacted]

Mortimer Offner - Theatrical and Television Producer

In his testimony before the above Committee, Offner refused to answer questions concerning his Communist affiliations on the grounds he would be a witness against himself. During the course of his testimony, he stated that all the investigations in Hollywood had "not revealed one instance of subversive activity." It is noted that on June 26, 1950, [redacted] a reliable source of the Los Angeles Office, advised that Offner had been a member of the Communist Party in Hollywood for several years prior to 1948, at which time he disassociated himself from the Communist organization in Hollywood. It is further noted that Offner is presently a Security Index subject of the New York Office. ("The Worker," May 10, 1953; [redacted]

Arnaud D'Usseau - Writer

In his testimony before the above Committee, D'Usseau refused to answer pertinent questions concerning his Communist affiliations, and in response to one request for his assistance he replied "I respect you as a Congressman. But as such you are a public servant and I consider you as my servant, and if I don't choose to have your approval, I don't need it. And I don't choose to." D'Usseau had previously been identified as a Communist by Martin Berkeley in his testimony before the HCUA on September 19, 1951. ("The Worker," May 10, 1953; [redacted]

Robert Rossen - Producer and Director

Rossen appeared before the HCUA on May 7, 1953, and freely testified as to his Communist associations, naming a total of 53 Hollywood figures who had been known to him in the past as Communists. [redacted] and furnished considerable information concerning Communist activities in Hollywood from 1937 to 1947 and furnished two lists of names, the first of which consisted of individuals whom he identified as having been Communist Party members in Los Angeles during the period 1937 to 1947, and the second of which included those persons whom he feels were Communist Party members some time during that period but was unable to state this of his own knowledge. ("Washington Post," May 8, 1953; "New York Mirror," May 8, 1953; [redacted]

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MISCELLANEOUS

Damage Suit Charging "Blacklisting"

On March 10, 1953, a suit totaling $51,750,000 was filed in Superior Court at Los Angeles, California, by 23 former Hollywood motion picture writers and players against virtually every motion picture producing organization in the Hollywood area. The plaintiffs charged that they had been "blacklisted" by the film industry since they refused to tell the HCUA whether they had ever been members of the Communist Party. Included as defendants along with various motion picture producers were several members of the HCUA.

Each of the plaintiffs demanded $2,250,000 with their petitions dividing this figure as $1,250,000 in actual damages and $1,000,000 in punitive damages.

For record purposes, there are listed below the petitioners in the above complaint:

Michael Wilson	Writer
Gale Sondergaard	Actress
Howard DaSilva	Actor
Howland Chamberlin	Actor
Fred Graff	Actor
Alvin Hammer	Actor
Donald Gordon	Writer
Robert Lees	Writer
Robert L. Richards	Writer
Waldo Salt	Writer
Philip Stevenson	Writer
Louise Rousseau	Writer
Alfred L. Levitt	Writer
Paul Jarrico	Writer
Abraham Lincoln Polonsky	Writer
Wilma Shore	Writer
Herta Verkuil	Researcher
Paul Perlin	Technician
Guy Endore	Writer
Edward F. Huebsch	Writer
Frederic Rinaldo	Writer
Louis Solomon	Writer
Anne Revere	Actress

It is noted from the Annual Report of the House Committee on Un-American Activities for the year 1952 (HCUA Report - 1952) that all of the above plaintiffs, with the exception of writer Louis Solomon, have been identified in sworn testimony by witnesses before HCUA hearings in 1951-1952 as having been members of the Communist Party. It is further noted that with the exception of writers Wilma Shore, Guy Endore, Edward F. Huebsch, Frederic Rinaldo and Louis Solomon, all of these plaintiffs have appeared under subpoena before HCUA during the hearings of 1951-1952, but each refused to affirm or deny past or present membership in the Communist Party.

With regard to writer Louis Solomon, it is noted that [redacted] a reliable source of the Los Angeles Office, has identified Solomon as having been a member of the Communist Party in Hollywood during the 1940s. He is the husband of writer Wilma Shore mentioned above.

Among the attorneys who prepared the complaint in this matter are Ben Margolis and William B. Esterman, both of whom were named as having been affiliated with the Communist Party by witnesses in sworn testimony before the HCUA in 1951-1952. Both of these individuals appeared before this Committee in October, 1952, but refused to affirm or deny past or present membership in the Communist Party. [redacted]

Sidney Buchman

It will be recalled that Buchman was the subject of contempt of Congress proceedings for refusal to appear before the HCUA in January, 1952. According to the "New York Herald Tribune" dated March 13, 1953, Buchman was convicted on March 12, 1953, and faced a maximum penalty of one year in jail, $1,000 fine or both. ("New York Herald Tribune," March 13, 1953; [redacted]

Lucille Ball

In March, 1953, former Special Agent [redacted] who is a member of the Board of Directors of the National Heart Association, confidentially advised

that the program for the fund drive in February, 1953, of the National Heart Association was to be centered around a "Mr. & Mrs. Heart of 1953," and that the two individuals who had been tentatively selected were Lucille Ball and her husband, Desi Arnaz.

[redacted] continued that he had heard from a fairly reliable source that the HCUA might possibly subpoena Lucille Ball in 1953, thus reflecting unfavorable publicity on the above organization. Mr. William A. Wheeler, Special Investigator, HCUA, advised that he had obtained information to the effect that Lucille Ball had registered to vote in 1936 expressing her preference for the Communist Party and that upon interview by him she stated that she had done so only at the insistence of her grandfather who was losing his mental balance and repeatedly "nagged" his family to register as Communists. Wheeler related that in view of her explanation and inasmuch as extensive investigations and hearings held by the HCUA in Hollywood had failed to reflect that Ball has ever been a Party member she will not, in his opinion, ever be subpoenaed to appear before this Committee.

It is noted that informants who have been familiar with the identities and the activities of members of the Communist Party in the motion picture industry have not reported any information reflecting Communist Party membership on the part of Ball. [redacted]

Gene Kelly

According to advice received in February, 1953, from ONI, the Navy Department is preparing to process Gene Kelly whose legal name is Eugene Curran Kelly and who is a member of the Naval Reserve, under the provisions of the Service Loyalty Program and would like to use information concerning Kelly which had been previously obtained by the Bureau from [redacted] and furnished to ONI. According to [redacted] he was advised in the early 1940s by V. J. Jerome, a leading member of the Cultural Committee of the Communist Party, that Gene Kelly, motion picture actor and dancer, was a concealed member of the Communist Party. [redacted]

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VI. INVESTIGATION OF COMMUNIST ACTIVITIES IN THE MOTION PICTURE INDUSTRY BY THE COMMITTEE ON UN-AMERICAN ACTIVITIES OF THE HOUSE OF REPRESENTATIVES (July 15, 1953 - December 15, 1953)

1953 Hearings by House Committee on Un-American Activities Concerning Communism in the Motion Picture Industry

The "Los Angeles Times" of November 24, 1953, reported that five individuals testified "behind closed doors" in the Federal Building in Los Angeles on November 23, 1953. The one-day hearing was conducted by Representative Donald Jackson and Representative Clyde Doyle, both of California.

Following is a brief summary of the testimony of those individuals who testified and who are connected with the motion picture industry.

COOPERATIVE WITNESSES

William L. Alland - Film Producer

According to the newspaper article in the "Los Angeles Times" previously mentioned, Alland told reporters he joined the Communist Party in the middle of 1946 and dropped out of the Party at the end of 1949.

Alland said, "I got some psychotherapy which helps a lot. They found out I was taking psychoanalysis and told me not to come to meetings. I never came back except for a couple of meetings.

"On a political basis, I never was particularly an enthusiast. I got fed up with feeling like a criminal and participating in an activity which at this time certainly is criminal."

Alland said he believes ninety-five per cent of the Communist Party members are "emotionally and mentally disturbed the way I was."

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"The basic problem is that the Communist Party separates the people from the Government," Alland said. "They make you feel you owe no allegiance to the Government. Following this line of reasoning, you go along with almost anything they say or do against the Government."

An ex-combat pilot in the United States Air Force, Alland is presently employed by Universal-International Pictures and came to Los Angeles in 1949 with Orson Welles' Mercury Theater group. The article concluded by stating that Representative Jackson said that "Alland has furnished the Committee with 'several' new identifications more in the radio and television field than in motion pictures. He emphasized, however, that the new identifications were not numerous and said this indicates the Committee has just about scraped the bottom of the barrel."

Max Nathan Benoff - Screen and Radio Comedy Writer

The "Los Angeles Times" newspaper article reported that Benoff also appeared before the Committee and according to Representative Jackson, Benoff elaborated on his previous testimony given before the same Committee in Los Angeles on March 24, 1953. Representative Jackson said Benoff offered no further identification of "Party workers."

Milton Merlin - Writer

The "Los Angeles Times" newspaper article informed that Merlin, who was president of the Radio Writers Guild in 1952, appeared voluntarily before the Committee to answer attacks which he said had been made by a publication to the effect that the Radio Writers Guild was Communist dominated.

Representative Jackson told reporters that Merlin denied he had been a member of the Communist Party at any time. He acknowledged, however, that he had joined a number of Communist front organizations but got out of them as soon as they had been identified as such.

A newspaper article appearing in the "Washington Star" on September 30, 1953, furnished a brief summary of testimony released by the House Committee on Un-American Activities on September 29, 1953, concerning Executive Testimony taken by the Committee on June 2, 1953, in Hollywood, California.

Appearing at the June 2, 1953, session were Lee J. Cobb, actor; Babbette Lang, formerly employed by the Screen Writers Guild; Roland W. Kibbee, motion picture and radio writer; and Charlotte Darling Adams, who was associated with the Screen Cartoonists Guild.

Following is a brief summary of the testimony of these individuals as outlined in the pamphlet released by the House Committee on Un-American Activities entitled "Investigation of Communist Activities in the Los Angeles Area - Part Six."

All four persons appeared voluntarily before William A. Wheeler, investigator for the Committee on Un-American Activities, House of Representatives.

Lee J. Cobb - Actor

Cobb testified that he joined the Communist Party in 1940 or 1941 in New York City and remained in the Party until early 1946. Cobb furnished information concerning individuals whom he knew to be active in the Communist Party movement in Hollywood.

Cobb related how a Communist project he said was led by John Howard Lawson "failed miserably" in an attempt to rewrite a standard book of precepts on acting. The precepts were prepared by a prerevolutionary Russian actor and director who "broke down into scientific terms the elements involved in the creation of a role and thereby made possible a cogent practical attack for the actor."

Cobb added that the Communists in Hollywood flopped when they tried to infect their ideologies into the precepts. Cobb admitted affiliation with a number

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of Communist front organizations and claimed that the well known Duclos letter "was shocking to me and it coincided with my general disenchantment with the Party methods."

Babbette Lang - Former employee of the Screen Writers Guild

Mrs. Lang testified she joined the Communist Party in 1942 since she believed the Communist Party "was in the forefront in furthering the progression of the war and anti-Nazism." Lang said she attended indoctrination classes for twelve or thirteen weeks and named the other people who attended these classes with her. Lang stated she was assigned to several clubs or branches of both the Communist Party and the Communist Political Association and eventually left the Party in 1945 or early 1946. Mrs. Lang testified she dropped out of the Party because "I didn't like the feeling that the American Communist Party might be taking directions from the Russian Communist Party."

Roland W. Kibbee - Motion Picture and Radio Writer

Kibbee testified he joined the Communist Party in 1937 and was a member of the Party for two years. Kibbee stated he joined the Communist Party in Hollywood at a time when he was unemployed and frustrated and disillusioned as a young writer.

Kibbee related his attendance at Communist Party meetings in Hollywood during the period of his membership and named other individuals who were present at these meetings.

Kibbee said he left the Party on an "informal basis" the same way he "drifted" into the Party prior to the signing of the Hitler-Stalin Pact.

Charlotte Darling Adams - Formerly associated with the Screen Cartoonists Guild

Adams testified that she was a member of the Communist Party from 1936 to 1946. She furnished the names of various persons known to her as members of the

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Communist Party groups of which she was a member. Adams said she eventually left the Party because "I got tired of being told what to do" and that "dropping out of the Party was not a sudden thing. Over the last year or two that I was a member, I had become increasingly disillusioned with it actually."

Lucille Ball - Screen and Television Actress

On Friday, September 4, 1953, Lucille Ball, screen and television actress, voluntarily appeared before William A. Wheeler, investigator for the Committee on Un-American Activities, House of Representatives, and said that in 1936 she registered to vote the Communist Party ticket. Miss Ball explained she so voted to appease her grandfather "because he was so radical on the subject." Miss Ball denied Communist Party membership or attendance at Communist Party meetings.

On this same date, before Mr. Wheeler also appeared Desiree E. Ball and Fred Henry Ball, mother and brother respectively of Lucille Ball. They were questioned concerning the appearance of their signatures on a nominating petition for the Communist Party for the year 1936. Both stated that they signed the nominating petition to satisfy the whims of Fred C. Hunt, grandfather of Lucille Ball.

UNCOOPERATIVE WITNESS

John Brown - Radio and Stage Actor

The newspaper article in the "Los Angeles Times" of November 24, 1953, informed that Brown, who has played the role of "Digger O'Dell" on the "Life of Riley" series, was an uncooperative witness according to Representative Jackson. Brown refused to answer questions about his Communist Party membership under the protection of the Fifth Amendment.

Brown was accompanied into the hearing room by his attorney, John B. Tietz, and after a brief appearance, left hurriedly without comment.

MISCELLANEOUS

The "Los Angeles Times" article of November 24, 1953, also informed that David Commons, a studio technician, was also subpoenaed by the Committee. He did not testify, however, because he was undecided as to whether he should be represented by counsel and his subpoena was extended indefinitely.

VII ASSOCIATION OF MOTION PICTURE PRODUCERS, INC. (AMPP)

This organization was incorporated in California in 1924. As of July, 1947 it was affiliated with the Motion Picture Producers and Distributors of America, formerly known as the "Hayes Office." Among the officers in 1947 were Eric Johnston, President, Y. Frank Freeman, Chairman of the Board, and James F. Byrnes (former Secretary of State), Counsel. In 1947 Johnston publicly declared: "We are determined that subversive propaganda, government pressure or political censorship will never undermine the freedom of the screen, which, like the freedom of the press and radio, is indispensable to a free American." (VII, 1, 2)

James Howie, counsel for the AMPP, advised that in July, 1947, Eric Johnston addressed the officers of the Association and declared:

> "We must have legal proof that a person is a Communist or otherwise subversive before this office will recommend that he be fired, because most persons in the industry are working under contract, which would result in legal suits for damages. We will cooperate with responsible agencies of the government to unearth subversive activities, but we are not in agreement with some of their methods."

Johnston indicated that he did not like the publicity-seeking committees which were injecting political angles into their investigations and, in particular, mentioned Dies, Rankin, and Thomas as being in this category. (VII, 2)

According to Howie, there was considerable controversy in the AMPP over the advisability of establishing a committee to investigate and eliminate Communists from the motion picture industry. Some members felt that the AMPP should restrict its scope to the making of recommendations to the industry. (VII, 2)

Eric Johnston's personal assistant in 1947 was Edward T. Cheyfitz. Cheyfitz advised Bureau agents in 1942 that he had been a Communist Party member-at-large in Ohio, but was expelled shortly after the signing of the Soviet-Nazi Pact because of an article he wrote in opposition to that pact. No evidence of current Communist activities on Cheyfitz' part was obtained in 1947. (VII, 2, 3)

With reference to the attitude of Hollywood producers toward the elimination of Communists, a reliable former member of the Communist Party advised in November, 1947 that these producers had been aware of Communist activity in their industry for many years. Investigations were attempted before, but they were always headed off. The informant pointed out that although Louis B. Mayer and Jack L. Warner, two top producers, had condemned Communism, the AMPP, of which Mayer and Warner are leading figures, employed Paul McNutt (former Governor General of the Philippines) to do everything possible to halt the 1947 investigation. McNutt allegedly fought right along side the attorneys for the Communists and used the same arguments relating to free speech and Constitutional rights as they did. Eric Johnston also did everything in his power to have the investigation called off. (VII, 5)

Note: Source-references are to Sections and pages in the Running Memorandum current as of 7-15-49, of which this is a condensation.

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According to this informant, the producers could have stopped the formation of the "Committee for the First Amendment" with a word, but they did not do so. That Committee supported the "Hollywood Ten." (VII 5,6)

In October, 1947 the "Hollywood Ten" were cited for contempt by the House Un-American Activities Committee for refusal to answer questions concerning Communist Party membership. In November, meetings of representatives of the major Hollywood studios were held in New York City, according to [redacted] Paramount Studios. The meetings were held to discuss the situation facing the motion picture industry.

Eric Johnston took the position that the industry should not employ Communists in spite of law suits and all the men in attendance finally came to an agreement on this point. Johnston was then instructed to go to Washington to work out an edict with James Byrnes, which the industry would support. [redacted] persuaded Johnston to hold up the edict until the industry agreed to take positive steps in support thereof. (VII, 6, 7)

The producers appointed a committee composed of L. B. Mayer (chairman), Dore Schary, Walter Wanger, Edward Mannix and Joe Schenk. [redacted] felt that the inclusion of Schary and Wanger would eliminate charges of red-baiting. The committee's purpose was to enforce the producer's demands regarding the expulsion of Communists. (VII, 9, 14)

As a result of these meetings, Eric Johnston made a widely publicized statement in which he said that the "Hollywood Ten" had done "a tremendous disservice to the motion picture industry and to the cause of democracy."

During one of the recesses of the New York meetings Sam Goldwyn allegedly told Y. Frank Freeman that he personally intended to hire any of the Communists who were fired and pick up some good talent, and then watch them closely for possible propaganda. (VII, 11)

Informant [redacted] of the IATSE, expressed the opinion that the producers would have to take definite action concerning Communists employed in the industry. He remarked that the box office was forcing them to take action — "that's one language they can understand; even Sam Goldwyn can understand it." (VII, 14)

A meeting of the AMPP was held December 5, 1947, to acquaint the screen directors, actors and writers guilds with the producers' action concerning Communist members. At this meeting both Walter Wanger and L. B. Mayer criticized the House Committee's methods. Informant [redacted] declared that the meeting was no place for making attacks on the Congress of the United States. (VII, 14, 15)

Mayer, upon being asked whether the producers' action against Communists was based on economic or patriotic reasons, replied that the action was taken for economic reasons. This caused consternation. The Director's Guild, which had taken such a positive stand the night before, felt that much of the good which the Producers' Committee could hope to do had been nullified automatically by Mayer's statement. (VII, 15)

As a result of this meeting, it was agreed that a committee would be formed; it would have two representatives from each Guild to keep the guilds informed of anti-Communist action taken by the producers. (VII, 15)

The companies employing the "Hollywood Ten" "dismissed them in December, 1947 and blacklisted them," according to the Communist-line publication, Labor Fact Book (#9), p. 75.

In January, 1948 informant [redacted] expressed his doubt that any extensive action would be taken against Communists in Hollywood unless that action were forced on the industry by the House Committee. He felt that continued House Committee action would bring box-office pressure to bear on the studio heads. (VII, 17)

The informant stated that the major producers were strongly influenced by a lawyer's committee led by Mendel Silberberg. The informant deplored Silberberg's lack of a positive approach to the Communist problem. (VII, 18)

[redacted] further stated that Eric Johnston was in Los Angeles attempting to form a committee made up of producers and the talent and craft guilds which would handle problems affecting the industry other than labor. It would be a labor-management group and would deal with, among other things, Communism in industry. One problem facing the committee was the suits in excess of $3,000,000 brought against the producers by the discharged Communists.

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VII. ASSOCIATION OF MOTION PICTURE PRODUCERS, INC.
(July 16, 1949, to April 15, 1950)

Los Angeles Informant [redacted] reported that the greatest influence among the producers in the Motion Picture Producers Association are Nicholas and Joseph Schenck inasmuch as Nicholas Schenck controls Metro-Goldwyn-Mayer and Joseph Schenck controls Twentieth Century Fox. This informant expressed the opinion that without doubt the Schencks are the most powerful persons in the motion picture industry and while both have proclaimed that they are anti-Communist neither has taken any active stand in fighting the Communist issue in the industry. The informant advised that Nicholas Schenck has placed Dore Schary in the position of top production executive at MGM and in this position Schary is able to make final production decisions without the confirmation of Louis B. Mayer.

[redacted] American Jewish League Against Communism in January 1950 reported that George Sokolsky, New York newspaper columnist, had written an article lashing out at individuals in the motion picture industry who seemed to be refusing employment to those persons who had appeared as friendly witnesses before the House Committee on Un-American Activities. The American Jewish League Against Communism had circularized Sokolsky's article urging those who agreed with him to write letters to Louis B. Mayer which circularization had caused such a deluge of mail to Mayer that the last time he was in New York he had expressed his displeasure to Sokolsky at which time he also told Sokolsky how much he, Mayer, is opposed to Communists and Communism. [redacted] reported that Sokolsky told Mayer in substance that he should go back to Los Angeles and first the Communists from his industry.

[redacted] also stated that on December 9, 1949, he had attended a dinner in Los Angeles in honor of Rupert Hughes and that Mayer had been among those who spoke praising Hughes. Informant reported that during his talk Mayer remarked on his disapproval of Communism stating that a point should be made to see that such termites were driven out of the motion picture industry. According to [redacted] a member of the American Jewish League Against Communism had subsequently written Mayer that he was impressed with Mayer's remarks against Communists in the motion picture industry and requested a copy of Mayer's speech in order that it might be circulated in Los Angeles and vicinity. This individual received no answer from Mayer for approximately a month and then was advised that Mayer had spoken only from notes and would not have a copy of his speech. [redacted] expressed the opinion that at least on that particular occasion Mayer was merely giving "lip service" to those opposing Communism.

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VII. ASSOCIATION OF MOTION PICTURE PRODUCERS, INC.
(July 1, 1954 - December 31, 1954)

[redacted] the Head of Paramount Pictures, advises that he is not aware of any Party influence within the industry at the present time, and that the motion picture industry, through the Association of Motion Picture Producers, is still fighting the Communist Party and will continue to do so. According to [redacted] each major film producing company in Hollywood has a top-ranking official in the organization who is responsible for keeping Communists and suspected Communists off the payroll. At Paramount Pictures, no talent whatever is hired without being as thoroughly screened as it is possible for the studio to do. [redacted] states that the same situation exists at such studios as Universal - International, Warner Brothers, and Columbia.

[redacted] said that periodically he hears that stories and scripts written by individuals whom the House Committee on Un-American Activities exposed as Communists are being purchased under different names. However, [redacted] himself, has no personal knowledge of such activity and he feels that, if it is true, it is more likely that the independent producers are doing it since they are not members of and are not controlled by the policies of the Association of Motion Picture Producers.

VII. ASSOCIATION OF MOTION PICTURE PRODUCERS, INCORPORATED
(July 1, 1955, through December 31, 1955)

[redacted] previously described, advised on October 31, 1955, that there was at that time no evidence of any Communist influence or Communist Party infiltration in this association nor have Communist elements in the past exerted any influence on this group. [redacted] pointed out that the Association of Motion Picture Producers, Incorporated has, in the past, endeavored to adopt measures to eliminate Communist Party members and Communist influences from the motion picture industry and motion pictures and has cooperated wholeheartedly with Government agencies and organizations which are endeavoring to expose publicly and eliminate Communists from the industry. In this regard, according to [redacted] the association has cooperated with the House Committee on Un-American Activities in connection with its investigations of Communist infiltration into the motion picture industry. In addition, he said the association has also cooperated closely with the American Legion in connection with that organization's expose of Communism in the motion picture industry. [redacted]

VIII NEW YORK RAMIFICATIONS OF THE MOTION PICTURE INDUSTRY

The ownership of motion pictures is centered in New York. All studios of major importance maintain offices there for the handling of financial arrangements. The New York offices have little to say about production apart from expenditures. (VIII, 1)

Concerning Communist influence in the financing of motion pictures, [redacted] former writer for Esquire Magazine, stated in 1947 that he had observed no direct approach by Communists themselves or their fronts into the field of financing pictures. Frequently, however, anti-Communist, capitalist financial groups have played into Communist hands by purchasing and filming a successful Broadway play which followed the Party Line. (VIII, 3)

[redacted] declared that the real tie-up between New York and Hollywood was very evident in the field of talent: writers, readers, directors and actors and agencies. During WPA days Communists established control over the talent schools and have profited thereby (politically) ever since. In about 1946, the Communist group in New York decided that Hollywood should be a "closed shop" for Communism. Efforts along this line were suspended when Congressional and local inquiries were begun concerning Communist infiltration of the motion picture industry. (VIII, 4,5)

According to [redacted] Communists have also infiltrated the reviewing and critic field, praising Communistic actors, plays and pictures, and condemning "undesirable" ones. (VIII, 5)

[redacted] found little evidence of Communist influence in screen magazines. (VIII,

[redacted] a resident of Hollywood, was a member of the Young Communist League in New York and was a young actress there, 1936-42. She was aided and advanced by her affiliations with the YCL, which had cells in the dramatic schools. These cells operated through the American League Against War and Fascism which was cited by the Attorney General as being within the purview of Executive Order 9835. (VIII, 7-9)

Among the groups named by [redacted] as being Communist-influenced were The Theatre Collectives, The Theatre of Action, The Theatre Union, The Actors' Laboratory, and The New Theatre League School. According to [redacted] young actors and actresses were indoctrinated with Communism while going through the Communist mill in New York, and many of them became Communists to advance their careers. (VIII, 9-11)

Labor

[redacted]

Very few pictures are filmed in New York. Accordingly, Communist infiltration of motion picture labor is reported to be negligible there. (VIII, 12)

Tolson
Ladd
Clegg
Glavin
Nichols
Rosen
Tracy
Harbo
Mohr
Tele. Room
Nease
Gandy

"Progressive Theater"

A document, apparently prepared by Communists in 1944 or early 1945, and dealing with Communist activity in the theatre field, was obtained by this Bureau in February, 1949. It was generally critical of the lack of Communist activity in the cultural and theater fields, and made several specific recommendations. Among

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NOTE: Source-references are to Section and page of Running Memorandum current as of 7-15-49, of which this is a condensation.

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these were: meetings of Marxist cultural leaders to analyze the role of the theater; preparation of a program for theater and cultural workers; establishment of a people's theater; consideration of the formation of a national subsidized theater; holding of Marxist study classes to reach cultural members; production of "progressive" plays; constant mobilization of theater celebrities on all issues; acceleration of recruitment among actors and cultural workers; and publication of cultural articles in the Daily Worker. (VII, 25: [redacted]

In October, 1947 it was determined that the building housing the National Headquarters of the Communist Party - USA had recently contained a document regarding the establishment of a "professional, progressive theatre" to combat "the drive toward fascism in this country" with its allegedly well organized attack on all progressive ideas in the field of culture. The staff would be "under the jurisdiction of the cultural commission." Productions would compete in quality with those of good Broadway producers. The development of a sustaining audience organization was held to be the key to the political objective and financial strength of this plan. No further developments were reported. (VIII, 14-16)

Actors Equity Association (AEA)

The AEA is a branch of the Associated Actors and Artistes of America, and it is an A.F. of L. affiliate. A "left-wing" minority in the AEA was defeated in the election of officers held in June, 1947. Actor [redacted] advised that the left-wing, pro-Communist group tried in 1947 to liberalize the AEA's rules governing the voting rights of junior members, and also sought the admission of new junior members. He indicated that the group of young members was under the controlled influence of the left-wing faction. (VIII, 21,22: [redacted]

Formation of a Group to Combat Loyalty Investigations

In February, 1948 a movement was launched in New York City among actors, dramatists, and others associated with the arts, to combat national and state loyalty investigations and other alleged censorship and suppression of artistic freedom. (VIII, 22,23)

On March 26, 1948 the Daily Worker reported that an "All-Arts Stop Censorship Committee" (AASCC) had met the night before in New York. This group was apparently a development of the movement described in the preceding paragraph. The AASCC, according to the Daily Worker, would attack the House Committee on Un-American Activities and the Tenney Committee. They keynote address was given by one of the ten Hollywood writers cited for contempt by the House Committee on Un-American Activities in the fall of 1947. (VIII, 23)

An article in the West Coast Communist newspaper, People's World, of March 30, 1948, stated that the AASCC would: (1) hold a "counter-trial" whenever the Thomas Committee held one; (2) organize "Stop Censorship" committees in all principal cities, and (3) give moral and financial support to the ten "Unfriendly Witnesses" from Hollywood who appeared before the HCUA in October, 1947. (VIII, 24)

On June 4, 1948, according to a New York informant, a party was held in the apartment of theatrical producer George Ross for the purpose of raising money to assist in the defense of the "Hollywood Ten." Two of the "Ten" were speakers

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at the party; $1,200 was collected. The party was sponsored by the "Committee Against Fear" - believed to be identical with the "Freedom from Fear Committee." The latter committee was cited by the 1948 Tenney Report as a [redacted] (VIII, 25: [redacted]

People's Film Club

According to the Daily Worker of April 26, 1949 a new group known as "People's Film Club" had been organized. It was dedicated to fulfilling the people's need for good films -- for "socially meaningful" films. The first program of the Club was to consist of a Polish and Soviet film. (VIII, 25: [redacted]

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VIII. NEW YORK PUBLICATIONS OF THE MOTION PICTURE INDUSTRY
(July 16, 1949, to April 15, 1950)

The Daily Worker of May 4, 1949, described a review of the program entitled "Now is The Time" which was produced under the auspices of the Music Section of the Cultural Division of the Communist Party. Film strips were shown at this program which was designed as a hard hitting May Day show. Only one performance of this program was given which was held on April 30, 1949 and was in honor of the indicted leaders of the Communist Party. [redacted]

New York Informant [redacted] on October 20, 1949, advised that the Writers Section of the Cultural Division of the Communist Party had issued a statement captioned "A Statement To Our Fellow American Writers" which in substance pointed out that every reactionary government in history had tried to arrest the vote by arresting its more militant prophets and partisans. The statement then indicated that evidence of such a development in the United States appeared in the case of the Hollywood Ten who were convicted and sentenced not because they were Communists but because they defended their constitutional right to the privacy of their political opinions. [redacted]

A new stage group known as the New Studio Group is located at 1697 Broadway, New York City, and corresponds closely to the Actors Laboratory in Hollywood. Among those connected with the New Studio Group are Hume Cronyn, Marlin Brando, Carl Mauldin, Sam Levene, Bobby Lewis, Edward Dmytryk, Tennessee Williams and Jessica Tandy. [redacted]

[redacted] a source of information of the Los Angeles Office, in discussing the legitimate theater in New York as a Communist recruiting ground, stated that there is presently a plan to decentralize the theater and to establish two theaters in every state, one for adults and one for children. This source indicated that this project is to have its headquarters in New York City and that Congressman Emanuel Celler was attempting to obtain appropriations from Congress to further this movement. According to the informant, the name of this new group would be the American National Theater Association and that it was being promoted by a left wing faction which had its headquarters in the Hudson Theater Building in New York. [redacted]

People's Drama

The June 19, 1949, issue of The Worker reported on this group as a people's theater comprised of a sincere international group of young progressive theater artists which had launched its career of presenting plays which served the people's cause. The first play produced was "They Shall Not

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Die" by John Wexley. The article then urged support of the new group.

ACTORS EQUITY ASSOCIATION

[redacted] a source of information of the New York Office reported that there presently is a jurisdictional fight within Actors Equity with attention primarily to designation concerning salaries being paid to actors appearing on television programs. According to this source, the "left element" is attempting to force a high scale of wages for television actors in order to do away with television entirely. According to the source, a jurisdictional dispute concerning the actors appearing on television is in progress, with jurisdiction being claimed by Equity, by the American Guild of Variety Artists and the American Guild of Music Artists, the Screen Actors Guild and the Screen Extras Guild. According to the source, efforts are being made to set up a television authority known as TvA and that a card in any one of the entertainment unions would entitle an individual to be employed in TvA.

This source furnished a list of fifty individuals comprising the Actors Equity Council as of August 3, 1949. Of these fifty members, sixteen therein were described by this source as either Communists or Communist sympathizers.

This source commented concerning Clarence Derwent, President of Equity, that he does not believe Derwent is a Communist but feels the pressure of the "left" and is very conciliatory to further his own ends. This source described Louis Simon, the Executive Secretary of Equity, as inclined to the left, however, he does not consider him radical. With regard to Angus Duncan, the Assistant Executive Secretary, this source described him as a "weak sister" who does not have a political opinion.

JEFFERSON THEATER WORK SHOP

The January 6, 1950, issue of the Daily Worker announced that the Jefferson Theater Work Shop for the past month and a half had been producing "Awake and Sing" by Clifford Odets. It is believed that the Jefferson Theater Work Shop is an affiliate of the Jefferson School of Social Science.

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VIII. NEW YORK RAMIFICATIONS OF THE MOTION PICTURE INDUSTRY
(April 16, 1950 to June 23, 1950)

Individuals Reported to be Communists or Communist Sympathisers Active in the Entertainment Field

New York source of information reported to the New York Office that in the legitimate theater in New York are several individuals who are either Communists or Communist sympathisers who are in a position to further the careers of young actors and actresses. This source reported that these individuals, whom the informant described as "fellow travelers," require that young actors and actresses "favor the cause and play ball" or it is impossible for them to be employed. He also expressed the opinion that as a result of this some individuals in the theater embrace Communism in order to be assured employment.

This source thereupon identified the following individuals whom he considered as Communists or sympathetic to the Communist cause who are in the theater today. Following the name of the individuals hereinafter set forth is a brief identification of the individual from the files of the New York Office.

Cheryl Crawford - In June, 1948 New York source reported that Crawford was a member of Stage for action, which organization New York informant in March, 1948, reported was a group operated under the direction of the Communist Party.

John Randolph - New York source of information advised that Randolph's Communist Party [redacted] was Mortimer Lippman. Former New York informant in June, 1941, reported that Lippman was a member of the Theatrical Section of the Communist Party.

Luther Adler - Adler is reported to have served with the Abraham Lincoln Brigade during the Spanish Civil War, and former New York informant advised that during April, 1945 Adler attended a meeting of the Veterans of the Abraham Lincoln Brigade. This organization has been cited by the Attorney General as within the purview of Executive Order 9835.

Elia Kazan - During December, 1947 Los Angeles informant advised that it was his opinion that Kazan was a Communist. New York informant advised that Kazan

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was one of the signers in June, 1949 of a telegram to Federal Judge Harold R. Medina protesting the jail sentencing of three of the defendants in the recent Communist trial in New York City.

Ruth Gordon - Chicago informant [redacted] reported that Gordon during 1947 was a sponsor for the National Conference of the Civil Rights Congress. This organization has been cited by the Attorney General as within the purview of Executive Order 9835.

Anne Revere - On May 19, 1945, Los Angeles informant [redacted] advised that Revere was affiliated with the Communist Party in Hollywood.

Marc Connelley - New York informant [redacted] reported that Connelley endorsed a statement to Judge Medina protesting the jail sentences of three of the defendants in the Communist Party trial.

Jose Ferrer - During an interview with [redacted] of the Voice of Freedom Committee in January, 1950, it was learned that Ferrer was a sponsor of the Voice of Freedom Committee, which Committee was cited as a Communist front by the Tenney Committee in California.

Howard Da Silva - In the 1949 Report of the California Tenney Committe, Da Silva was listed as a sponsor of the Scientific and Cultural Conference for World Peace held in New York City under the auspices of the National Council of the Arts, Sciences and Professions. This report of the Tenney Committee cited the National Council of the Arts, Sciences and Professions as a Communist front.

Edward G. Robinson - The 1949 Report of the California Tenney Committee states that Robinson is a prominent actor "frequently involved in Communist fronts and causes."

Stella Adler - New York source of information [redacted]

York Office have both reported that Adler is a sponsor of the Voice of Freedom Committee, previously described. The 1949 Report of the California Tenney Committee also reflects she was a sponsor for the Scientific and Cultural Conference for World Peace, previously described.

Madv Christians - New York source of information [redacted] in 1946 stated that she considered Christians, at that time one of the officers of Actors Equity, as either being a Communist or a Communist sympathizer. New York source of information [redacted] on September 8, 1949, advised that Christians was one of the leaders in the "left wing" of Actors Equity.

Gene Kelly - New York informants [redacted] and [redacted] furnished information concerning the National Committee to Oust Bilbo sponsored by the Civil Rights Congress which reflected that Kelly was one of the committeemen. The Civil Rights Congress has been cited by the Attorney General as within the purview of Executive Order 9835. New York informant [redacted] in July, 1947, stated that Kelly was a Communist or a Communist sympathizer.

Norman Corwin - During July, 1947, New York informant [redacted] stated that Corwin was very close to the Communist Party although he could not say that he was a card carrying member of the Party although he was spoken of in laudatory terms by Party officials.

Sam Wanamaker - The 1949 Report of the California Tenney Committee reflects that Wanamaker was a sponsor of the Scientific and Cultural Conference for World Peace, previously identified. New York informant [redacted] in December, 1946, furnished a copy of a letter issued to members of the Abraham Lincoln Brigade announcing Wanamaker as an entertainer at a function sponsored by this organization, which has been previously identified. The "Daily Worker" of October 27, 1949 stated that a meeting was to be held under the auspices of the New York Council of the Arts, Sciences and Professions to protest the conviction and holding without bail of the Communist Party leaders. This article stated that Wanamaker would narrate the program at the meeting.

Dorothy Parker - The 1949 Report of the California Tenney Committee reports that Parker has been active in numerous Communist fronts and causes, including several which have been cited by the Attorney General as within the purview of Executive Order 9835. New York informant [redacted] in July, 1947, advised that Parker had been considered a "valuable alliance" of the Communist Party and that he believed that at one time she had been a member of the Party.

Carson Kanin - New York source of information [redacted] reported that Kanin was considered by him as a well known Communist in theatrical circles.

Kenneth McGowan - New York source of information [redacted] stated that this individual is located in Hollywood and is very sympathetic to the Communist cause.

John Garfield - New York informant [redacted] in July, 1947, stated that Garfield was a Communist and had been active in Communist attempts to infiltrate the motion picture industry.

Philip Loeb - New York source of information [redacted] advised that in her opinion Loeb is a Communist.

Frederic March - New York source of information [redacted] advised that in her opinion March was a member of the pro-Communist faction within Actors Equity. New York informant [redacted] advised that March is a Communist and had been a member of the Communist Party for many years. Source of information [redacted] a former high official in the Communist Party of California, advised that in the summer of 1937 March had attended Communist Party meetings of the Club District leaders which were held at March's home in Los Angeles. Los Angeles informant [redacted] during June, 1948, stated that he was of the opinion that thousands of talented individuals had not reached stardom or prominence in motion pictures because they did not have the proper viewpoint toward the Communist movement and that many talented people in the New York area were influenced along Communist lines by such persons as March who, this informant stated, prefers to spend his time on the New York stage rather than in Hollywood.

Leonard Bernstein - The 1949 Report of the California Tenney Committee stated that Bernstein was a sponsor of the Scientific and Cultural Conference for World Peace previously identified.

Peter Lyon - Lyon is a radio script writer who was described in the "Daily Worker" of December 2, 1943 as a "progressive radio script writer." The December 22, 1943 issue of the "Daily Worker" announced that Lyon together with Howard Fast had written a skit to be presented on the tenth anniversary of the Reichstag Fire Trial. New York informant [redacted] in February, 1947, advised that Fast was a member of the National Cultural Commission of the Communist Party. In May, 1947, Army Intelligence described Lyon as "a known Communist."

Fredi Washington (Miss) - In May, 1946, New York informant [redacted] reported that Washington was a member of the Professional Branch of the Communist Party and that she was the sister of Isabel Washington, the first wife of Congressman Adam Clayton Powell, Jr.

Theodore Ward - New York informant [redacted] has advised that Ward's true name is Lance Flippin Jeffers, that he is a Negro playwright and that the 1950 winter catalog of the Jefferson School of Social Science lists Ward as an instructor at that school. This school has been cited by the Attorney General as within the purview of Executive Order 9835.

Uta Hagen - The May, 1949 issue of "Civil Rights Information Bulletin," issued by the St. Louis Chapter of the Civil Rights Congress, contained a purported message from Hagen expressing her disappointment at her inability to meet with members of the St. Louis Chapter of the Civil Rights Congress. This organization has previously been described.

Lee J. Cobb - New York source of information [redacted] has advised that Cobb's true name is [redacted] Jacob. Los Angeles informant [redacted] in May, 1947, advised that Cobb was a member of the Los Angeles County Communist Party.

John Houseman - New York source of information [redacted] advised that Houseman is also known as [redacted] Davies Houseman. Former New York informant [redacted] in October, 1942, reported that Houseman was a close associate of Orson Welles and in newspaper and theatrical circles was regarded as sharing Welles' political beliefs and was referred to as a "Communist." [redacted] reported that Houseman was considered as having been closely associated with several persons who leaned far to the left in their political views but that he was not known as a radical.

Florence Eldridge March - New York informant [redacted] reported that in February, 1946 Mrs. March was scheduled to speak before a meeting of the Independent Citizens Committee of the Arts, Sciences and Professions. This organization has been cited by the Tenney Committee as a Communist front. The "New York Times" of May 26, 1946 listed Mrs. March as Vice-Chairman of the Congress of American Women while the official publication of that organization in March, 1947 listed her as President thereof. This organization has been cited by the Attorney General as within the purview of Executive Order 9835.

Herman Shumlin - New York source of information [redacted] advised that Shumlin is also known under the name of Herman Elliott Shumlin. The "New York Daily Mirror" of February 17, 1945 listed Shumlin as a sponsor of a dinner under the auspices of the National Council of American Soviet Friendship. New York former confidential informant [redacted] in August, 1945, reported that Shumlin had served as Chairman on March 22, 1945 of a fund raising dinner by the Joint Anti-Fascist Refugee Committee and that he had contributed $1,000 to the Committee. Both the National Council of American Soviet Friendship and the Joint Anti-Fascist Refugee Committee have been cited by the Attorney General as within the purview of Executive Order 9835.

Peoples Drama, Inc.

New York informant [redacted] on February 10, 1950, furnished a mimeographed letter on the letterhead of the above organization indicating its headquarters to be at 17 West 24th Street, New York City. This letter stated that the group had been created out of the live needs of the working people and announced that it would begin a summer session at Yugoslav Hall with an announced program of three plays. This letter pointed out that reviewers representing such publications as "The Daily Compass," the "New York Post," "Daily Worker" and others had used such phrases in commenting on Peoples Drama as: "We can now say - proudly and accurately that we have a peoples theater;" "- a crusading left wing stage full of fire and zeal;" and "There is obviously more need than ever for a fighting progressive stage."

The above-mentioned letter reflected that Lee Nemets and Gregor Taksa were listed as Press and Production Manager respectively of Peoples Drama. New York Informant [redacted] in May, 1948, reported that Nemets spoke at a play produced on May 8, 1948 for the benefit of a woman's Communist Party club, during which talk he condemned the House Committee on Un-American Activities and took up a collection to fight the Mundt Bill. With regard to Gregor Taksa, New York informant [redacted] in April, 1949, advised that Taksa was the former Literature Director of the Artists Section of the Communist Party in New York City.

The following individuals were reflected as sponsors of Peoples Drama, Inc. These individuals will be briefly identified by information appearing in the files of the New York Office.

Earl Robinson - New York informant [redacted] in March, 1949, advised that Robinson was formerly a member of the Cultural Section of the Communist Party and at that time was a member of the Carlson Club of the Greenwich Village Section of the Communist Party.

Arnaud D'Usseau - New York informant [redacted] in October, 1948, advised that D'Usseau was a contributing editor of "Masses and Mainstream." The "Daily Worker" of January 25, 1948 announced that "Masses and Mainstream" would be a new cultural magazine formed by merging the publication "New Masses" with "Mainstream." "New Masses" was cited as a Communist publication by the House Committee on Un-American Activities.

Norman Corwin - Corwin has been previously identified.

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Edward Chodorow - New York source of information [redacted] the New York Office have both advised that Chodorow was a sponsor of the Voice of Freedom Committee, previously identified. The 1949 California Tenney Committee also reported that Chodorow was a sponsor of the Scientific and Cultural Conference for World Peace, previously identified.

Arthur Miller - An anonymous source advised that in 1943 Miller applied for membership in the Communist Party, at which time he gave his occupation as that of a playwright. According to this source, Miller was accepted as a member of the Stuyvesant Branch of the Communist Party.

Victor Samrock - An anonymous source advised in 1941 that Samrock was a member of the League of American Writers. This organization has been cited by the Attorney General as within the purview of Executive Order 9835.

Sam Wanamaker - Information concerning Wanamaker has been previously set out.

Jose Ferrer - Information concerning Ferrer has been previously set forth.

Howard Fast - New York informant [redacted] in February, 1947, advised that Fast was a member of the National Cultural Commission of the Communist Party.

Harry Granick - An anonymous source, in December, 1943, advised that the name H. Granick appeared on a list of persons comprising the New York County Committee of the Communist Party.

Paul Strand - The Office of Naval Intelligence, in April, 1942, advised that Strand's name had appeared frequently on Communist lists.

Morris Carnovisky - New York source of information [redacted] has advised that Carnovisky is also known under

the name of Morris Carnovsky, Maurice Carnovsky and Morris Carnovsky. Los Angeles informant [redacted] in March, 1944, advised that Carnovisky had been transferred from Branch AA, Section 6 of the New York City Communist Party to the Hollywood Branch of the Los Angeles County Communist Party.

Clifford Odets - Los Angeles informant [redacted] in February, 1954, stated that Odets was a member of the Communist Party and one of the Party's favorite propagandists in this country. He also stated that Odets was a charter member of the League of American Writers which has been previously described.

Lee Hurwitz - An anonymous source, in November, 1943, furnished a photostatic copy of the membership list of the Northwest Section of the Los Angeles County Communist Party which reflected that Hurwitz was a member of Branch B, Northwest Section of the Los Angeles County Communist Party.

Artie Shaw - The 1949 Report of the California Tenney Committee states that Shaw has been identified in sworn testimony as a Communist.

Paul Robeson - Former confidential informant [redacted] during April, 1941, advised that Robeson was a Communist Party member under the name of John Thomas. New York informant [redacted] in December, 1949, advised that Robeson was Chairman of the Council on African Affairs. This organization has been cited by the Attorney General as within the purview of Executive Order 9835.

Canada Lee - [redacted] the New York Office furnished information indicating that Lee, in March, 1949, was a member of a committee for a testimonial dinner sponsored by the Voice of Freedom Committee which has been previously described. New York source of information [redacted] in November, 1947, advised that Lee was a member of the pro-Communist faction of Actors Equity.

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Albert Maltz - Los Angeles informant [redacted] in December, 1943, advised that Maltz was a member of the Communist Party. He is also one of the "Hollywood Ten."

Additional sponsors of Peoples Drama, Inc. on whom the New York files do not reflect derogatory information are: Ben Boyar; John O'Shaughnessy; Martin Ritt; Barrie Stavis; and Benno Schneider.

Suspected Communists or Communist Sympathizers In "Come Back Little Sheba"

New York source of information [redacted] furnished a list of individuals playing in the current Broadway hit, "Come Back Little Sheba," whom this source considered to be either Communists or sympathetic to the Communist cause. Of these individuals the only ones on whom derogatory information appeared in the files of the New York Office were:

Will Geer - on whom information was received through [redacted] the New York Office that he was a sponsor of the Voice of Freedom Committee, previously identified. According to the 1949 California Tenney report, Geer was a sponsor of the Scientific and Cultural Conference for World Peace, also previously identified.

Polly Rowles - whom confidential source [redacted] advised in 1949 had submitted a letter protesting the dismissal of William M. Sweets by the Phillips H. Lord Agency from his position as Director of two radio shows, who was dismissed by the company because of his alleged membership in the Communist Party.

The other individuals listed by confidential source [redacted] on whom no information was available in the files of the New York Office were: Robert Cunningham; Louise Chapman; Olga Fariani; Paul Krauss; Olive Stacey; and, Arnold Schulman. [redacted]

"Freight"

The column "On Stage" by Joseph T. Shipley which appeared in the May 20, 1950 issue of the "New Leader" was devoted to a review of the play "Freight" by Kenneth White which Shipley stated "wittingly or unwittingly toes the American Communist Party line." His analysis of the play indicated that the paralleling of the Communist Party line occurred through presenting the theme of equality of the races. [redacted]

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VIII. NEW YORK RAMIFICATIONS OF THE MOTION PICTURE INDUSTRY (June 24, 1950, to December 31, 1950)

There follows a resume of information concerning Communist infiltration into various entertainment centers and intellectual groups, et cetera, in the New York City area:

Actors Studio

The November 27, 1950, issue of "Show Business" reported that the above group was sponsored by Elia Kazan, Cheryl Crawford and Lee Strasberg and had announced a new class in playwriting to begin in January, 1951 to be taught by Clifford Odets. [redacted] in December, 1950, stated that the Actors Studio favors individuals in the entertainment field who are known to have pro-Communist sympathies. He stated that the Studio has the same backing as the Actors Laboratory in Hollywood. This latter group was cited as a Communist front by the Tenney Committee of California.

With regard to the individuals mentioned above, Odets was reported to be a Communist Party member in 1944 by Los Angeles Informant [redacted] New York Informant [redacted] in October, 1950 reported that Odets was considered as a Communist Party member at the time of his first important play, "Waiting For Lefty."

Concerning Kazan, [redacted] furnished information in July, 1950 to the effect that in 1935 and 1936 Kazan had been a member of the faculty of the New Theater League, cited as a Communist front by the House Committee on Un-American Activities, and in 1941 had been an entertainer for the American Friends of the Chinese People, also cited as a front by the HCUA. The informant stated that in 1947 and 1948, Kazan was a sponsor of People's Songs, cited as a front by the Tenney Committee. The informant further stated that he had heard that Kazan has recently made some anti-Communist statements but he continues to use many Communists and Communist sympathizers in his stage and screen plays.

With regard to Cheryl Crawford, [redacted] advised in July, 1950 that she had been a member of the faculty of the New Theater League, previously described, had been a member of Stage

For Action and a sponsor for The Committee for the First Amendment, both of which have been cited as Communist fronts by the Tenney Committee. [redacted] also stated that it has been reported that Crawford is now anti-Communist, although she continues to use well-known Communists in plays which she produces. In addition, in February, 1950 she was a signer of an amicus curiae brief requesting the Supreme Court to review the convictions of Lawson and Trumbo, two of the "Hollywood 10."

[redacted] with regard to Strasberg, reported in July, 1950 that Strasberg had been connected with a number of Communist fronts in the past. [redacted]

Artists League of America

The "Daily Worker" frequently carries announcements of functions of the above organization and on April 16, 1950, announced the group would conduct a forum at the International Workers Hall, which would include discussions by two individuals, one of whom was associated with the Jefferson School of Social Sciences and the other affiliated with the National Council of American-Soviet Friendship. Both these groups have been cited as within the purview of the Loyalty order.

[redacted] of New York City of known reliability reported in 1946 that the League had been organized by individuals of leftist tendencies. [redacted] of New York City, also of known reliability, reported that in 1946 the League had requested its members to participate in the 1946 May Day Parade. This individual also reported that at that time the President of the Artists League was Rockwell Kent, who was described in April, 1950 by [redacted] as a "concealed Communist." [redacted]

Brighton Film Circle

The June 28, 1950, edition of the "Daily Worker" reported the organization of this group as a newly formed progressive group specializing in rare film revivals. The article stated that David Platt, the film editor of the "Daily Worker," would be the guest speaker at the first showing. [redacted]

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Committee For the Negro In the Arts

The April 28, 1950, edition of the "Daily Worker" reported the above group was established by Paul Robeson, Margaret Webster, and Carl Van Doren for the purpose of fighting for the employment of Negroes in the arts and the eradication of the "Negro stereotype" in the art fields. The March 5, 1950, edition of the same paper reported that for the previous three years the organization had been working for full integration of Negro arts in all forms of American culture. This group has received considerable publicity in the "Daily Worker" and, according to New York Informant [redacted] was carrying out work which had formerly been carried out by the Cultural Division of the National Negro Congress, which latter congress has been cited as within the purview of the Loyalty order. It has also been one of the organizations which demanded the issuance of a passport to Paul Robeson. [redacted]

Contemporary Films, Inc.

New York Informant [redacted] on September 18, 1950, advised this organization is located at 50 Fifth Avenue, New York City, and has as its aim the making available at a reasonable cost "the most outstanding films of all nations." The informant reported that its publications reflect that it distributes 16 mm. films to schools, fraternal organizations, trade unions, discussion groups, etc. The informant stated that most of the films distributed seemed to be partial to the Soviet Union and its satellites. New York Informant [redacted] in January, 1948 furnished information that as of December, 1947 the International Workers Order Film Division had been taken over by Contemporary Films, Inc. The IWO has been cited as within the purview of the Loyalty order. [redacted]

The Dance-Drama School, Inc.

The November 18, 1950, edition of "Show Business" announced the establishment of the above school at 115 West 53nd Street, New York City. The article stated the school was being established by Bonnie Bird; that classes in dance instruction were to be conducted by Bird and Renne Ault; that classes in acting were to be conducted by Joseph Anthony and Marjorie

DaSilva. In addition, special seminars were to be conducted by Morris Carnovsky.

With regard to Aul, the winter, 1950 catalog of the Jefferson School of Social Science reflected that Aul was conducting a dancing class at the school. This school has been cited by the Attorney General as within the purview of the Loyalty order.

With regard to Carnovsky, Los Angeles Informant [redacted] in March, 1944 identified him as a Communist Party member. [redacted]

Jewish Music Alliance

New York Informant [redacted] in May, 1950 reported that this group claims to be the first [redacted] cultural organization of the "progressive working class movement" in the United States and that its many choruses and orchestras all over the country were "serving as instrumental in the mobilization of the masses in their fight for peace and unity and in the struggle against reaction, fascism and anti-Semitism." The informant further described this group as the "cultural wing of the Jewish Communist movement in the United States" and as operated under the leadership of the National Jewish Commission of the Communist Party. [redacted]

New Playwrights, Inc.

The July 19, 1950, edition of the "Daily Worker" contained an article concerning this group and reported that its plans and programs would make it "the most important cultural development in the last few years." The article stated that the organization was dedicated to a plan of production and that it was out to build up a theater culture that would express the "aspirations of the people and fight the decadent culture of imperialism." The director of the group was indicated to be Bernard Rubin and it plans to present plays by Mark Twain, Rubin and Howard Fast. Fast was also described in the August, 1950 edition of the "Daily Worker" as a member of the Board of New Playwrights, Inc. Former New York Confidential Informant [redacted] on October 13, 1950, advised that he had seen Fast at meetings of the National Committee of the Communist Party during the 1930's and that Fast was definitely

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a Communist Party member. The August 6, 1950, edition of "The Worker" also announced that Mike Gold, who is described as "America's leading proletariat writer," had joined the Board of New Playwrights, Inc. This article described the organization as the "best news the left-wing theater audiences have heard in the last few years." [redacted]

Originals Only

[redacted] of New York City and of known reliability advised in September, 1950 that this group is a small theater group located at 430 6th Avenue, New York City. He advised that Tom Hill was the organizer and that one Don Stewart was active therein. He stated thathe believed the group was a "hot bed of Communism" and stated that the group received daily consignments of the "Daily Worker" and frequent correspondence from the Civil Rights Congress, which organization has been cited as a Communist front by the Attorney General [redacted]

Peoples Drama

New York Informant [redacted] in June, 1949 reported that this organization was a Communist front and had a theater located at 405 West 41st Street, New York City. The literature of the organization indicates that it presents shows, dramas, comedies and musicals that take the "people's side." The "Daily Worker" of June 13, 1949, commented on the play, "They Shall Not Die," presented by this group and then stated, "We can now say proudly - and accurately that we have a people's theater." New York Informant [redacted] on May 29, 1950, reported that members of the Queensboro Communist Party Club had attended a play at the Peoples Drama Theatre, 212 Eldridge Street, New York City, and during intermission signatures were obtained to peace petitions and donations were made to the theater.

[redacted] on October 18, 1950, advised that Peoples Drama was then located at 6 Fifth Avenue and that it was now being referred to as "Peoples Drama School of the Theater" and that officials of the group had the reputation of being either Communists or Communist sympathizers. [redacted]

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Stanley Theater

On November 7, 1950, [redacted] furnished information concerning her attendance at the above theater. She advised that the theater contains a store devoted to the sale of Russian music, Russian newspapers, periodicals and books; that on November 5, 1950, she had attended the theater to view a picture which depicted the great friendship between the Soviet Union and Communist China. She stated that the picture publicized pro-Communist Chinese elements and was received with enthusiasm by the patrons. This theater features Russian films. [redacted]

There follows a brief statement of information concerning alleged Communist influence in certain entertainment presentations in New York City:

"Just For Laughs" (Musical)

The November 13, 1950, issue of "Show Business" reported that Hy Kraft was working on a story for the above musical. Los Angeles Informant [redacted] on August 10, 1950, reported that Kraft is a Hollywood writer and was a member of the Communist Party within the informant's experience. In addition, Los Angeles Informant [redacted] has identified Kraft as a Communist Party member about 1948.

"Peter Quirke" (Play)

The November 13, 1950, issue of "Show Business" reported that Sam Wanamaker was the director of the above play scheduled to open in New York City on January 15, 1951. [redacted] on May 18, 1950, described Wanamaker as a "concealed Communist."

"The Kidders" (Play)

The November 13, 1950, edition of "Show Business" reported that Harold Clurman was doing the casting for the above play which was written by Donald Ogden Stewart and was scheduled to open in New York in January, 1951.

Concerning Clurman, [redacted] reported on July 12, 1950, that Clurman had been a sponsor of the American

Committee for the Protection of Foreign Born, which has been cited as a Communist front by the Attorney General, and in 1940 had been a sponsor of the League of American Writers, which has likewise been so designated. The informant advised that Clurman had been a member of the Advisory Council of the Theatre Arts Committee, which was cited as a Communist front by the Tenney Committee and had been a contributor in 1935 and 1937 to "New Masses," which was cited as Communist by the HCUA.

With regard to Stewart, Los Angeles Informant [redacted] reported that in August, 1950 Stewart had been a member of a special group of the Communist Party in Hollywood in the early days of the movement in that city.

"Traveler Without Luggage" (Play)

The November 27, 1950, edition of "Show Business" announced that Alfred Drake was to be starred in the above new play. On May 18, 1950, [redacted] described Drake as a "concealed Communist."

There follows a brief resume of information concerning Communist infiltration of labor groups in the New York City area:

[redacted] in the fall of 1950 advised that there is a definite group within the Screen Directors' Guild in New York City whom he believes to be either Communists or Communist sympathizers. He advised the headquarters of this group is located at 369 Lexington Avenue, New York City; that it has approximately 100 members and that the current officers and board of directors are, in his opinion, free of Communist influence with the possible exception of William Resnick, who is a member of the board of governors. This source identified the following individuals as being, in his opinion, possibly pro-Communist or sympathetic thereto: Rudolph Carlson, Irving Learner, Sidney Kaufman, William Resnick, Hans Richter, Henwar Rodakiewicz, Julian Roffman, Marvin Rothenberg, Joseph Rothman, Bernard Rubin, Edwin Scharf, Leo Seltzer and Walter S. Stern. He also advised there were a few others whom he would put in this same classification but that the above individuals were his principal suspects. He was unable to furnish any specific evidence of actual Party affiliations on the part of the above individuals. [redacted]

On November 24, 1950, [redacted] a member of Local 306, Motion Picture Operators Union, advised that this local is now being operated by a clique which many of the membership of the union consider to be pro-Communist. The informant advised that Amilio Stephen D'Inzillo, who was elected to the position of union delegate in December, 1949, was in his opinion a Communist or a Communist sympathizer for the reason that he had supported Vito Marcantonio in 1949 and 1950. He further stated that D'Inzillo has been accused of being a Communist by various members of the local and has not denied the accusation. The informant reported that Benjamin Sheer is Assistant Delegate for the union and a close friend of D'Inzillo. He was formerly Brooklyn delegate of the union but had vacated his Brooklyn job when union officials were required to sign non-Communist affidavits under the Taft-Hartley law. According to the informant, members of the local do not consider the President, Herman Gelber, to be a Communist but believe that he might be a sympathizer inasmuch as he has favored D'Inzillo and Sheer.

In addition, the informant advised that Al Aptiker, a member of the local in the past, has made collections for Russian War Relief and the Spanish Loyalists. The informant has also heard that during the World's Fair in 1939, Aptiker was used by the Russians to hire all the motion picture operators at the Russian Pavilion. One other member of the local, Abraham Weisburd, according to the informant, was considered to be a Communist. On June 12, 1948, New York Informant [redacted] identified Weisburd as Branch Organizer for the Motion Picture Operators of the Industrial Branch of the Cultural Division of the New York State Communist Party. [redacted]

VIII - NEW YORK RAMIFICATION OF THE MOTION PICTURE INDUSTRY
(January 1, 1951 to June 15, 1951)

Labor

On January 11, 1951, [redacted] reported that Local 802 of the American Federation of Musicians is the New York local of this union and has a membership of approximately 30,000. He reported the last election of officers was held December 7, 1950, which elections were won by the anti-Communist group. This informant furnished a list of names of members of this local who had been Communist Party members at one time, which information had been obtained from two members of the local active in the Communist Party in the 1930's. He furnished the names of twenty-five such individuals.

On March 7, 1951, [redacted] also furnished information concerning the American Federation of Musicians stating that neither the International nor Local 802 are Communist-dominated and he estimated that out of 33,000 members of the local there are no more than 500 Communists or Communist sympathizers. This informant furnished a list of 65 current members of Local 802 whom he believed to be either Communists or Communist sympathizers, inasmuch as they are active in the group in the local which supports the Communist Party line.

This source on May 2, 1951, reported that Local 802 of this union had contracted to furnish the bands for the 1951 May Day Parade and pursuant to the contract had furnished 33 bands. [redacted]

On February 21, 1951, [redacted] furnished information concerning Local 306 of the Motion Picture Operators Union in New York City. This informant advised the local has a membership of approximately 2250 and expressed the opinion that the rank and file membership is anti-Communist but the officers are either Communists or Communist sympathizers. Of the officers he named

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Amilio S. D'Inzillo as being a Communist or Communist sympathizer and then listed the following local members whom he so classified; Ben Scher, Ben Morrel, Al Aptiker, and Abe Weisburd.

On November 24, 1950, similar information concerning this local and the individuals previously mentioned was furnished by [redacted]

Actors Equity

The April 20, 1951 edition of the New York Times reported that Actors Equity on April 19, had gone on record as holding that "participants in the Communist conspiracy should be exposed as enemies of the nation." [redacted]

American Guild of Variety Artists

On January 9, 1951, [redacted] reported that the National Headquarters of the American Guild of Variety Artists is located in New York City and the Guild has an approximate total membership of 45,000 representing variety artists including those in night clubs, theaters, hotels, circuses, ice shows, et cetera. This source stated that he did not believe the organization was dominated by Communists and the officers as far as he knew were free of any Communist character with the exception of Gypsy Rose Lee who had received considerable publicity following her listing in "Red Channels." Confidential Source [redacted] on October 6, 1950, advised that Lee had always been considered sympathetic to the Communist Movement. [redacted]

Association of Documentary and Television Film Cameramen

On July 27, 1950, [redacted] advised that the above organization follows the Communist Party line. On August 8, 1950, [redacted] reported that in his opinion the association was dominated by the Communists.

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[redacted] on August 29, 1950, advised that several members of the association were suspected of being Communists or Communist sympathizers.

On February 6, 1951, [redacted] advised that this organization is part of the National Association of Broadcast Engineers and Technicians representing technical employees of American Broadcasting Company, the National Broadcasting Company and RCA Victor. [redacted] reported the association has a membership of approximately 200 to 250 of those engaged largely in camera and sound work for television and for documentary and educational film for educational and college organizations. This informant stated that the association's officials had been reluctant to sign a non Communist affidavit required by the Taft-Hartley Law and some had refused to take office rather than sign such affidavit. He expressed the opinion, however, that there is only a small group in the association who are real Communists. [redacted]

Committee For The Negro in The Arts

The January 17, 1951 edition of the Daily Worker reported that the musical "Just a Little Simple" was near the end of its run and that it had been sponsored by the Committee for the Negro in the Arts. The article indicated the above mentioned musical was written by Alice Childress who has been active in the pro-Communist group in the entertainment field according to Confidential Source [redacted]

New York Informant [redacted] has reported that the work of this committee had formerly been carried out by the Cultural Division of the National Negro Congress. [redacted]

Dramatic Workshop

The January 8, 1951 edition of "Show Business" reflects that the Dramatic Workshop was presenting in New York City, a play entitled "A House in Berlin." The February 26, 1951 edition of this same publication announced that Dramatic Workshop was presenting "Macbeth."

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The Dramatic Workshop was cited as a Communist front by the California Committee on Un-American Activities in its 1948 report. [redacted]

Jefferson Theater Workshop

The Daily Worker of January 9, 1951, reported the Jefferson Theater Workshop was to present a comedy "Night Music" by Clifford Odets early in February. This article mentioned that the workshop had produced "Rehearsal" by Albert Maltz during the past season.

The Jefferson Workshop is part of the Jefferson School of Social Science which has been cited by the Attorney General as within the purview of the Loyalty Order. Albert Maltz mentioned above, is one of the "Hollywood 10." [redacted]

National Council of the Arts, Sciences and Professions (ASP)

The January 12, 1951 edition of the Daily Worker reported that the film "Without Prejudice" made in the Soviet Union and reported as "anti-Imperialist anti-Racist," would be shown on January 13, 1951, under the sponsorship of the ASP.

The February 22, 1951 edition of the same paper reflected that a resolution had been adopted at a semi-annual meeting of the Board of the ASP accusing the United States Board of Parole of discriminatory treatment against eight of the "Hollywood 10."

[redacted] advised that the Theater Division of the ASP sponsored a midnight meeting on March 24, 1951, which was addressed by Ben Margolis who spoke concerning the House Committee on Un-American Activities and pointed out that witnesses could take refuge in the 5th Amendment. The next speaker was Howard DaSilva who read a long statement which he had not been allowed to read before the HCUA the theme of which was that he stood on his American rights, would never yield to "Fascist" incursions on them and would continue to fight for peace and democracy.

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The next speaker was Will Lee who attacked Larry Parks for his admissions before the HCUA.

The next speaker was Gale Sondergaard who defended her refusal to answer questions of the HCUA identifying the House Committee with the forces leading to war and fascism and identified herself and others like her with the anti-fascist and "peace loving" forces.

[redacted] also reported that on April 4, 1951, the Advertising Division of the ASP had sponsored a meeting concerning ways of combating weekly anti-Communist newsletter "Counterattack." Among the speakers at this meeting were Millard Lampell and John Randolph.

The April 12, 1951 edition of the Daily Worker reported that on that evening a meeting was to be called by the ASP in honor of John Howard Lawson, Dalton Trumbo and Albert Maltz, (3 of the "Hollywood 10") who had just been released from prison. This meeting was reported to be a protest rally against the current hearings by the House Committee on Un-American Activities.

[redacted] reported that the meeting was attended by approximately 2000 individuals and that Cedric Belfrage, Editor of the "National Guardian," was chairman of the meeting. Maltz was unable to appear because of illness and Belfrage read messages from Albert Deutsch and Donald Ogden Stewart praising the stand which had been taken by the "Hollywood 10." Other speakers at this meeting were Sam Wanamaker, Robert Lees, Dalton Trumbo, Paul Robeson and John Howard Lawson. [redacted]

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VIII. NEW YORK RAMIFICATIONS OF THE MOTION PICTURE INDUSTRY (June 15, 1951 to April 15, 1952)

On March 14, 1952, [redacted] furnished considerable information to the Los Angeles Office pertaining to the Communist penetration of the theatre and radio groups in New York City during 1944 - 1947, in which period she was a member of the Communist Party in New York. Although the complete reliability of [redacted] is not known at this time, it is noted that she was connected with the New York stage and radio during that period and was a member of the Communist Political Association as well as the Communist Party in New York. She dropped out of the Communist movement in 1947 and shortly thereafter came to Los Angeles.

[redacted] advised at the time she first became affiliated with the Communist movement in New York it was known as the Communist Political Association. The general line of persuasion used in getting new recruits at that time was the argument that this organization was not a political party but rather an association, and that its aims in general were to promote a better economic way of life for everyone. She continued that it was apparent that the so-called Cultural Section was made up of numerous groups or branches to which writers, artists, actors, actresses, and other people connected with the stage, and particularly radio, were assigned. She advised she was assigned to a group generally referred to as a Radio Branch although she could not recall that it had any particular name. She recalled that it was made up of a sizable group of people, perhaps 75 to 100, although after the re-organization of the Communist Political Association in 1945 back to the Communist Party, USA, the size of this branch was cut considerably, perhaps to twenty members or under.

According to [redacted] the following individuals were members of the Communist Political Association or Communist Party Branches or both to which she was assigned in New York between 1944 and 1947:

Casey Allen	Radio actor
Charley Andrews	Radio director
Mrs. Charles (Ruth) Andrews	Known professional
Fay Baker	Stage and radio actress
Lionel Berman	Representative of Cultural
Shirley Blane	Radio actress Section
Kermit Bloomgarden	Manager for a stage company

Ruth Burrows	
Fran Carlin	Actress
Grace Coppin	Stage actress
Bob Donnelly	Radio and stage actor
Ethel Everett	Radio actress
Ruth Gilbert	Radio actress
Michael Gordon	Theatre Director
Dolph Green	Student
Walter Gustavson	Sound effects man
Ed Hall	a musician
Robert Heller	position with Columbia Broadcasting System
Ruth Hill	Actress
Stephen Hill	Actor
Jane Hoffman	Stage actress
Charlotte Holland	Actress
Leon Janney	Stage actor
Charles Irving	Actor
Owen Jordan	Actor
Virginia Kay	Actress
Donna Keith	Actress
Adelaide Klein	Actress
Madeleine Lee	Membership Director
Jimmie Lipton	Actor
Katherine Locke	
Sylvia Lowy	Radio Casting Director
Peter Lyon	Radio writer
Mrs. Peter(Jane) Lyon	
Paul Mann	Actor
Paul _____	Paid Party teacher or functionary
Minerva Pious	Radio actress
Josephine Prentice	Singer
Pearl Prenus	Dancer
Jonas Rosenfield	Publicist
Bob Russell	Lyric writer
Victor Samrock	General Manager of theatre
Ann Shephard	Actress
Hester Sondergaard	Radio and stage actress
John Sylvester	Actor
Betty Todd	Director at Columbia Broadcasting System
Sam Wanamaker	Stage, film, and radio actor
Betty Winkler	Actress
Martin Wolfson	Stage and radio actor
Leslie Woods	
Lois Wheeler	Actress

[redacted]

VIII - NEW YORK RAMIFICATIONS OF THE MOTION PICTURE INDUSTRY

A recent investigation by the New York Office has revealed that George Ettinger, 106 62 Road, Kew Gardens, New York, New York, who has been employed since 1938 as a publicist for Columbia Pictures Corporation, 729 7th Avenue, New York City, signed a Communist Party nominating petition in 1943. In 1944, he was a member of the Forest Hills Club of the Communist Political Association and was invited in November, 1944, to a meeting of Communist Party functionaries of Queens County. In 1948 and 1949, he registered with the American Labor Party, and in 1950, he was seen distributing sample copies of the "Daily Worker." In August, 1950, he stated in a letter to an acquaintance that the National Anthem made him "sick to his stomach" every time he heard it.

According to his neighbors and his fellow workers at Columbia Pictures Corporation, Ettinger is considered to be pro-Communist and pro-Russian.

At the present time, this individual is under consideration for inclusion in the Security Index.

[redacted]

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VIII. NEW YORK RAMIFICATIONS OF THE MOTION PICTURE INDUSTRY (July 15, 1953 - December 15, 1953)

"The World of Sholom Aleichem"

The September 25, 1953, issue of "Counterattack" bitterly attacks several drama critics of the New York press for the tremendous build-up given the stage play "The World of Sholom Aleichem," then making a return seven-week engagement at the Barbizon Plaza Theater.

"Counterattack" singles out Brooks Atkinson, well-known drama critic of the "New York Times" for criticism. Atkinson practically drooled in his write-up of the play, using such superlatives as "remarkable sensitivity" and "great delicacy" to describe the acting. He stated the premiere was "a time for rejoicing. Its best moments fine theater and splendid humanity."

"Counterattack" lists the people who are cashing in on the current run of "The World of Sholom Aleachem" together with their association with various Communist front groups.

"Counterattack" requests its readers to write to Atkinson "and try to wake him up to the fact that many people who truly appreciate the theater do not want to subsidize active Communists and fronters and that they believe he should tell the whole story of productions such as 'The World of Sholom Aleachem.'" [redacted]

VIII. NEW YORK RAMIFICATIONS OF THE MOTION PICTURE INDUSTRY

(December 15, 1953 - July 1, 1954)

"The Sea Gull"

On page three of the May 21, 1954, edition of "Counter-attack" it is reported that "The Sea Gull," by Chekhov, which is the fourth and last of a series of plays presented this season by the Phoenix Theatre, "fell into the pattern which is shaping up as routine for this new theatre group. Typical combination is -- a big name star -- a sprinkling of fellow-traveling actors -- a plot line which fits or can be utilized for the current Party propaganda line."

"The Mistress"

On page seven of the June 1, 1954, edition of the "Daily Worker" it is reported that "The Mistress," a new Soviet color film by Maxim Gorky is being shown at the Stanley Theatre in New York City. According to this article, "... this satire of the family of a capitalist in Czarist Russia is as devastating, as subtle and as skillful as the plays of Ibsen or Strindberg. There is this significant difference. While the late 19th Century satires of bourgeois life generally ended in pessimism or mysticism, the Soviet production in its present form not only diagnoses the disease but indicates the remedy."

"The Inspector General"

According to an article appearing on page seven of the April 29, 1954, edition of the "Daily Worker," this Soviet motion picture, made from Nicolai Gogol's play of the same name, will open at the Stanley Theatre on May 1, 1954. The article states as follows concerning Gogol's original play: "Anyone who has read 'The Inspector General' will agree that it stands alone as a devastating satire on bureaucracy. It's about a penniless traveler who arrives in a small Russian town steeped in corruption and is mistaken by the leading citizens for an inspector and is entertained lavishly and given all the bribes intended to butter up the investigator of irregularities."

"Attack From the Sea"

On page seven of the April 22, 1954, edition of the "Daily Worker" it was reported this Soviet film has just opened at the Stanley Theatre in New York City. According to the article, this motion picture is concerned with the temporary alliance formed by England and Russia to stop Napoleon's Mediterranean aggression in the 18th Century.

"The Magic and the Loss"

A clipping from page seven of the April 14, 1954, edition of the "Daily Worker" announced "The Broadway play season was brightened last week end by the return of Uta Hagen, that talented and extremely versatile actress, to head a cast of six in 'The Magic and the Loss,' a new drama of domestic problems.....at the Booth Theatre."

Uta Hagen, who is the former wife of Jose Ferrer, [redacted] was reported to be a Communist Party member in either 1944 or 1945 by [redacted]

Phoenix Theatre

According to an article appearing on page three of the May 21, 1954, edition of "Counterattack," the Phoenix Theatre "was set up by T. Edward Hambleton and Norris Houghton to produce unusual plays unacceptable to Broadway. Productions are staged in a remodeled movie house outside high cost theatre district. Stage unions, and actors cooperated, taking a top salary of $100 weekly. Big name actors also cooperated and are a big factor as drawing cards. Operation which began in December 1953, is summed up in theatre terms as 'off-beat' and 'off-Broadway.'

"Norris Houghton, co-producer and actors who appear regularly seem to share an affinity for supporting Communist fronts. Houghton has been connected with the Nat'l Council of American Soviet Friendship and the Artists Front to Win the War.

"Will Geer, who appeared in two plays, has been identified as a Party member and took refuge in the Fifth Amendment concerning that membership in the course of his wise-cracking testimony before the House Committee in 1951.

"Lee Pelen is noted for his leading roles in propaganda plays of the pro-Communist Committee For the Negro in the Arts.

"Sam Jaffe has been 'old faithful' to many fronts, among them the Artists Front to Win the War, the Theatre Arts Committee, the American League for Peace and Democracy and the Nat'l Council of the Arts, Sciences & Professions."

The National Council of American Soviet Friendship, the Committee for the Negro in the Arts, and the American League for Peace and Democracy, have been cited by the Attorney General pursuant to Executive Order 10450.

The Artists Front to Win the War, and the National Council of the Arts, Sciences and Professions, have been cited as Communist front organizations by the Committee on Un-American Activities, United States House of Representatives.

The Theatre Arts Committee has been "cited as a Communist front" by the State of California Committee on Un-American Activities.

Club Cinema

On page seven of the December 30, 1953, issue of the "Daily Worker" it was announced that a three-day festival of Soviet Film Classics would be held at Club Cinema, 430 Avenue of the Americas, New York City, during the week end of January 8 - 10, 1954.

[redacted] New York City, indicate that Club Cinema was established for the purpose of exhibiting historical, educational and foreign films.

The issues of the "Daily Worker" for each Friday between October 3, 1952, and April 17, 1953, contained advertisements of a number of films to be shown at Club Cinema.

The Division of Licenses of the [redacted] reflect that Phillip O. Keeney is the owner of Club Cinema. Phillip Olin Keeney appeared before the Senate Internal Security Subcommittee on February 18, 1953, and refused to answer questions put to him by the Subcommittee. [redacted]

VIII. NEW YORK RAMIFICATIONS OF THE MOTION PICTURE INDUSTRY (July 1, 1954 - December 31, 1954)

Creative Film Foundation

An article appeared on page seven of the November 30, 1954, edition of the "Daily Worker," announcing that a new organization, known as the Creative Film Foundation, Suite 301, 730 Fifth Avenue, New York City, has been formed to aid "the development of movies as a creative fine art form" and to give assistance to film-makers engaged in experimental work.

The New York Office is presently investigating this group as a Communist front organization.

Foreign Films Exhibited in New York City

Reviews appearing in various issues of the "Daily Worker" from June to December, 1954, indicate the following foreign-made films have been exhibited at the Stanley Theater in New York City.

"'The Crimson Flower' - a series of Soviet animated color cartoons.

"'Skanderbeg' - the story of a 16th century leader in the fight of Albania against the Turks."

"'A Kingdom on the Waters' - a Hungarian natural science film and a study of the wild life of Hungary.

"'Caspian Story' - a Soviet film depicting how the Soviets solve the problem of utilizing the underwater oil in the Caspian Sea.

"'The Anna Cross' - a Russian film adapted from one of the classics of Anton Chekhov."

"'True Friends' - a Soviet comedy of three middle-aged men attempting to recapture a fragment of their youth.

"'We Visit Moscow' - a documentary film regarding a group of British musicians who made a tour of the Soviet Union, the main interest of which is focused on the cultural life in the Soviet Union."

Lenox Studio Workshop

[redacted] a writer for the "Daily Worker" and a confidential informant of the New York Office, informed that the Lenox Studio Workshop produced a play entitled "The Fishermen" by Lee Pine, which is described in the "Daily Worker" as a moving drama highlighting a strike of Negro fishermen in a southern seaport. The "Daily Worker" article reports that the cast gives a seasoned and impressive performance of this realistic and robust dramatization of the struggle of Negro working men and their families against social discrimination and economic exploitation.

According to [redacted] the fact that the Lenox Studio Workshop produced this play is an indication that it is at least "progressive" or a "Communist Party influenced organization."

[redacted] of West Los Angeles, California, an admitted Communist Party member from 1944 to the latter part of 1948 and who is cooperative with our Los Angeles Office, advised that he knew Lester Aaron Pine to be a member of the Communist Party in Hollywood and had attended Communist Party meetings with Pine.

The Lenox Studio Workshop is the subject of a pending security investigation by the New York Office. [redacted]

IX INTERNATIONAL RAMIFICATIONS OF COMMUNIST INFILTRATION IN THE MOTION PICTURE INDUSTRY

The essence of this section is this: Communists abroad, particularly in Europe, have striven mightily to infiltrate the motion picture industry, to use film as propaganda weapons, and to discredit American pictures everywhere. Moscow publications (with other foreign Communist publications following their lead) have denounced most American films as tools employed by the capitalist class to maintain its dominant position through the corruption and degeneration of the masses, and to foment war. "Progressive" American films, featuring known Communists or fellow-travelers, are praised by the Communist press. Pro-American films are ridiculed and denounced. Films featuring anti-Communist stars — particularly those who testified before the House Committee concerning Communist infiltration in Hollywood — were banned in some of the satellite countries.

France

Communist infiltration of the motion picture industry was especially successful in France as of the fall of 1947.

In November, 1947 French Communists and fellow-travelers protested to the U.S. State Department against the deportation of the composer, Hanns Eisler. According to the State Department, the French Communist Party desired that Eisler visit France to write the music for a film, "Alice in Wonderland." This satire on present-day society apparently originated with Lou Bunin, an American technician who had come to France to "escape the tyranny of Walt Disney and to breathe the air of liberty." Bunin, and other American technicians who allegedly accompanied him, were very favorably treated in the French Communist press. The protest against Eisler's deportation was allegedly made in response to a communication from Charlie Chaplin to the artist, Pablo Picasso. However, a source close to Picasso stated that Chaplin's message was actually addressed to the French Communist Party which connected the Chaplin-Picasso arrangements. (IX, 1,2)

In December, 1947 the Bureau's representative in Paris made available a dispatch prepared by a Mr. Chipman on French Communist activities in the motion picture field. This lengthy dispatch is very briefly summarized:

In keeping with the campaign launched by French Communists in October, 1947 against the United States and American culture, a particularly violent attack was made against American films. At the same time, Party leaders stressed the tremendous importance of films as a weapon in ideological warfare; they were deemed to be weapons whoever wielded them, whether he be capitalist or Communist. Hence the "necessity" of gaining control of them. Pro-American films were viciously criticized as being corrupting and "war-mongering." A few films, which depicted America at its worst, were praised, and Communist or fellow-traveler stars were highly lauded.

Another aspect of the Anti-American campaign was the Party's exaggerated praise of Soviet motion pictures and its effort to intensify interest in Soviet films.(IX,2-4

PJBurke:jmc

NOTE: Source-references are to Section and page of Running Memorandum current as of 7-15-49, of which this is a condensation.

The Communist Party was most successful in penetrating the services of the French governmental and government-subsidized motion picture organizations. At the same time, the Party exercised considerable influence over film production through agents in various French motion picture companies, and through motion picture censorship. Among the organizations reported to be apparently under Communist domination were the "French National Center of Cinematography," "The Higher Institute for Motion Picture Study," the Government-supported "Cinematique," and the "Federation of Motion Picture Clubs." The Party also penetrated the "French Motion Picture Committee for the United Nations," and several French motion picture companies were under Communist control. One of the larger companies under Communist influence was "Cine France." (IX, 4,5)

Apparently with the thought of using motion picture groups formed in France as a point of departure for the infiltration of the motion picture industry of other countries, the Party established several international associations embracing various aspects of motion picture activity. Three such associations were formed in September, 1947. One of these, the "International Federation of Cinema Clubs," was headquartered in Paris. The French unit was chosen as leader. This indicated that the policies prevalent in the Communist-influenced French cinema clubs would be introduced into the international movement, i.e., the Communist line would be followed in the "interpretive talks" accompanying each showing, and interest in Soviet and pro-Communist films would be encouraged, to the detriment of American films. (IX, 5,6)

In November, 1948 [redacted] reported that "Sovexport film" controlled all French moving picture activities. This organization was reported to be a branch of "Interkino," headed by one Kisselev. (IX, 11: [redacted]

U.S.S.R.

Moscow publications denounced American "crime thrillers" in 1947-49 as poisoning the minds of millions of theater-goers. They charged that American pictures usually illustrated only diverse methods of committing murder, and called for world domination by the United States. They criticized the House Committee on Un-American Activities for persecuting progressive-minded people. They contended that all films have a political aspect — there is no such thing as "pure art." Capitalist artists use their art to demoralize and weaken the will of the people, thereby helping the capitalist class to increase its power over the workers. (IX, 8,9,13)

Following Moscow's lead, the anti-Soviet film, "The Iron Curtain," was strongly denounced by Communists in Rome, Milan and Venice. (IX, 9,12,13)

The West Coast Communist newspaper Daily People's World of March 31, 1949 declared that the Soviet Union had its answer to "The Iron Curtain" in a film entitled, "Meeting on the Elbe." The latter allegedly depicted a U.S. spy who attempted to obtain secret technical information from the Soviet zone of Germany; the picture was said to have labeled "American imperialists" as the enemy of world peace. (IX, 13: [redacted]

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FREEDOM OF INFORMATION AND PRIVACY ACTS

SUBJECT: COMMUNIST INFILTRATION-MOTION PICTURE INDUSTRY(COMPIC) (EXCERPTS)

FILE NUMBER: 100-138754

SERIAL:1103(part 2)

PART: 11 OF 15



FEDERAL BUREAU OF INVESTIGATION

1951 Hearings By House Committee on Un-American Activities Concering Communism in the Motion Picture Industries.

Between March 8, 1951, and June 5, 1951, the House Committee on Un-American Activities held hearings concerning Communism in the motion picture industry at which hearings numerous witnesses testified. A resume of the testimony of each of the witnesses who appeared is set forth hereafter in chronological order.

March 8, 1951.

VICTOR JEREMY JEROME

Jerome accompanied by his counsel, Ralph Powe, appeared at a public session and after furnishing a brief personal history, refused to answer questions of the Committee concerning his Communist Party activities and affiliations on the grounds that his answers might tend to incriminate him.

On the same day Jerome appeared at an Executive session of the HCUA and refused to answer any Committee questions concerning the Party membership of numerous individuals, and refused to answer questions concerning his knowledge of contributions to the Communist Party by numerous individuals. [redacted]

March 20, 1951.

ABRAM S. BURROWS

Burrows appeared before an Executive session of the HCUA accompanied by his attorney Martin Gang of Hollywood. He furnished background information concerning his birth, education, employment, etc., then admitted that he had been a member of the American League for Peace and Democracy in 1936 or 1937, but knew of no Communists associated with him in that organization. He also admitted that he had been a teacher at the People's Educational Center in Los Angeles in 1944 and 1945, and had been associated with the Hollywood Writers Mobilization in 1943 in order to assist in the war effort.

In answer to a specific question he stated he had never been asked to join the Communist Party in California. He did admit that in 1943 in New York City, he had met Samuel Sillen and Joseph North of "New Masses."

Burrows admitted that while he was in Hollywood he was acquainted with John Howard Lawson whom he met through the Hollywood Writers Mobilization, the Hollywood Independent Citizens Committee of the Arts, Sciences and Professions, and the Writers Congress as well as various social parties. He also admitted that he had met Lester Cole, Dalton Trumbo, Ring Lardner, Jr., Alvah Bessie, Edward Dmytryk, Herbert Biberman, John Wexley, Gale and Hester Sondergaard, Edward G. Robinson, Mickey Uris, Gordon Kahn, Albert Maltz and Adrian Scott. He denied acquaintanceship with V. J. Jerome, Alexander Trachtenberg and Jack Stachel.

Burrows also advised that he was acquainted with Carl Winter and Nemmy Sparks, Los Angeles County Communist Party functionaries having met these two individuals when he went to Winter's home to assist him in preparing to deliver radio talks on behalf of the Communist Party. He went to Winter's home in response to a telephone call and claimed he had not been previously acquainted with either Winter or Sparks.

Burrows testified that he was not sympathetic to Communism except to the extent to which Communism was in complete unity with the war effort. He admitted he had attended public lectures on history by Bruce Minton concerning a Marxist interpretation of history, which lectures he attended after meeting with Dorothy Healey who had sent him to the lectures. (Healey is a prominent functionary of the Los Angeles Communist Party.)

When Burrows was specifically question regarding his Communist Party membership, he stated that he had been trying to tell the Committee of all his past connections with "so-called" progressives, but he did not answer the Committee's question with a yes or no. He testified that "Branch D of the Northwest Section of the Los Angeles Communist Party" meant nothing to him, and when asked whether he had attended meetings of that branch, stated that he did not know, but that he had attended meetings, cultural discussions and legislative meetings. (He did not indicate whether these meetings he had attended were sponsored by the Communist Party.) When asked if he had attended Communist Party meetings in Los Angeles, Burrows stated he did not know if he had attended official Communist Party meetings, but that he had attended cultural discussions which concerned Marxist literature.

Burrows testified that he had been invited to attend these various meetings by a girl with whom he was acquainted who was a friend of Dorothy Healey, and that this girl would advise him of the dates and places of the meetings. He admitted that at these meetings discussions were held concerning fund raising for the "People's World" and literature was sold. He denied subscribing to the "Daily Worker," and didn't recall whether he had subscribed to the "People's World," but did admit he read that paper. When asked if he had been a member of the Communist Political Association, Burrows stated that he thought, "no," and testified that he had never signed a written application for Communist Party membership; had never possessed a membership card, and never saw such a card; that he had never been told there was such a card; had never paid Communist Party dues and had never run for office on or voted for the Communist Party ticket.

He admitted that in connection with the meetings which he had attended, he had a feeling that those in attendance with him were Communists. He then denied numerous statements in the past and the reports of the California Committee on Un-American Activities concerning his association with the Progressive Citizens of America, the Actors Laboratory and the Committee for the First Amendment. [redacted]

March 21, 1951.

HOWARD DaSILVA, aka,
HOWARD SILVERBLATT.

DaSilva appeared at a public session of the Committee with his attorneys Robert W. Kenny and Ben Margolis. At the outset he presented a prepared statement he desired to read which was denied by the Chairman, and he then objected to being questioned by the Committee basing his objections on the First and Fifth Amendments. After furnishing brief biographical background, DaSilva then refused to answer questions of the Committee concerning his affiliations with the Communist Party and Communist Party front groups on the grounds that his answers might tend to incriminate him. [redacted]

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GALE SONDERGAARD, aka
MRS. HERBERT BIBERMAN

Sondergaard appeared at a public session of the Committee accompanied by her attorneys Robert W. Kenny and Ben Margolis. After furnishing a brief personal history, she refused to answer questions of the Committee regarding her membership in the Communist Party and Communist front groups on the grounds that her answers might tend to incriminate her. [redacted]

LAWRENCE PARKS, aka
LARRY PARKS, SAM KLUSMAN

Parks appeared at a public session of the Committee accompanied by his counsel Louis Mandel of New York City. He admitted that he had been a member of Actors Laboratory sometime prior to 1950; had been a member of the Hollywood Independent Citizens Committee of the Arts, Sciences and Professions and had joined the Communist Party in 1941, feeling it was "for the underdog." He stated that he left the Communist Party in 1944 or 1945, and during his membership attended 10, [illegible] 15 meetings. He was recruited by a man by the name of Davidson although he did not know his first name.

Parks tesified that he had no knowledge concerning the officers of the branch to which he belonged, nor the name of that branch, and was extremely reluctant to disclose the names of other individuals known to him to be Communists. With regard to the Actors Laboratory, he defended the organization stating that he did not believe that it was a Communist influenced organization, although there were Communists in it.

On the afternoon of March 21, Parks appeared before an Executive session of the Committee at which he reluctantly furnished information concerning numerous individuals. In answer to specific questions, he said he had no knowledge concerning the Communist Party membership of Hugo Butler and Frank Tuttle. He then identified the following individuals known to him to be Communist Party members between 1941 and 1945: Karen Morley, Lloyd Gough, Victor Killian, Sr., Boris Carnovsky, Joe Bromberg, Sam Rossen, Ann Revere, Lee Cobb, Gale Sondergaard, Dorothy Tree, Roman Bohnen and Marc Lawrence.

Parks was then specifically questioned by the Committee concerning his knowledge of the Party membership of 27 individuals and in each instance stated that he had no knowledge of such Party membership on the part of those individuals. [redacted]

April 10, 1951.

STERLING HAYDEN, aka
JOHN HAMILTON

Hayden appeared before a public session of the Committee, then, after furnishing brief background information, furnished the following information testifying concerning his affiliations with the Communist Party.

He advised that he had been acquainted with Warwick Tompkins, known to him to be a Communist, and that Tompkins had talked to him concerning Communism without much result. During the war Hayden was with the Office of Strategic Services working with the Yugoslav underground; that he admired the underground very much and corresponded with Tompkins expressing such admiration. Tompkins corresponded with Hayden and gradually indoctrinated him with Communist theory for a period of several years.

During the time he was serving with OSS, Hayden was a member of the Marine Corps. In March, 1946, following his discharge from the Marine Corps and his return to Hollywood, he joined the Communist Party and believed that the date of his joining was in June of 1946. He was recruited by Bea Winter and assigned to a "back lot" group composed of studio workers. He testified that the members of this group were generally known to him only by first name and he did not know their true names.

Hayden then identified as Communist Party members Abe Polonsky, Robert Lees and Karen Morley.

Hayden stated that he withdrew from the Communist Party in December, 1946. [redacted]

April 11, 1951.

ROBERT LEES

Lees appeared at a public session of the Committee accompanied by his attorneys Robert W. Kenny and Ben Margolis. After furnishing background information concerning himself he refused to answer the Committee's questions concerning his associates and his Communist Party affiliations on the basis that his answers might tend to incriminate him. [redacted]

WILL GEER

Geer appeared at a public session of the Committee represented by his attorneys Robert W. Kenny and Ben Margolis. He furnished brief background history and then refused to answer Committee questions concerning his Communist activities and affiliations on the basis that his answers might tend to incriminate him. [redacted]

Also on this date, Martin Popper, appeared as Attorney for J. Edward Bromberg, who was under subpoena to appear at this time, and presented evidence that Bromberg was suffering from a heart ailment and therefore, unable to appear. The Committee continued Bromberg's subpoena for 30 days in order to check into his physical condition.

April 12, 1951.

RICHARD J. COLLINS

Collins appeared at a public session of the Committee and after furnishing background information testified concerning his Communist Party activities. He stated that in 1935 he had attended a school of the New Theater League which he described as a "Left-wing Theater Group," and through the associations in that school, had attended one meeting of the Young Communist League. He returned to the West Coast in the summer of 1936, and met Budd Schulberg who introduced him to a class in Marxism.

Collins testified concerning the reconstitution of the Screen Writers Guild under Communist leadership, principally that of V. J. Jerome and John Howard Lawson. He stated the Communist influence in the Guild continued until 1947.

Sometime in approximately 1938, Collins joined the Communist Party through solicitation of either Schulberg or Ring Lardner, Jr., both of whom were members of the Communist Party. Schulberg, according to Collins, left the Party after the publication of his book, "What Makes Sammy Run," which book was severely criticized by the Party. Collins advised that Lardner continued as a Communist Party member until "1946 or so," after which date Collins has no information regarding Lardner's Party membership. Collins stated that he dropped out of the Communist Party at the end of 1947 by refusing to pay further Party dues. Collins expressed the opinion that the aims of the Communist Party in connection with the motion picture industry were to influence film content, both to present the Communist Party viewpoint and to abate anti-Communist films and also to utilize Hollywood as a source of funds. He expressed the opinion that Communists do not try to get Communist propaganda into films knowing it would be unsuitable because a script must have the approval of too many individuals. With reference to the Hollywood Writers Mobilization he stated that practically every writer in Hollywood was a member of the organization inasmuch as its aim was to help win the war. The Mobilization was an amalgamation of the Screen Writers Guild, the Radio Writers Guild and other guilds, and turned-out material for the USO, Red Cross and armed services, etc.

Collins identified the following individuals as members of the Communist Party to his knowledge: Paul Jarrico, Madelene Ruthven, Robert Rossen, Pauline Lauber Finn, Martin Berkeley, Sam Ornitz, Herbert Biberman, Nora Hallgren, Waldo Salt, Ambur Salt, Abe Polonsky, John Bright, Gordon Kahn, Leonardo Bercovici, Elizabeth Leech Glenn, Charles Glenn, and Frank Tuttle.

Collins stated that early in April 1951, after receiving his subpoena to appear before the HCUA, Paul Jarrico called on him in an effort to obtain his assurance that Collins would not name names during his testimony before the Committee. Collins stated that he asked Jarrico to give (Collins) assurance that in the event of a war with the Soviet Union, Jarrico would support the United States. Upon Jarrico's refusal to do so, Collins refused to give Jarrico any assurance concerning his testimony.

[redacted]

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April 13, 1951.

FRED GRAFF

Graff appeared before a public session of the Committee accompanied by his attorneys Robert W. Kenny and Ben Margolis. He furnished brief background information and then refused to answer Committee questions concerning his Communist Party membership on the basis that his answers might tend to incriminate him. [redacted]

VICTOR KILLIAN

Killian appeared before a public hearing by the Committee accompanied by his attorneys Robert W. Kenny and Ben Margolis. He furnished biographical data concerning himself and then refused to answer Committee questions concerning Communist Party membership on the basis that such answers might tend to incriminate him. [redacted]

META REIS ROSENBERG

Mrs. Rosenberg appeared before a public session of the Committee and after furnishing brief biographical data, furnished the following information concerning her Communist Party affiliations.

She advised that although she had not been a member of the Joint Anti-Fascist Refugee Committee and the Hollywood Anti-Nazi League, she had attended meetings of both of those organizations. She testified that in 1938, she had been recruited into the Communist Party by Madelene Ruthven and the first meeting she had attended was in charge of John Howard Lawson whom she understood was in charge of the Hollywood group of the Communist Party. She became inactive in the Party in July of 1938, upon her marriage to Irving Reis although she did not change her views toward the Party. In 1940, she rejoined the Party attending meetings occasionally and during 1941, she was active in the Hollywood Writers Mobilization in which individuals known to her as Communists were active.

In 1944 or 1945, as a result of the Duclos letter, she realized that in the Communist Party it was not possible for her to think for herself and therefore, in 1945, left the Communist Party. In commenting on the aims of the Communist Party in Hollywood, Mrs. Rosenberg stated that by getting important writers, actors, producers, etc., who were well known, the Party would thereby gain prestige. In addition, the Party could use Hollywood as a source of funds.

Mrs. Rosenberg identified the following individuals as members of her Communist Party group in 1938: Frank Tuttle, Tania Tuttle, Waldo Salt, Paul Jarrico, Sam Ornitz, Herbert Biberman, Dorothy Tree, Michael Uris, Francis Faragoh, and Madelene Ruthven.

She also identified the following individuals as individuals known to her to be Communists who were active in the Hollywood Writers Mobilization: Robert Rossen, Abe Polonsky, Albert Maltz, Lester Cole, Richard Collins, Carleton Moss, Gordon Kahn, Edward Biberman, and George Willner.

[redacted]

PAUL JARRICO

Jarrico appeared at a public hearing of the Committee accompanied by his attorneys Robert W. Kenny and Ben Margolis. After furnishing background information he then refused to answer questions concerning his Communist Party membership and affiliations on the basis that his answers might tend to incriminate him.

[redacted]

WALDO SALT

Salt appeared at a public session of the Committee accompanied by his attorneys Robert W. Kenny and Ben Margolis. He furnished brief background biographical information then refused to answer questions concerning his Communist Party affiliations and his acquaintance with numerous individuals on the ground that his answers might tend to incriminate him.

[redacted]

April 17, 1951.

William A. Wheeler, an investigator for the HCUA, testified that service of subpoenas on the following individuals had been unsuccessful up to that time: Michael Uris, Georgia Backus Alexander, Fred Rinaldo, Hugo Butler, Karen Morley, Jack Berry, Lew Solomon, Leonardo Bercovici, and Edward Huelsch.

[redacted]

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ANNE REVERE

Revere appeared at a public session of the Committee accompanied by her attorney R. Lawrence Siegel. She furnished brief background history concerning herself and then refused to answer Committee questions concerning her Communist Party activities and Communist Party front affiliations on the ground that her answers might tend to incriminate her.

[redacted]

HAROLD BUCHMAN

Buchman appeared at a public session of the Committee accompanied by his counsel R. Lawrence Siegel. He furnished brief information concerning his education, employment, etc., then refused to answer pertinent questions of the Committee concerning his Communist Party sympathies and affiliations on the basis that his answers might tend to incriminate him.

[redacted]

SAM MOORE

Moore appeared at a public session of the Committee accompanied by his attorney Martin Popper. He answered Committee questions concerning his background and then refused to answer questions concerning his Communist Party membership and front group affiliations on the basis that his answers might tend to incriminate him.

[redacted]

April 23, 1951.

JOHN JULES GARFIELD

Garfield appeared before a public session of the Committee accompanied by his attorneys Louis Nizer and Sidney Davis. He furnished background information concerning himself, then stated his hatred of Communism and denied that he had ever been a member of the Communist Party. He was questioned by Committee representatives concerning an article appearing in the December 10, 1936, issue of the "Daily Worker" which indicated that Jules Garfield of the Group Theater had aided a program of the Young Communist League. Garfield denied knowledge of lending his name in connection with this article and stated that he had not been affiliated with the Young Communist League.

He denied being familiar with certain individuals specifically named who have been active in the Communist Party in Hollywood, although he did admit knowing "casually" Herbert Biberman and being associated in a business way with Hugo Butler. He specifically denied taking part in any benefit for, or contributing to the "People's World" and the "Daily Worker." He admitted he was acquainted with Hanns Eisler, Saul Kaplan, Lester Cole and George Willner, but had no information that any of them were Communists. He also denied acquaintance with V. J. Jerome and Alexander Trachtenberg.

Garfield denied any recollection of sponsoring a Joint Anti-Fascist Refugee Committee dinner at the Ambassador Hotel in Los Angeles on February 4, 1945, or of being interviewed by John Webber, relative to sponsoring a dinner in 1944, in New York City, by the same organization, and also denied recollection of sponsoring a dinner by that organization on July 20, 1942, at the Beverly Hills Hotel in Beverly Hills, California. He denied having any recollection of membership in the motion picture committee of the National Council of American-Soviet Friendship in 1943, and emphatically denied any connection with the Congress on Civil Rights and the Council on African Affairs.

He also specifically denied membership in the National Council of American-Soviet Friendship and stated he had no knowledge of any permission he had given to the use of his name by the Veterans of the Abraham Lincoln Brigade, and stated that he had not been a member of the American League for Peace and Democracy. He did, however, admit that he had made contributions to the American Committee for Yugoslav Relief.

Garfield also testified that he did not know any Communists and had never been approached to join the Communist Party.

[redacted]

Subsequent to Garfield's testimony, the HCUA referred his testimony to the Department of Justice for investigation as to possible perjury. This matter has been referred by the Department to the Bureau and a perjury investigation is now being conducted.

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April 2b, 1953

MORRIS CARNOVSKY

Carnovsky appeared at a public session of the Committee accompanied by his attorney Martin Popper. He testified concerning his background and then refused to answer questions concerning his membership in the Communist Party and in front groups on the ground that his answers might tend to incriminate him.

[redacted]

GEORGE WILLNER

Willner appeared before a public session of the Committee accompanied by his counsel Martin Popper. He testified briefly concerning his background and then refused to answer questions concerning his Communist Party affiliations and his affiliations with Communist dominated organizations on the ground that his answers might tend to incriminate him.

[redacted]

MARC LAWRENCE

Lawrence appeared before a public session of the Committee accompanied by his attorney Murdough S. Madden of Washington, D. C. He furnished brief background information and then testified concerning his Communist Party affiliations.

He stated that in 1938, through Lionel Stander, he attended approximately 12 lectures which he did not understand and then signed a Communist Party card with a fictitious name which he could not recall. He attended approximately 12 more meetings, could not understand what the speakers were talking about and in 1939, left the Communist Party.

In 1944, he went on a tour for Actors Laboratory and believes he may have again joined the Communist Party at that time and attended approximately 12 meetings of a Party cell in the Laboratory.

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Lawrence testified that the following individuals were members of his Communist Party cell during 1938 and 1939. Lester Cole, Lionel Stander, Richard Collins, Gordon Kahn, and J. Edward Bromberg. During his membership in 1944, he was acquainted with Bromberg as a Party member and also Morris Carnovsky and Karen Morley.

He also testified that during his 1944 Party activities, he attended "closed" cell meetings of the Communist Party at the home of Morley which were attended by Sterling Hayden, Larry Parks, Anne Revere, Howard DaSilva, Lloyd Gough, and Jeff Corey.

[redacted]

April 25, 1951.

ABRAHAM LINCOLN POLONSKY

Polonsky appeared at a public session of the Committee accompanied by his attorney Martin Popper. He furnished brief biographical data, then refused to answer questions regarding his affiliations with the Communist Party and Communist Party fronts and refused to admit his acquaintance with individuals identified with the Communist Party movement on the basis that his answers might tend to incriminate him.

[redacted]

EDWARD DMYTRYK

Dmytryk appeared at a public session of the Committee and after furnishing background information testified concerning his Communist Party activities. (Dmytryk was one of the "Hollywood Ten" who refused to answer questions of the HCUA during its 1947 hearings concerning Communism in the Motion Picture Industry.)

Dmytryk testified that he was a member of the Communist Party from the spring or summer of 1944 until the f of 1945. He explained his change in attitude regarding t before the HCUA on the basis that there had been a change in the Communist Party and the fact that he became aware of what was going on concerning the Party. The war in Korea and "spy" trials also added to his determination to cooperate with the Committee.

Dmytryk stated that in his opinion the aims of the Communist Party in connection with Hollywood are threefold. (1) To obtain money, (2) To obtain prestige, and (3) Through infiltration take over the Hollywood Guilds and Unions and to thus control the content of pictures.

Dmytryk identified the following six individuals as Communist members of the Screen Directors Guild: Frank Tuttle, Herbert Biberman, Jack Berry, Bernard Vorhaus, Jules Dassin, and Michael Gordon. He also identified John Howard Lawson and Lester Cole as Communists within the Screen Writers Guild. He also identified as Communists, Adrian Scott, Albert Maltz, Arnold Manoff, Mickey Uris, Leonardo Bercovici, Francis Faragoh, Elizabeth Faragoh, and George Corey.

Dmytryk also identified the following individuals as having attended "special" meetings of the Communist Party: Paul Trivers, Ben Margolis, Henry Blankfort, George Pepper, Sam Moore, and Maurice Clark.

Dmytryk testified briefly concerning the activities of the "Hollywood Ten" prior to and during the 1947 HCUA hearings, identifying the attorneys connected with the defense and outlining the plans adopted by the group concerning their refusal to answer the Committee questions. He indicated that Lee Pressman and Harry Bridges had both encouraged the "Hollywood Ten" in their stand before the Committee. He also testified that members of that group had been led to believe that the motion picture industry was sponsoring them in their stand in defying the Committee, but that the industry had later let them down.

[redacted]

May 16, 1951

LEONARDO BERCOVICI

Bercovici appeared before a public session of the Committee represented by his attorney Eugene Pressman. He furnished brief background information and then when he was asked if he was a member of the Communist Party, stated that he was not a member of the Communist Party or in sympathy with the beliefs of the Party, and in the event of an attack on the United States by any country he would defend the United States.

He did, however, refuse to answer questions concerning past membership in the Communist Party and questions concerning his acquaintance with certain individuals including Richard Collins and Edward Daytryk on the basis that his answers might tend to incriminate him.

[redacted]

ALVIN HAMMER, aka
IRVING LRATLER

Hammer appeared before a public session of the Committee accompanied by his attorney Martin Popper. He furnished brief background data and then declined to answer questions of the Committee concerning his Communist Party membership and affiliations and his acquaintance with certain named individuals on the basis that his answers might tend to incriminate him.

[redacted]

BEA WINTERS, aka
BERNADETTE WINTERS

Winters appeared before a public session of the Committee represented by her counsel Abraham Corenfeld of Los Angeles. She furnished background information concerning herself and then refused to answer Committee questions concerning her Communist Party membership on the basis that her answers might tend to incriminate her.

[redacted]

May 17, 1951

LLOYD COUGH

Cough appeared before a public session of the Committee accompanied by his attorney Martin Popper. He furnished brief biographical information and then refused to answer questions concerning his affiliations with the Communist Party and Communist Party fronts on the basis that his answers might tend to incriminate him.

[redacted]

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ROY M. BREWER

Brewer appeared before a public session of the Committee and identified himself as an international representative of the International Alliance of Theatrical Stage Employees.

Brewer discussed the labor situation in Hollywood stating that the Communists had had a definite power in the Hollywood Unions until 1947, when the HCUA hearings had exposed the Communist menace and broke the back of the Communists in Hollywood. He expressed the opinion that the principal aim of the Party in Hollywood was to use individuals for propaganda purposes with the goal of controlling the content of pictures. Hollywood also provides a lucrative source of funds for the Communist Party. Brewer stated that the Communist plan for the domination of Hollywood had been carefully laid and originated in the Soviet Union. He testified that Michael Aisenstein, Commissar for Heavy Industry in the USSR had participated in meetings in 1934 and 1935 on the Pacific Coast with reference to the Hollywood situation. Another individual whom he alleged had attended these meetings was Soviet Consul Gallovich. Brewer stated that these two individuals had associated with Albert Rhys Williams and Ella Winter, as well as Jeff Kibre. The bulk of Brewer's testimony was concerning Communist influence in the confines of Studio Unions and Communist infiltration of the I.A.T.S.E. Brewer did not develop any information not previously known concerning the Communist influence in the labor situation in Hollywood.

May 16, 1951.

ROY M. BREWER

Brewer continued his testimony on May 16, 1951, in the same vein as he had testified on May 17, 1951.

[redacted]

May 22, 1951.

JOHN VINCENT FERRER

Ferrer appeared at a public session of the Committee accompanied by his attorneys Abe Fortas and Edwin Reiskind of

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New York City. Ferrer, after furnishing background information stated that after receiving his subpoena to appear before the Committee, had written the Committee stating in part, "I attest and will so swear under oath that I am not, have never been, could not be, a member of the Communist Party, nor, specifically, am I a sympathizer with any Communist aims, a fellow traveler or in any way an encourager of any Communist Party concept or objective." He then denied any past or present Communist Party membership or sympathies.

A Committee representative questioned him concerning a pamphlet of the Artists Front to Win the War, dated October 16, 1942, showing Ferrer as a sponsor of the Theater Section of this organization. Ferrer stated that he had probably authorized the use of his name by this group.

He was asked concerning the sponsorship of a dinner of the American Committee for Protection of Foreign Born held in New York City on April 17, 1943. He testified that he did not attend the dinner but thought he remembered sponsoring it.

With regard to the Joint Anti-Fascist Refugee Committee, (JAFRC), he was questioned concerning an article in the December 21, 1943, issue of "New Masses" reporting that Ferrer would be an entertainer at a show under the auspices of the JAFRC on January 8, 1944. Ferrer testified that he did not appear at this show but did admit that he had been active in connection with this organization "from time to time." He admitted he had been the guest of honor at a JAFRC meeting in San Francisco on March 10, 1945; that he had spoken on behalf of the Spanish Refugee Appeal of the JAFRC at the University of Wisconsin on May 5, 1945, and that he had acted as Master of Ceremonies at a Spanish Refugee Appeal sponsored meeting at Madison Square Garden on September 24, 1945.

Ferrer testified that he did not recall being sponsor in 1945 and 1946 for the American Committee for Spanish Freedom; that he did not recall being guest speaker at a rally on June 26, 1944, sponsored by the Negro Labor Victory Committee and that he did not recall sponsoring the election of Benjamin Davis in 1945.

He also stated that he did not recall sponsoring the 1946 May Day parade although it is possible that he did so since he found out only "a couple of months ago" that May Day is the annual celebration by the Communist Party. Ferrer did not recall how he became associated with the American Relief for Greek Democracy, nor of being a sponsor of speaking on behalf of Veterans Against Discrimination of the Civil Rights Congress.

[redacted]

May 23, 1951.

BUDD SCHULBERG

Schulberg appeared before a public session of the Committee and admitted that he had been a member of the Communist Party in Hollywood from 1937 to 1939, at which time he broke with the Communist Party following its criticism of his book, "What Makes Sammy Run." He testified that even after leaving the Communist Party he had been pursued by Communist leaders to correct his errors and rejoin the Party. He testified that he had been drafted into a Marxist Study Group in 1937 following his graduation from college, and that this group had merged into a Young Communist League unit and later into the Party itself. Among the individuals identified by Schulberg as members of the Communist Party were Stanley Lawrence, Robert Tasker, Harry Carlisle, and Tillo Lerner.

(Washington Post, 5-24-51, [redacted]

May 24, 1951.

FRANK WRIGHT TUTTLE

Tuttle appeared at a public session of the Committee and furnished background information concerning his Communist Party affiliations. He indicated that subsequent to the testimony of Richard Collins in which Tuttle was identified as a Communist, he had cabled the HCUA from Vienna, Austria, requesting an opportunity to appear and testify.

Tuttle stated that in the middle 1930's, he joined the Anti-Nazi League and the Motion Picture Artists Committee, and through these two organizations met Stanley Lawrence, a Communist Party member who introduced him to Marxism. He was recruited into the Communist Party in approximately 1937, by Herbert Biberman and remained a Party member until 1947.

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Tuttle stated that he was a member of a Communist Party cell to which all motion picture directors were assigned and identified the following as members of this group: Herbert Biberman, Edward Dmytryk, Michael Gordon, Jules Dassin, Bernard Vorhaus and John Berry. He expressed the opinion that he felt that John Howard Lawson, Elizabeth Leech Glenn, and Madelene Ruthven were Communist Party functionaries in Hollywood.

Tuttle identified the following individuals as members of the Communist Party during the time that he was a member: Alvah Bessie, Meta Reis, Richard Collins, Robert Lees, Fred Rinaldo, Ring Lardner, Jr., John Bright, Robert Tasker, Edward Biberman, Sonia Dahl Biberman, J. Edward Bromberg, Goldie Bromberg, Hugo Butler, Lester Cole, Eddie Huebsch, Dorothy Tree Uris, Mickey Uris, Maurice Clark and Paul Trivers.

Tuttle estimated that during his membership in the Communist Party he had paid the Party between nine and ten thousand dollars.

[redacted]

June [illegible], 1951.

JEAN LILLOW

Mrs. Lillow appeared before an executive session of the Committee, furnished brief background information indicating that she had been in show business since childhood and had appeared in approximately 150 motion pictures. Her testimony was concerning John Garfield. She testified she first met Garfield in 1939, during the making of a picture and had several discussions with him. During these discussions he criticized the United States stating that people should live a simple life like the Russian peasants and told her, "The way you talk is a lot of Capitalistic rot," and told her that some day the United States would have the right form of government - Communism. She stated that his discussions always involved Russia and Communism and that his only two topics of conversation were acting and Russia.

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She again met Garfield in 1942 in Chicago at a Party at which time he spent the entire evening praising Communism and attempting to furnish her with literature regarding Communism. At this time he told her that he was contributing to the Communist Party by recruiting members.

[redacted]

In addition to the regularly scheduled hearings by the Committee as set forth above, it was ascertained through Los Angeles informant [redacted] that a Subcommittee of the HCUA held a one-day hearing on May 10, 1951, in Los Angeles before which Subcommittee, appeared Arthur Strawn who did not cooperate, Leo Townsend who furnished information concerning individuals, and Isabel Lennert who was inclined to cooperate but who was not extensively questioned due to her pregnant condition.

This informant reported that he had learned that the HCUA was considering a two month investigation during the summer in Hollywood followed by additional Subcommittee hearings in Hollywood during the latter summer or fall of 1951, at which time he estimated one hundred witnesses would be called. No additional information concerning this has been received.

[redacted]

REACTION TO 1951 HEARINGS BY HOUSE COMMITTEE ON [redacted]-AMERICAN ACTIVITIES CONCERNING COMMUNISM IN THE MOTION PICTURE INDUSTRY

A. By Communist Press

The 1951 hearings by the HCUA concerning Communism in the motion picture industry were the subject of considerable comment in the Communist press. The March 18, 1951, edition of the "Worker" reported that it was observed that the Committee had two aims; first, to smear the League of American Writers, the Hollywood Anti-Nazi League and the Hollywood Writers Mobilization and secondly, to send V. J. Jerome to jail on a charge of Contempt of Congress. [redacted]

The "Daily Worker" of March 21, commented upon the appearance before the Committee of John Garfield and Jose Ferrer. The article was extremely critical of both Garfield and Ferrer castigating them for answering the Committee's inquiries and contrasting their behavior to that of Gale Sondergaard, Howard DeSilva and Waldo Salt who refused to answer the Committee's questions and whose stand was approved by the "Daily Worker."

The March 28, 1951, edition of the "Daily Worker" also referred to the House Committee hearings, particularly to the appearance of Larry Parks, criticising him for his cooperation with the Committee and stating that he had become a common stool pigeon in order to protect his career, his bank account and his comforts. This article refers to Parks as a "turncoat" and stated that he is a hero in the eyes of "big capital." [redacted]

The "Daily Worker" of April 13, 1951, in the column by David Platt contrasted the 1951 hearings before the HCUA with those held in the fall of 1947. The article specifically mentioned individuals who had been active in the Committee for the First Amendment supporting the "Hollywood 10" at which time they had been critical of the HCUA. The article questioned as to why these various individuals had not come to the support of the witnesses defying the Committee during the 1951 hearings. [redacted]

An article appeared in the May 15, 1951, edition of the "Peoples World" indicating that the HCUA had issued an invitation "for all in Hollywood to hit the trail of stool pigeonary." This article was extremely critical of Edward Dmytryk because of his decision to cooperate with the HCUA in contrast to his 1947 defiance of that Committee. [redacted]

B. By Others

The March 23, 1951, edition of the "Los Angeles Examiner" publicized a meeting by the Motion Picture Alliance for the Preservation of American Ideals (MPA) which demanded that Communists be purged from the motion picture industry. The article quoted John Wayne, President of the MPA, urging that those who appeared before the HCUA should cooperate to the fullest extent. [redacted]

A Washington News Service report on April 23, 1951, reported that the Motion Picture Association of America had complimented the HCUA on its activities and its valuable service in "stamping out Communism" and that the Committee had the Association's full support in its hearings concerning Communism in Hollywood. [redacted]

The April 25, 1951, edition of the "Washington News" contained an article by Frederick Woltman reporting that the Communists were pulling their old tricks of trying to dig up something in the past of various movie stars who refused to support Party criticism of the HCUA in an effort to smear these individuals. The article indicated that this was an attempt on the part of the Communist to ruin the reputation of various individuals who had supported the stand of the "Hollywood 10" during 1947 and who had not supported the activities of the current uncooperative witnesses. [redacted]

On May 17, 1951, [redacted] advised that he had conversed with Congressman John Wood, Chairman of the HCUA, on May 10. He advised that Wood was checking to determine the attitude of the motion picture industry toward the rehiring of those who had cooperated with the HCUA and Wood expressed the hope that the industry would not take any reprisal against cooperative witnesses. He indicated that members of the HCUA felt that former Communists who had cooperated with the Committee should receive special employment consideration from the motion picture industry. [redacted] explained that the industry was grateful to those individuals for their cooperation with the HCUA but that he felt that the industry should not surrender completely to the extent of giving preferential treatment to former Communist members who had cooperated with the Committee as against those individuals within the industry who had always been active in the fight against

Communism. [redacted] indicated that he felt that anti-Communists within the industry who had been discriminated against for employment because of such activity should be given first consideration for employment.

This contact stated that following his conversation with Wood, the latter issued a statement to the press expressing the hope that reprisal would not be taken against cooperative witnesses who were former Party members. [redacted] stated this comment by Wood was not well received by the industry.

During this conference, [redacted] advised Wood that industry executives desired to cooperate with the HCUA in all respects concerning the present hearings and wished that the inquiries would be thorough enough so that no subsequent hearings would be necessary. Wood advised the contact the Committee at that time was contemplating hearing another ten or twelve witnesses, concluding the inquiry and probably resuming it at a later date. [redacted] advised Wood that the industry would object to this kind of proceeding inasmuch as the industry feels the question of Communism within the industry has been the subject of numerous inquiries and the industry desires that all necessary inquiries be conducted during this hearing and that when the investigation is complete, the findings be made public and no subsequent hearings held. The contact stated that Wood had been informed that the industry would fight against any subsequent inquiries after the completion of the present investigation. He pointed out to Wood that the industry executives for the most part have been making a sincere effort to remove from studio employment individuals suspected of being disloyal. [redacted]

The activities of the HCUA were publicized in the May 13, 1951, edition of the "Washington Evening Star" which reported that the hearings by the HCUA had dealt a serious blow to Communism in Hollywood. [redacted]

Los Angeles informant [redacted] in May, 1951, advised that there was a serious difference of opinion among the members of the Motion Picture Alliance for the Preservation of American Ideals concerning those individuals who have admitted past Communist affiliations before the HCUA. One group feels that the former Communists should be given no assistance in obtaining employment in the industry since they are solely responsible

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for their own actions and the situation in which they find themselves. The other group feels the cooperative witnesses should be supported by anti-Communist organizations in an effort to rehabilitate themselves within the industry. The latter group feels their viewpoint may induce other individuals with past Communist affiliations to cooperate with the Committee. The informant reported that this conflict became very bitter at an Executive Board meeting of the MPA on May 10, and that Hedda Hopper and Ward Bond were two of the leaders opposing any assistance to the former Communists. [redacted]

A Washington News Service release of May 27, 1951, reported that Charles C. Ralls, Commander of the Veterans of Foreign Wars, had called for the firing of movie stars and officials known to have been Communists and called for a boycott of all of their films. [redacted]

As a result of the publicity received by the HCUA during its hearings, the evidence presented was utilized by James Bassett as the basis for a series of articles concerning Communism in Hollywood which appeared in the "New York Mirror" and was syndicated to various other papers. These articles highlighted and quoted from the testimony of the cooperative witnesses indicating the extent of Communist infiltration of the movie colony. [redacted]

A Washington News Service release dated June 8, quoted Karl Tunberg, President of the Screen Writers Guild, as stating that Communists within the Guild had been completely purged of their influence. The release quoted Tunberg as stating that there had been a very serious Communist problem within the Guild. [redacted]

MISCELLANEOUS

The February 6, 1951, edition of the "Daily Worker" reported that Lester Cole, one of the "Hollywood 10" had requested the Supreme Court to hear his appeal from a decision in his suit for $75,000 back pay against MGM and Loew's, Inc. Cole was awarded $75,000 back salary in his suit in United States District Court but on appeal by the defendants the Court of Appeals reversed the District Court decision. [redacted]

The May 31, 1951, edition of the "New York Times" reported that Anne Revere had resigned from the Board of Directors of the Screen Actors Guild. No reason was given for her resignation. It should be noted that Revere appeared before the HCUA during its 1951 hearings and was an uncooperative witness. [redacted]

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VI. INVESTIGATION OF COMMUNIST ACTIVITIES IN THE MOTION PICTURE INDUSTRY BY THE COMMITTEE ON UN-AMERICAN ACTIVITIES OF THE HOUSE OF REPRESENTATIVES (June 15, 1951 to April 15, 1952)

Activities in Connection with the "Hollywood Ten"

The "Daily Worker" of January 10, 1952, contained an article reflecting that four major studios paid a reported $107,500 to "The Hollywood Nine" for having blacklisted the artists. According to this article, the payment was in out-of-court settlement of suits brought against the studios by the nine writers and directors with suits against three other studios still pending. This settlement was revealed when Robert W. Kenny, acting as trustee for the blacklisted men, appeared before Federal Judge William C. Mathes and asked dismissal of the suits.

Authoritative sources said Metro-Goldwyn-Mayer paid $65,000; Universal pictures, $13,750; Columbia pictures, $13,750, and Warner Brothers, $15,000.

The settlement from MGM was based primarily on dismissal of suits filed against the studio by Lester Cole and Dalton Trumbo who had sued for $75,000 and $250,000 respectively.

("Daily Worker" 1-10-52)

[redacted]

The "Washington Times-Herald" of February 20, 1952, contained an article reflecting that the amount of back salary to be paid discharged film writer Ring Lardner, Jr., and producer Adrian Scott was fixed in Federal court at a total of $104,300 plus interest as a result of their suit for pay due under their contracts after having been fired by their studios in 1947. According to this article, the court determined that $20,000 was due Lardner from 20th Century-Fox and $84,300 due Scott from RKO studios with seven per cent interest to be added.

("Washington Times-Herald" 2-20-52)

[redacted]

The "Washington Star" of March 27, 1952, contained an article reflecting that Representative Vail (R. Ill.) asked the House yesterday to investigate the fitness of Judge Leon Yankwich to retain his Federal district judgeship in Los Angeles basing his request on the Judge's decision in a damage suit brought by Lester Cole against MGM. According to the article,

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Cole was one of the "Hollywood Ten" who had been cited for contempt by the HCUA in 1947, and had then been suspended by MGM. Upon his suspension, Cole filed suit for reinstatement and payment of compensation at the rate of $1,350 a week. A jury found for Cole and Judge Yankwich ordered him reinstated.

The article further reflected that on appeal Judge Yankwich's decision was reversed and the case ordered retried. At the second trial the money award was reduced to $74,250, but Cole again was ordered reinstated in his $1,350 a week job.

The above article stated that Judge Yankwich in response to Representative Vail's attack stated that he was willing to have his record as a judge stand under any attack and that there was nothing subversive in his work.

"Washington Star" 3-27-52

[redacted]

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1951 HEARINGS BY HOUSE COMMITTEE ON UN-AMERICAN ACTIVITIES CONCERNING COMMUNISM IN THE MOTION PICTURE INDUSTRY

In continuing the inquiry concerning Communism in the motion picture industry, the House Committee on Un-American Activities heard testimony from 44 additional witnesses in public hearings between June 15, 1951, and the end of the year. With regard to these witnesses it is noted that 10 were classified as friendly and furnished specific information while the remaining 34 were classified as unfriendly and refused to answer pertinent questions, all standing on the Fifth Amendment with the exception of screen producer Sidney Buchman. In connection with the so-called friendly witnesses it is noted that while all admitted past membership in the Communist Party, with the exception of Karl Tunberg, President of the Screen Writers Guild in Hollywood who appeared as a witness before the committee at his own request in order to furnish information concerning the fight within the Guild to oust the Communist element, none admitted being currently so affiliated and therefore could furnish no current information as to the present status of the various individuals named by them. [redacted]

Set forth below in chronological order is a resume of the testimony of each witness.

June 25, 1951.

ROBERT ROSSEN

Robert Rossen, accompanied by his attorney Sidney Cohen of New York, appeared at a public session of the HCUA in Washington, D. C., and refused to talk about his past Communist affiliations on the ground that answers might degrade and incriminate him making him subject to criminal prosecution. He did testify that he was not a Communist at the time of the hearing although he refused to answer as to whether he was previously a Communist. He further testified that he was not sympathetic to Communist theories and stood ready to bear arms in the defense of the United States against attack by all enemies including the Soviet Union. During the course of his testimony several members of the committee argued with him that if he was sincere he should cooperate in the exposure of Communist

methods in the motion picture industry as he knew them. Although he was obviously emotionally moved he refused to reveal his knowledge of such activities. ("Washington Times-Herald" June 26, 1951; [redacted]

June 26, 1951.

J. EDWARD BROMBERG

Bromberg appeared before a public session of the HCUA on June 26, 1951, and was the final witness to be heard by the committee in Washington. It was indicated that the inquiry would then be transferred to Los Angeles where hearings would probably be held in August in order to complete the pattern which had been drawn of wide Communist infiltration in Hollywood from 1933 to the present. Bromberg followed the example of numerous previous witnesses by claiming his constitutional protection under the Bill of Rights against self-incrimination, and refused to answer any pertinent questions in connection with his Communist activities. It is to be noted that Bromberg subsequently died in London, England, in December 1951. ("Washington Times-Herald" June 27, 1951; [redacted]

The following witnesses all testified before a special subcommittee of the HCUA appointed to sit in Los Angeles, California, to hold hearings on the subject of Communist infiltration of the motion picture industry.

September 17, 1951.

HAROLD J. ASHE

Ashe, a writer, although not connected with the motion picture industry was a friendly witness and admitted past membership in the Communist Party between 1933 and 1939. He identified a number of individuals as well as furnishing some history of the Communist organization during that period, but was able to furnish comparatively little information bearing directly on the motion picture industry.

MILDRED ASHE

Mildred Ashe, a dramatic instructor and former wife of Harold J. Ashe, was a friendly witness and admitted past membership in the Communist Party up to 1939.

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MICHAEL GORDON

Gordon, a motion picture director, was an unfriendly witness and refused to answer pertinent questions on grounds of his privilege under the Fifth Amendment.

CHARLES DAGGETT

Daggett, a publicity director, was an unfriendly witness and refused to cooperate.

PERCY SOLOTOY

Soletoy, a former attorney and now director of the Southern California Furniture Manufacturing Company, was an unfriendly witness and stood on the Fifth Amendment.

September 18, 1951.

LEO TOWNSEND

Townsend, a motion picture writer employed at Warner Brothers Studio, was a friendly witness and furnished considerable information concerning his knowledge of the Communist Party in Hollywood during the period of his own affiliation therewith between 1943 and 1948.

BESS TAFFEL

Bess Taffel, a motion picture writer, was an unfriendly witness who stood on the Fifth Amendment.

HELEN SLOTE LEVITT

Mrs. Levitt, a writer, was another unfriendly witness who stood on the Fifth Amendment.

ALFRED LEVITT

Levitt, a motion picture writer and husband of Helen Slote Levitt, was an unfriendly witness who likewise stood on the Fifth Amendment.

HERBERT A. KLEIN

Klein, a former newspaperman and college professor who is currently a publicity agent for the United Automobile Workers - CIO, was also an unfriendly witness who refused to answer pertinent questions on the basis of his privilege under the Fifth Amendment.

DR. LEO BIGELMAN

Dr. Bigelman was an unfriendly witness who refused to answer pertinent questions.

HENRY BLANKFORT

Blankfort, a motion picture writer, was also an unfriendly witness and stood on the Fifth Amendment.

HOWLAND CHAMBERLAIN

Chamberlain, a screen actor, was likewise an unfriendly witness and refused to answer pertinent questions.

September 19, 1951.

MARTIN BERKELEY

Berkeley, a motion picture writer, was a friendly witness who admitted Communist Party membership from 1937 to about 1943 in both New York and Hollywood. He identified some 200 individuals who had been members of the Communist Party within his own knowledge and experience therein.

GEORGIA BACKUS ALEXANDER
(Mrs. Herman Alexander)

Mrs. Alexander, a radio writer, was an unfriendly witness who refused to answer pertinent questions on the basis of the Fifth Amendment.

DANIEL LEWIS JAMES

James, a motion picture writer, was likewise an unfriendly witness who stood on the Fifth Amendment.

LILITH JAMES

Lilith James, wife of the above Daniel Lewis James and a motion picture writer, was likewise an unfriendly witness and refused to answer pertinent questions.

PHILIP STEVENSON

Stevenson, a motion picture writer, was also an unfriendly witness and stood on the Fifth Amendment.

September 20, 1951.

ELLENORE ABOWITZ
(wife of Dr. Murray Abowitz)

Mrs. Abowitz was an unfriendly witness who refused to answer pertinent questions on the basis of the Fifth Amendment.

ANN ROTH MORGAN RICHARDS
(Mrs. Robert Loring Richards)

Mrs. Richards, a former secretary and member of the Screen Writers Guild, was likewise an unfriendly witness before the committee.

ROBERT L. RICHARDS

Richards, a motion picture writer, was an unfriendly witness and refused to answer pertinent questions on the basis of the Fifth Amendment.

MARGUERITE SANFORD ROBERTS

Roberts, a motion picture writer, was an unfriendly witness before the committee and refused to answer pertinent questions on the basis of the Fifth Amendment.

MICHAEL WILSON

Wilson, a motion picture writer, was also an unfriendly witness who refused to answer questions on the basis of the Fifth Amendment.

JOHN SANFORD

Sanford, a motion picture writer, was an unfriendly witness before the committee. [redacted]

DAVID RASKIN

Raskin, a composer in the motion picture industry, was a friendly witness who testified to being a member of the Communist Party from 1938 to February or March 1940. He testified as to the identify of several individuals whom he had met in the Party although he stated that many, especially in his first indoctrination classes, used only first names. ("Los Angeles Times" September 21, 1951; [redacted]

WILLIAM BLOWITZ

Blowitz, a motion picture writer, was a friendly witness who testified that he was a member of the Communist Party for 15 months in 1944 and 1945 but quit in disagreement over Communist participation in the 1945 film labor strike. ("Los Angeles Times" September 21, 1951; [redacted]

HERTA VERKUITZ

Verkuitz, the head of research at MGM Studios, was an unfriendly witness who refused to answer pertinent questions on the basis of the Fifth Amendment.

September 21, 1951.

DR. MAX HOWARD SCHOEN

Dr. Schoen, a dentist and Army reserve officer, was an unfriendly witness and refused to say whether he was at that time or had ever been a Communist. (Los Angeles Examiner September 22, 1951; [redacted]

ELIZABETH WILSON

Elizabeth Wilson, a writer at RKO, was a friendly witness and testified she had been enlisted into the Young Communist League in 1937 by novelist Bud Schulberg. She further testified that after joining several Hollywood political groups she resigned in 1947 when she stopped believing in the will for peace of the Soviet Union. She further identified several individuals whom she knew to be members of the Communist Party. ("Washington Post" September 22, 1951; [redacted]

JEFF COREY

Corey, a screen actor, was an unfriendly witness who stood on the Fifth Amendment.

LOUISE ROUSSEAU

Miss Rousseau, a motion picture writer, was also an unfriendly witness who stood on the Fifth Amendment and refused to answer pertinent questions.

MARY VIRGINIA FARMER

Miss Farmer, a Broadway actress, was likewise an unfriendly witness who stood on her constitutional rights and refused to tell whether she belonged to a Communist "fraction" in the Federal Theatre Project where she directed plays. (Los Angeles Examiner, September 22, 1951; [redacted]

DR. MURRAY ABOWITZ

Dr. Abowitz, whose wife, Ellenore, refused to answer pertinent questions on the previous day, likewise declined to answer pertinent questions on the basis of the Fifth Amendment.

September 22, 1951.

BERNICE POLIFKA FLEURY

Mrs. Fleury, an artist, was a friendly witness who testified that she was told to inject messages of "social significance" into her paintings. (Los Angeles Examiner September 25, 1951; [redacted]

REUBEN SHIP

Ship, a radio writer, admitted to being a noncitizen of the United States but was otherwise an unfriendly witness who refused to answer pertinent questions.

CARL FOREMAN

Foreman, a motion picture producer and board member of the Screen Writers Guild, testified that he is not a Communist Party member now but refused to say whether he had ever been a member in the past. [redacted]

LESTER KOENIG

KOENIG, a motion picture writer, was an unfriendly witness who refused to answer pertinent questions on the basis of the Fifth Amendment.

DONALD GORDON

Gordon, a story editor at MGM Studios, was an unfriendly witness who likewise stood on the Fifth Amendment.

JOSEF MISCHEL

Mischel, a story editor, was also an unfriendly witness who refused to answer pertinent questions.

September 25, 1951.

KARL TUNBERG

Tunberg, a writer and current president of the Screen Writers Guild, appeared as a friendly witness at his own request to furnish the committee information regarding his knowledge of the tactics of the Communist Party within the Screen Writers Guild and the fight within the Guild to oust the Communist element. He testified that he himself is not and has never been a member of the Communist Party.

SIDNEY BUCHMAN

Buchman, a motion picture writer at Columbia Studios, was cooperative to the extent that he admitted past Communist Party membership from 1937 to 1945 but refused to identify anyone else he knew within the Party during that period. In this refusal Buchman's position was not based on his privileges under the Fifth Amendment which he offered to waive, but rather because he felt that none of the people he knew as Party members were dangerous and everyone he knew had already been identified in previous hearings. [redacted]

GEORGE BECK

Beck, a motion picture writer, was a friendly witness who admitted to being a Communist Party member from 1943 to 1946 or 1947. He testified that he resented Communist theories that writers should issue propaganda and that the United States and Russia could not get along together in the world. During the course of his testimony he identified several individuals whom he had met in Communist meetings. ("New York Mirror" September 26, 1951; "Washington Star" September 26, 1951; [redacted]

ANALYSIS OF TESTIMONY TAKEN BY THE HOUSE COMMITTEE ON UN-AMERICAN ACTIVITIES DURING 1951

During the year 1951, the House Committee on Un-American Activities held public hearings regarding the Communist infiltration of the motion picture industry in Hollywood, California. These hearings were held in two separate sessions, one at Washington, D. C., on March 8 and 21, 1951, April 10-13, 1951, May 22-25, 1951, June 25 and 26, 1951, and again at Los Angeles, California, September 17-21, 24-25, 1951. During both sessions of the hearings at Washington and Los Angeles a total of seventy-five witnesses were heard. Of these, seventeen were classified as friendly and furnished specific information; fifty-three were classified as unfriendly and refused to answer pertinent questions, all of these standing on the Fifth Amendment with the exception of Screen Producer Sidney Buchman. Two other witnesses, actors John Garfield and Jose Ferrer, were not named as Communist Party members by any other witness and these two denied past or present affiliation with the Communist Party. Garfield and Ferrer are, therefore, not classified as either friendly or unfriendly. In addition, there were three witnesses who are being classified as miscellaneous. These latter three were Roy Brewer, Hollywood trade-union leader, who furnished information concerning the anti-Communist fight in Hollywood, Thad Page, an employee of the Federal Archives, who produced a record for the Committee, and Karl Tunberg, President of the Screen Writers Guild in Hollywood, who testified voluntarily as to the fight against Communist infiltration of the Screen Writers Guild.

With regard to the seventeen so-called friendly witnesses, it is noted that while all of these admitted past membership in the Communist Party none admitted being currently so affiliated and, therefore, could furnish no current information as to the present status of the various individuals named by them. It is noted that of these friendly witnesses, eight testified at the sessions in Washington, while nine appeared before the Subcommittee hearings at the subsequent sessions held in Los Angeles.

With regard to the fifty-three unfriendly witnesses, twenty-one appeared at the Committee hearings in Washington while thirty-two testified before the subsequent hearings held in Los Angeles.

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With regard to Sidney Buchman, it is to be noted that he testified at Los Angeles on September 25, 1951, that he had been a member of the Communist Party and the Communist Political Association during the period 1937 or 1938 to 1945. He refused, however, to answer the Committee's questions as to the identities of other individuals he knew to have been affiliated with the Communist Party. In doing so he waived his rights under the Fifth Amendment of the Constitution claiming exemption from citation for contempt due to the fact a quorum of the Subcommittee was not present during his testimony.

With regard to those individuals identified by the so-called friendly witnesses as having been affiliated with the Communist Party, the following figures represent a breakdown by occupation of those individuals. It may be noted that some were identified as occupied in more than one capacity. In these instances, the occupation by which they were best known is set forth. In connection with this breakdown, it should be noted that a large number of individuals were named by certain witnesses who were not connected in any way with the motion picture industry or, if so, in a very remote capacity. This is particularly true of the individuals named by witnesses Harold Ashe and Mildred Ashe, neither of whom were ever connected with the Communist Party in the motion picture industry. On the other hand, a number of people were named although not known to have been employed within the motion picture industry but who were indirectly connected therewith by being the wives or otherwise related to individuals who were in the motion picture industry or who were named as Communist Party functionaries in Hollywood.

Writers	106
Actors and Actresses	25
Producers	8
Directors	10
Musicians and Composers	7
Screen Publicists	4
Readers and Story Editors	4
Studio Technicians	2
Artists	5
Office Workers--Studio	6
Trade Union--Studio	6
Indirectly connected (wives, etc.)	44
Directly or indirectly connected with motion picture industry	227

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Professionals other than film	10
Trade Unionists other than film	2
Not connected with motion picture industry	64
Miscellaneous	2
Not connected with motion picture industry	78
Total Persons Named	305

It is not believed desirable to set forth in this memorandum the identities of all of the above 305 individuals who were identified by witnesses before this Committee as having been affiliated with the Communist Party in some capacity. It is pointed out, however, that an alphabetical listing of those persons so named along with the identifying witness is contained in the report of Special Agent [redacted] dated November 16, 1951, at Los Angeles, entitled "Compic, Internal Security - C." [redacted]

In its annual report to Congress the House Committee on Un-American Activities charged that the motion picture industry has failed to rid itself of Communists. This report complained that despite past sensational disclosures of Communist infiltration in Hollywood the movie industry did not take "positive and determined steps" to meet the issue. This report did note, however, better cooperation from the movie industry during Committee hearings than during inquiries in 1945 and 1947. The report further claimed that the 1951 hearings linked more than three hundred moving picture figures with Communist Party membership, present or past, and the Committee promised to push ahead with more hearings concerning this matter.

(Washington Star, 2-17-52 [redacted]

In connection with the above-mentioned report, it may be noted that following its publication Eric Johnston, President of the Motion Picture Association of America, said the report contained not a "shred of evidence that Communists ever succeeded in influencing the content of a single motion picture made by any of our members." Johnston also disputed the Committee's assertion that the motion picture industry has failed to take "positive and determined steps" to check Communism. He stated that this was untrue and that the Committee knew that leaders of the industry voluntarily agreed in a statement of policy in 1947, that they would not knowingly employ Communists and that this policy has been strictly adhered to.

(Washington Post, 2-18-52 [redacted]

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REACTION TO 1951 HEARINGS BY HOUSE COMMITTEE ON UN-AMERICAN ACTIVITIES CONCERNING COMMUNISTS IN THE MOTION PICTURE INDUSTRY

A. By Communist Press

The August 21, 1951 issue of the "Daily People's World," a west coast Communist newspaper, carried an article bearing the date line Hollywood, August 20, entitled "Hollywood ASP Group Defies New Un-American Witchhunt." The article attributed to John Howard Lawson, past Chairman of the ASP, a statement to the effect that the ASP has opposed the HCUA since its inception and would again oppose it to the extent of its ability.

[redacted]

On October 27, 1951, [redacted] a current member of the Hollywood ASP Council, advised that before he left for New York some weeks previously John Howard Lawson had prepared an outline on the results which had been accomplished by the HCUA hearings in Los Angeles last September. According to information obtained by this informant from Sidney Lord, Executive Director of ASP, Lawson's outline and material would be used in the preparation of a pamphlet to be published by the Hollywood ASP.

According to this matter prepared by Lawson, ASP believes that the HCUA was in the main unsuccessful in its local hearings; that the proceedings on television must have convinced thousands of people the Communist scare is irrational; that the Committee's methods are oppressive and dictatorial and that all reason, decency and patriotism are on the side of the "uncooperative witnesses"; and further that it was a defeat for the HCUA that such a large proportion of the persons subpoenaed before it stood on their rights under the Fifth Amendment.

[redacted]

It may be noted that during the period of the HCUA hearings in Los Angeles the Hollywood ASP organized and staged a demonstration on September 17, 1951, in front of the Federal Building where the hearings took place. The ASP had issued handbills advertising the demonstration in protest of the hearings and announcing that a further protest rally would be held at the Embassy Auditorium on September 27, 1951.

[redacted]

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With further regard to the activities of the Hollywood ASP against the HCUA [redacted] on January 28, 1952, of the formation of a new organization for the purpose of supporting and defending the members of the legal and medical professions and other professional people who had been or may be subpoenaed before the HCUA at future hearings. According to [redacted] at a meeting of the Hollywood ASP held at the home of Dr. Morris Feder on January 20, 1952, Dr. Gordon Rosenblum announced that he had been instructed to organize a committee of doctors to work with this newly formed organization which was known as the Citizens Committee to Preserve American Freedom. [redacted]

The "Daily Worker" of October 18, 1951, reflected an article on page 8 captioned "Southern California Civil Liberties Union Scores Los Angeles Hearing of House Un-Americans." According to this article, the Southern California Branch of the American Civil Liberties Union declared the previous week that in connection with the Los Angeles hearings of the HCUA into alleged Communist influence in the movies these hearings have underscored once more the long-standing appraisal of the American Civil Liberties Union that "nothing has been so un-American as the Committee's own activities." The article further reflected criticism by the Executive Director of the Southern California ACLU, A. A. Heist, with regard to the questioning of witnesses before this Committee.

(Daily Worker, October 18, 1951 [redacted]

B. By Others

On November 16, 1951, [redacted] RKO Studios, advised that the Executive Committee of the Motion Picture Alliance for the Preservation of American Ideals (MPA) recently made a report to the MPA membership on the subject of the Hollywood hearings of the House Committee on Un-American Activities. The report noted that the recent HCUA hearings have made a strong impact upon Los Angeles and upon Hollywood in particular. It also pointed out that the HCUA had not subpoenaed any persons about whom it did not have evidence of actual Communist Party membership either by testimony of former members or by documents. The MPA felt that under this policy many persons who played an important part in furthering the Communist conspiracy in Hollywood were not subpoenaed and, therefore, not exposed. The report stated, however, that the Committee was able to show the real nature of Communism in Hollywood and with some exceptions that the hearings had been highly successful and that the HCUA had done a good job. [redacted]

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In "The American Legion Magazine" for December, 1951, there appeared a lengthy article written by J. B. Matthews, former chief investigator for the HCUA, entitled "Did the Movies Really Clean House?" This article stated in part that while the HCUA has made a beginning in investigating and exposing the Communists in Hollywood "only an aroused public opinion is likely to assert the necessary pressure to cleanse Hollywood of all Communist influence." [redacted]

1952 HEARINGS BY HOUSE COMMITTEE ON UN-AMERICAN ACTIVITIES CONCERNING COMMUNISM IN THE MOTION PICTURE INDUSTRY

Upon the completion of the hearings conducted by the House Committee on Un-American Activities in Hollywood in September, 1951, in connection with the Communist infiltration in the motion picture industry, the HCUA announced it would soon turn its attention to Communist infiltration in the defense plants of Southern California. Representative Francis E. Walter (D. - Pa.), acting chairman of the subcommittee announced, however, that the HCUA was not finished with Hollywood and still planned to investigate reports that "friendly" witnesses before the group had been black-listed in the movie industry. He said several subpoenaes remained unserved and the witnesses for whom they were offered were being sought. (Washington Star News Service, September 26, 1951; [redacted]

On November 19, 1951, [redacted] HCUA, advised that a few supplementary hearings might be held by the House Committee in Washington as a follow-up to the recently held sessions by a subcommittee of the HCUA in Los Angeles during September 1951. [redacted]

On January 2, 1952, [redacted] advised that the HCUA had tentatively scheduled further hearings to be held in Washington, D. C., beginning January 21, 1952, and at Los Angeles, California, commencing February 18, 1952, both dates, however, being tentative. [redacted] further advised that these hearings would not deal exclusively with the extent of Communist Party infiltration into the motion picture industry although it was expected that part of the hearings would be directed toward developing further testimony on that subject. [redacted]

On January 21, 1952, Charles Daggett, a former newspaperman and movie publicist who had been named in testimony before the HCUA in September 1951 by Harold Ashe as a Communist, appeared before the HCUA in Washington, D. C. It is noted that Daggett had previously appeared in Los Angeles on September 17, 1951, before a subcommittee of the HCUA and had refused to cooperate. In his testimony on January 21, 1952, however, he dropped his earlier claim of constitutional immunity from questions which might incriminate him and stated that his first contact with Communism was in 1935 or 1936 when he attended a Party meeting at the Los Angeles home of Harold Ashe. He continued his testimony in a cooperative manner and furnished the HCUA the identity of several individuals who had been active members of the CP or who had attended Party meetings. ("Washington Post" January 22, 1952; [redacted]

An article appeared in the "Washington Star" of January 25, 1952, reflecting that the HCUA was reopening its probe of Communist activities in Hollywood and that Sidney Buchman, a film producer, would probably be the first witness to be called. According to committee counsel Frank S. Tavenner, Jr., Mr. Buchman was subpoenaed before the committee last September in Los Angeles but was not questioned after his counsel raised a point that a quorum of the committee was not present. ("Washington Star" January 25, 1952; [redacted]

The "Washington Star" of January 27, 1952, reflected that Mr. Buchman had failed to appear before the committee on January 25, 1952, and had been called to answer questions on January 28, 1952. With regard to this failure to appear on January 25, 1952, it is noted that the HCUA had adjourned on that date after interpreting papers submitted by Mr. Buchman's attorney to constitute a court injunction against the witness's subpoena. The committee learned later, however, that District Court Judge Bernetta Mathews actually had denied Mr. Buchman's petition for a restraining order. ("Washington Star" January 27, 1952; [redacted]

The "Washington Post" of January 29, 1952, reflected that contempt of Congress proceedings were started the day before against Sidney Buchman after he refused for a second time to appear before the HCUA. The article further reflected that

members of the committee also issued orders that Buchman be arrested and held until the committee was ready to question him about Communist activity in the nation capitol. ("Washington Post" January 29, 1952; [redacted]

The "Washington Post" of February 6, 1952, contained an article reflecting that the House on the previous day unanimously voted a contempt citation against Buchman and turned the case over to the United States Attorney in Washington, D. C., for prosecution. ("Washington Post" February 6, 1952; [redacted]

According to an article appearing in the "Washington Times-Herald" of March 25, 1952, Buchman after having been indicted on a contempt of Congress charge was arraigned in District Court where he pleaded not guilty and was freed on $1,000.00 bail pending trial May 26. (The "Washington Times-Herald" March 25, 1952; [redacted]

MELVIN LEVY

Levy, a novelist and screen writer who has been previously named before the HCUA by witness Martin Berkeley, testified before the HCUA on January 28, 1952, at his own request. Levy was a friendly witness and testified that he joined the Communist Party in 1933 at the request of Earl Browder and withdrew about a year later, when the Party tried to interfere with his writing. He rejoined in late 1944 or early 1945 but quit again in 1947. He testified that George Wilner, a Hollywood agent, had been instrumental in getting him back into the Party. During his testimony he named several individuals who attended Party meetings in the 1945 - 1947 period. ("Washington City News Service" January 28, 1952; [redacted]

MICHAEL S. BLANKFORT

Blankfort, a novelist and screen writer, appeared before the HCUA in Washington, D. C., on January 28, 1952,

having been summoned to answer testimony by Louis F. Budenz to the effect that Budenz knew Blankfort as a Communist writer for the New York "Daily Worker" in 1935. Blankfort testified that Budenz erred when he had testified that he had known Blankfort as a "concealed" member of the Party. Blankfort further testified that he was not and never had been a Communist and insisted that he never knowingly joined a front organization and had promptly resigned from those he had been duped into joining as soon as he found out about it. He further testified that he attended six or seven Party meetings in Hollywood in 1938 at the insistence of his ex-wife but he "never really knew what went on." He further testified that he never joined the Party and never paid dues but continued "but they told me I was in the Party. Maybe I was, I just can't deny it." (Washington City News Service, January 28, 1952; [redacted]

HYMAN S. KRAFT

Kraft, one of the authors of the Broadway musical "Top Banana," appeared before the HCUA at Washington, D. C., on March 20, 1952, and refused to state whether he had ever been a Communist. He did testify, however, that he is not a Communist now and was not one in 1950 or 1951. He declined, however, to answer questions whether he had earlier Party affiliations on the grounds he might incriminate himself. (Washington "Post" March 21, 1952; [redacted]

ELIA KAZAN

Kazan, a top screen and stage director, appeared before the HCUA at Washington, D. C., on April 10, 1952, and admitted that in 1934, he was recruited into a Communist cell of the Group Theatre by Tony Kraber and Ted Wellman, whom he identified as a Communist organizer. He further testified that one of his assignments from the Communist Party was to "get a foothold in the Actors Equity Association." He also testified that the Communist effort to capture the Group Theatre "failed" because the control of the "group stayed firmly in the hands of the three non-Communist directors, Harold Clurman, Lee Strasberg, and Cheryl Crawford." He told the committee that he quit the Communist Party in 1936, because he refused to "crawl and apologize and admit the error of my ways" to the Communist leaders. Among the individuals whom he identified in his testimony as having been fellow Communists during the 1934 -

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1936 period were: Lewis Leverett, the late J. Edward Bromberg, Phoebe Brand, Morris Carnovsky, Paula Miller, Clifford Odets, and Art Smith. Kazan denied he had knowingly affiliated with a number of Communist fronts since his resignation from the Party but said he regretted some occasions on which he gave money or other support to groups that later were revealed to be Communist controlled. ("New York Journal-American," April 12, 1952; [redacted]

EDWARD G. ROBINSON

Robinson, well-known actor of stage and screen, appeared before the HCUA at Washington, D. C., on April 30, 1952, at his own request. He stated that he wanted to repeat again his denial that he has ever been a member of the Communist Party or knowingly a fellow traveler. During his testimony he admitted that some organizations which he had permitted to use his name were actually Communist fronts although he did not realize this at the time. He hastily agreed with the statement of the Acting Chairman of the HCUA, Francis E. Walter, that Robinson was "No. 1 on every Communist sucker list in the country." He further testified that recent exposure of a number of Hollywood figures, whom he numbered among his associates, had shocked him and made him wish to testify again under oath concerning his experiences. He further testified that although he conceded that he had been used and duped he had never knowingly aided Communists or any Communist cause. ("Washington Star," May 1, 1952; "Washington Post," May 1, 1952; "Washington Times-Herald," May 1, 1952; [redacted]

CLIFFORD ODETS

Odets, a well-known playwright, appeared before the HCUA on May 19, 1952, at Washington, D. C., and admitted having been a Communist Party member for about nine months in 1935, having quit because he was unable to respect his fellow members "on a cultural basis." He testified he joined the Communist Party while a member of the New York Group Theatre during the days of the depression in the real and honest belief that this was the way out of the dilemma in which he and other artists and writers had found themselves. Among those he identified as fellow Communists were Lewis Leverett, Phoebe Brand, Art Smith, Tony Kraber, and Elia Kazan. According to his testimony he was recruited into the Party by the late J. Edward Bromberg. All of the above individuals had been previously identified as Communists by Elia Kazan in his testimony before this

committee with the exception of Art Smith, an actor who went to Hollywood after his days in the Group Theatre but returned to Broadway last January to play the part of the captain of the coal barge in a revival of Eugene O'Neill's "Anna Christie."

Odets reappeared before the HCUA the following day on May 21, 1952, and testified that he let many Communist front groups use his name after he broke with the Party in 1935 because liberals "have no political party to turn to." When questioned about the so-called "Hollywood 10," he stated that he disagreed with the stand taken by these individuals who were convicted of contempt for refusing to tell the committee whether they were or had been Communists but that he applauds "the fight they made for their constitutional rights" by carrying the case to the Supreme Court.

He also testified that "nothing is less possible" than slanting the script for motion pictures. ("Washington Times-Herald," May 20, 1952; "New York Compass," May 20, 1952; "Washington Post," May 21, 1952; [redacted]

ISOBEL LENNART

Miss Lennart, a screen writer, testified before the HCUA at Washington, D. C., on May 20, 1952, and explained that she joined the Communist Party when she went to Hollywood in 1939, because it was the first time she had been away from home and was "politically ignorant." She further testfied that she subsequently met and fell in love with John Harding, a screen writer, to whom she is now married and after having a long talk with him promised to stay away from the Communists. She continued that she quit the Communist Party in Hollywood at his suggestion in 1945. ("Washington Times-Herald," May 21, 1952; "New York Herald Tribune," May 21, 1952; [redacted]

STANELY ROBERTS

Roberts, a writer for Columbia Pictures, appeared before the HCUA at Washington, D. C., on May 20, 1952, and testified that Communists at Hollywood kept after him to sign up from the time he arrived in the film capital in 1938, but that he always refused until just after the death of Franklin D. Roosevelt in 1945. He stated that a friend, Bernard C. Schoenfeld, convinced him that Mr. Roosevelt's passing meant the "death of liberalism" and that the Communist Party was the only one that could carry on his stead. He testified that he found by 1948 that he had made a "grave mistake" and pulled out completely that same year. ("New York Herald Tribune," May 21, 1952; [redacted]

LILLIAN HELLMAN

Miss Hellman, a stage and screen writer, appeared before the HCUA at Washington, D. C., on May 21, 1952, and testified that she was not a Communist Party member at that time and was not a year ago or two years ago. She declined on constitutional grounds to say whether she was a member at any time before then. During her appearance before the committee she readily gave a brief picture of her background but refused to answer when asked if she were acquainted with screen writer Martin Berkeley, who had told the committee on the West Coast last year that Miss Hellman attended a 1937 meeting at which time the Communist Party's Hollywood section was organized. She was excused by the committee after Counsel Frank S. Tavenner, Jr., stated that it was obvious the committee would get no "helpful testimony" from her. ("New York World Telegrax and Sun," May 21, 1952; "The Daily Compass," May 22, 1952; [redacted]

ADDITIONAL TESTIMONY

The April 2, 1952, edition of the "Washington Star" contained an article reflecting that on the previous day the HCUA made public testimony taken behind closed doors in May and September, 1951, in which four Hollywood figures identified themselves as former Communists while four more declined to talk about Communist affiliations on the grounds that they might incriminate themselves.

The following individuals identified themselves as former Communists:

Eugene S. Fleury - an art school instructor
Ann Ray Frank - one time radio writer
Eve Ettinger - story editor for Columbia Pictures
Robert Shayne (Robert Shaen Dawe) - actor

These who refused to testify are set forth below:

Arthur Strawn, screen writer.
Jack Prokop, garment designer.
Hannah Schwartz Donath, wife of motion picture actor, Ludwig Donath.
Belle Lewitsky Reynolds, dancer.
(New York teletype 1-2-52, [redacted]

With regard to further hearings to be conducted by the HCUA in 1952 in connection with the motion picture industry, Mr. Wheeler has advised that although originally scheduled for February 1952 in Los Angeles, these hearings have been set back until April or possibly later and in all probability would not be held until after the conclusion of the current Smith Act trials in Los Angeles. According to Mr. Wheeler, these hearings will definitely be held and at the present time ninety-one subpoenaes have been issued. Of these, twenty-six are for the appearance of witnesses who have a direct connection with the entertainment field while the remainder are from other professional fields such as medical or legal. [redacted]

MISCELLANEOUS

On January 22, 1952, [redacted] screen writer, advised that he was scheduled to appear voluntarily before an Executive Session of the HCUA in Washington, D. C., on January 28, 1952, for the purpose of furnishing additional information. It will be recalled that [redacted] had previously testified before a public session of the HCUA in Los Angeles on September 19, 1951, at which time he had named approximately 158 individuals as having been Communist Party members in Hollywood during his own membership in the Communist Party between 1936 and 1943. [redacted] advised that the purposes of his voluntary appearance before the Committee in Executive Session were to furnish the Committee with the identity of some fifteen additional individuals who were members of the Communist Party in Hollywood and who were not disclosed at the public session in September and further to present a statement to the Committee, off the record, which statement dealt with alleged blacklisting practices in the film industry against so-called friendly witnesses who have cooperated with the HCUA.

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Following is a list of these fifteen additional individuals whose names were to be furnished to the Committee by [redacted]

Harold Salemson	Press Agent
William Copeland	Screen writer
Sol Shor	Screen writer
Milton Merlin	President of Radio Writers Guild and Director of the "Halls of Ivy" radio program.
Kyle Crichton	Editor for "Colliers Magazine"
Sol Barzman	Screen writer
Marion Ainslee	Screen writer
Glenda Sullivan	
Eli Jacobson	Party functionary and Marxist teacher
Louis Hellits	Press Agent
Cedric Belfrage	Editor of the "National Guardian"
Alice Fox	Secretary at Metro-Goldwyn-Mayer Studios
Harry Kurnitz	Producer at Twentieth Century Fox Studios
Jacobino Core	Dancer
Frank Davis	Screen writer

[redacted] In addition to the above, [redacted] advised he was going to furnish to the HCUA investigators the following list of Hollywood personalities whom he has reason to believe may still be Party members. [redacted] further advised that he had received this list of individuals from [redacted] a screen writer, and former Communist Party member who was a friendly witness before the HCUA in the Spring of 1951. [redacted] continued, however, that he would advise the HCUA that this list had been handed to him under special circumstances and that his informant must remain unknown. With regard to these individuals, it may be noted that inasmuch as neither [redacted] nor [redacted] are current members of the Communist Party in Hollywood this listing is apparently based on the past knowledge of [redacted] and [redacted] of these individuals and their own assessment of the probability that these individuals are still active in the Party.

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Michael Wilson - Writer

Herbs Verkuilen - Studio Researcher

Don Gordon - Reader

Louise Rousseau - Writer

Al Levitt - Writer

Ring Lardner, Jr. - Writer

Mrs. Sam (Sadie) Ornitz

Louella McFarland - Writer

Seymour Bennett - Writer

Millard Lampell - Writer, now in New York

Millard Kaufman - Writer-Producer

Jeff Corey - Actor

Sol Shor

Lester Cole - Writer

Sol Barsman

Maurice Clark

Mary Virginia Farmer - Actress

Edward Biberman - Artist

Sonja Dahl Biberman - Mrs. Edward Biberman

Arthur Strawn - Writer

Paul Trivers - Writer

Mitchell Lindman - Radio and Film Writer

John Stapp - Former paid CP functionary in Hollywood who was deposed by Party in 1949)

Helen Sleat - (Helen Levitt)

Paul Jarrico - Writer

Sam Ornitz - Writer

Philip Stevenson - Writer

Adrian Scott - Writer-Director

Connie Lee Bennett (Mrs. Seymour Bennett)

Abraham Polonsky - Writer, now in New York

Tamara Hovey

William Coplan - Writer

Nedrick Young

Herbert Biberman - Writer-Director

Henry Blankfort

Isobel Lennart - Writer

Will Geer - Actor

Gale Biberman - Gale Sondergaard, Actress

Edward Huebsch - Writer

Victor Shapiro - Publicist

Leo Solomon - Writer

[redacted]

With regard to the current attitude of the film producing companies in Hollywood on the question of hiring individuals who had appeared as friendly witnesses before the HCUA, [redacted] furnished on February 13, 1952, a composite summary which allegedly reflected the producer's attitude at that time. He explained that this estimate was arrived at by the Motion Picture Alliance during contacts by representatives of that organization with the major film producers. It will be recalled that the Motion Picture Alliance is an anti-Communist Party organization made up of anti-Communist writers, doctors, executives and labor leaders within the film industry in Hollywood. It originated about 1943 and is currently known as the Motion Picture Alliance for the Preservation of American Ideals, generally referred to as the MPA. The estimate furnished by [redacted] is set forth as follows:

R-K-O Studios

Howard Hughes, of R-K-O, has indicated that he will not hire so-called friendly witnesses before HCUA until the film industry as a whole adopts that as its policy.

M-G-M Studios

Dore Schary, Executive Vice President in Charge of Production at M-G-M, has indicated he is unfriendly to HCUA and would like to see the termination of the Committee's investigation of Hollywood. It is his policy not to hire any friendly witnesses at the present time.

Universal-International Studios

Mr. William Goetz, Head of U-I, claims he will hire friendly witnesses and that it is not his policy to discriminate against any witness in any way. However, to date he has not hired any friendly witnesses.

Warner Brothers Pictures

Warner Brothers' policy has been not to discriminate against the so-called friendly witnesses and, in fact, has hired certain of these witnesses.

Republic Studios

Their policy is the same as that stated above for Warner Brothers, and it is noted that film writer Richard Collins, who was an important cooperative witness before HCUA, is currently working at Republic.

Paramount Pictures

Mr. Y. Frank Freeman, Head of Paramount, has stated it is his policy not to discriminate against any individuals because they have appeared before the Committee as a friendly witness. However, the hiring at Paramount is handled by Don Hartman, Executive Producer, who is a close friend of Dore Schary of MGM and to whom he feels he owes his start in the film industry. To date Hartman has consistently refused to hire any witnesses who were friendly to the Committee.

20th Century Fox

Mr. Darrell Zanuck, of Fox, advised a representative of MPA on recent date that he is more concerned with the dangers of Fascism in the United States at the present time than he is in any danger which the Communist Party might constitute. He advised this representative that in his opinion "too much fuss is being made by the House Committee in investigating Communists". 20th Century Fox has not yet hired any of the friendly witnesses. [redacted]

The New York Journal American of January 19, 1952, contained an article reflecting that Zero Mostel, described as a film and stage comedian linked by Congress to Communist front organizations, had been dropped from a starring role in a forthcoming movie by Columbia Pictures. According to this article, the official explanation stated that Mostel had been hired to replace another actor unavailable at the time for the role but when the latter star agreed to play the role Mostel was paid in full and was dropped.

The article continued, however, that it had been learned that Mostel's activities as a supporter of Red front groups was the direct cause of the action by Columbia Pictures.

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According to this article, Mostel was named by the HCUA as a member of the American Youth for Democracy and also as a sponsor of the Communist Party's 1947 May Day Parade.
(New York Journal American 1-19-52,
[redacted])

On September 20, [redacted] a reliable informant of the St. Louis Office advised that he had been with Dorothy Forest, wife of James Forest, Chairman, District No. 21, Communist Party, USA, St. Louis, Missouri, on the previous evening, at which time Mrs. Forest stated that the Communist Party nationally had practically lost all support from members in Hollywood, California. According to the informant, Mrs. Forest stated that benefits in Hollywood were generally good for between $50,000 and $60,000 on fund drives but that due to the current prosecution of Communist leaders and the presence of legislative investigative committees in that locality, persons who generally donated were saving what money they could for trips to Mexico in the event it became apparent that their apprehension might be imminent.
[redacted]

The September 22, 1951, issue of "The Nation" contained an article reflecting that in Hollywood on September 2, 1947, playwright Emmet Lavery, actor Albert Dekker, Mrs. Lela Rogers (mother of screen actress Ginger Rogers), and Senator Jack B. Tenney, took part in a Town Meeting radio debate on the question, "Is There Really a Communist Threat in Hollywood?" According to this article, during the course of the program Mrs. Rogers accused Lavery, described as a prominent Catholic and author of a motion picture based on the trial of Cardinal Mindszenty, of "following the Communist Party line" and further charged that his play, "A Gentleman from Athens" was "un-American propaganda."

The above article reflected that a Los Angeles jury recently agreed with Mr. Lavery that these remarks were libelous and damaging and awarded him $30,000 damages.
("The Nation" 9-22-51
Filed in Bureau library)

VI. INVESTIGATION OF COMMUNIST ACTIVITIES IN THE MOTION PICTURE INDUSTRY BY THE COMMITTEE ON UN-AMERICAN ACTIVITIES OF THE HOUSE OF REPRESENTATIVES

(July 15, 1939, to February 15, 1952)

1952 HEARINGS BY HOUSE COMMITTEE ON UN-AMERICAN ACTIVITIES CONCERNING COMMUNISM IN THE MOTION PICTURE INDUSTRY

On June 9, 1952, William Wheeler, HCUA Investigator, advised that the resumption of the HCUA hearings for the Los Angeles area had been definitely set for the month of September, 1952. According to Wheeler at these forthcoming hearings, the Committee would give considerable attention to the extent of Communist penetration of the legal and medical fields as well as the motion picture and radio fields. [redacted]

Prior to the holding of the above hearings, however, Bernard C. Schoenfeld, a Hollywood screen writer, appeared before a subcommittee of the HCUA at Washington, D. C., on August 19, 1952, at his own request after having been identified as a Communist Party member by Stanley Roberts during Roberts' testimony before the HCUA on May 20, 1952.

During the course of his testimony, Schoenfeld admitted that he and Stanley Roberts had joined the Communist Party in Hollywood after the death of President Roosevelt in 1945, inasmuch as they both felt that the Communist Party offered the best place for them to work for the liberal goals of President Roosevelt. He continued that he gradually became disillusioned with the Party and finally quit in disgust after attending a meeting in the Fall of 1947 at which the Party attacked both the United Nations and the Marshall Plan. According to Schoenfeld, it was obvious that the role of the cultural worker was to follow the directives of the Party, and that an individual was supposed to have no thoughts of his own.

During his testimony, Schoenfeld identified seventeen persons as members of the Communist group to which he belonged. All of these individuals have been previously identified in previous testimony before the HCUA. ("Washington Post," August 20, 1952; [redacted]

The above-mentioned hearings of the HCUA were finally resumed on September 29, 1952, in Los Angeles, California. All of these sessions were public and were given considerable publicity by the local press and national wire services; however, the proceedings were

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not televised as was the case in Los Angeles in September, 1951. According to Mr. Wheeler, 122 witnesses were under subpoena to appear at these hearings, although only 64 had been heard when the Committee recessed the hearings until November 17, 1952.

It is noted that of the above-mentioned 64 witnesses, only 9 were connected in any way with the motion picture industry, and of these 9, only 3 were cooperative in answering questions or otherwise furnishing information to the Committee. These 3 related past membership in the Communist Party in Hollywood, California, and identified a total of 88 individuals as having also been Party members in Hollywood. It is noted, however, that only a comparatively few new identifications were made, and the large majority of those names had been previously named at earlier hearings of the HCUA. [redacted]

Following is a brief summary of the testimony of those individuals who are connected with the motion picture industry:

Roy Huggins - Screen Writer

Huggins appeared before the HCUA on September 29, 1952, and testified that he first became a member of the Communist Party in 1940, at which time he was a graduate student attending the University of California at Los Angeles. He remained in the Communist Party for only a short period of time on this occasion and resigned because of differences of opinion concerning the Party's activities which he described as "designed to hinder United States preparedness program."

He again became affiliated with the Party in 1943, at which time he was assigned to a semiprofessional group with which he remained for approximately two years. He was then assigned to a group composed mainly of motion picture script writers and remained with this latter group until his defection from the Party in 1947.

His testimony identified as members of the above group such motion picture writers as:

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Ben Berman
Philip Stevenson
Harry Carlisle
Norma Berman
George Sklar
Guy Endore
Robert Richards

Ann Morgan Richards
Elliot Grenard
Lee Edgeley
Vilma Shore
Val Burton
Lilith James

("Washington News," September 30, 1952; [redacted]

[redacted]

Owen Vinson - Radio Program Director

Although Vinson furnished information of primary interest to the radio and television industries, his testimony is being set forth herein due to the fact that he also identified as Communists several individuals who are or were connected with the motion picture industry.

Vinson testified on October 2, 1952, to the effect that he became a member of the Communist Party in Chicago, Illinois, in 1943 and defected from the Party in Los Angeles, California in the Winter of 1947 or the early Spring of 1948. He testified that he served as Dues Secretary for the Communist Party Radio Branch in Hollywood, California, for a period of approximately 12 to 18 months. He advised that the dues were assessed on the basis of 4 per cent of each member's gross income and averaged approximately $500 to $600 a month. He continued that he finally left the Party because he considered it to be one of isolationism.

During his testimony, Vinson identified as Communist Party members, to his personal knowledge, such individuals as:

Stanley Waxman, radio and screen actor
Dave Ellis, radio and screen actor
Lynn Whitney, radio and screen actress
Paul Marion, screen and radio actor
Mitchell Lindeman, screen and radio writer
Abe Burrows, radio writer and comedian
Herman Waldman, screen and radio actor.

[redacted]

Tolson
Ladd
Nichols
Belmont
Clegg
Glavin
Harbo
Rosen
Tracy
Laughlin
Mohr
Tamm
Trotter
Tele. Rm.
Holloman
Gandy

Paul Marion - Screen and Radio Actor

Marion testified on October 2, 1952, to the effect that he was a member of the Party in Hollywood, California, during the period 1946 thru mid 1947. His testimony revealed that upon his recruitment into the Party he was assigned to a beginners discussion class where the new members were told "how Socialism will eventually come to the United States." He stated that while a member of the Party he learned from his experiences that Russia is against the United States and that the ultimate program of the Communist Party is to overthrow all Capitalistic governments.

According to Marion's testimony, the ultimate aim of the Party in Hollywood was the formation of one craft guild encompassing all the cultural fields in Hollywood under the control and domination of the Communist Party.

During his testimony, Marion identified as Party members such individuals as:

Paul Jarrico, writer
Jeff Corey, actor
Karen Morley, actress
Alvin Hammer, actor
Mara Lawrence, actor
David Wolf, actor.

[redacted]

Gene Stone - Radio Writer

Stone's testimony is being included herein inasmuch as he is presently the Executive Director of the Hollywood Arts, Sciences and Professions Council, the most active Communist front organization in the Los Angeles area.

Stone testified on October 6, 1952, and refused to answer all questions propounded to him by the Committee for various reasons including the fact that according to him it was a violation of the Bill of Rights.

[redacted]

Stone [redacted] was identified as a Communist Party member from 1945 to 1948 by [redacted] who furnished this information on May 23, 1952.

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Lynn Whitney - Radio and Screen Actress

Whitney appeared before the HCUA on October 6, 1952, and testified that she would refuse to answer any questions by this Committee which had to do with how she thought, what she read, what she knew and with whom she associated or any question that directly or indirectly related to any of the organizations which have been cited by this Committee as subversive. She further charged that the Committee was violating the First and Fifth Amendments.

[redacted]

Whitney [redacted] On December 4, 1948, [redacted] confidentially advised that Whitney was an active member of the Radio Group of the Los Angeles County Communist Party. Investigation of Whitney has reflected no recent Communist activity on her part. [redacted]

Edwin Miller Max - Radio and Screen Actor

Max appeared before the HCUA on October 6, 1952, and declined to cooperate charging that the Committee is not familiar with the United States Constitution and its amendments. He further charged that the Committee has created and fostered the "black list" and that the Committee is violating the First, Fourth and Fifth Amendments of the Constitution. At the conclusion of his testimony, Max threw two medals on the Committee table which he described as the Bronx Star and the Good Conduct Medal and declared that "These were once known as 'fruit salad' and that they are now known as 'fraud salad'." [redacted]

Max is employed as a radio actor for Columbia Broadcasting System. A recent investigation by the Los Angeles Office reflected that Max was a member of the Radio Branch of the Hollywood Section of the Los Angeles County Communist Party from 1946 to approximately 1948. [redacted]

Dorothy Collins Comingore - Radio and Film Actress

Comingore appeared before the HCUA on October 6, 1952, and declined to cooperate with the Committee charging that they are without the right to inquire concerning her thoughts and beliefs and in so doing are violating the First and Fifth Amendments. It is noted that Comingore was

identified as a Party member by Max Silver in his testimony before the HCUA on January 29, 1952.

[redacted]

Paul Perlin - Booklet Motion Picture Employee (Grip)

Perlin appeared before the HCUA on October 6, 1952, and refused to cooperate charging, among other things, that this Committee is attempting to destroy the Bill of Rights. It is noted that Perlin was identified as a Communist Party member by Max Silver in his testimony before the HCUA on January 24, 1952.

[redacted]

Herman Waldman - Radio and Screen Actor

Waldman, who is known professionally as David Wolf, appeared before the HCUA on October 6, 1952, and refused to cooperate charging that the Committee has violated the First Amendment by investigating in a field in which it cannot legislate. It is noted that Waldman was identified as a Communist Party member by Paul Marion and Owen Vinson when they appeared before the HCUA on October 2, 1952.

[redacted]

Abram S. Burrows - Radio Writer and Comedian

Burrows, [redacted] had previously appeared before an executive session of the HCUA on March 20, 1951, at which time he took the position that he did not know whether to say yes or no when answering if he had been a member of the Communist Party. He stated that there was ample basis for some members of the Party to have considered him a member, but that he could not honestly state whether he was or was not actually a member.

Burrows subsequently appeared before the HCUA in public session at Washington, D. C., on November 12, 1952, pursuant to his request after he had been identified by Owen Vinson as a member of the Communist Party who had paid Communist Party dues to Vinson. During his testimony at this time, Burrows stated that although he had associated with many Party members and had been connected with organizations with Communist affiliations, he himself had never

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joined the Communist Party. On the whole, his testimony was somewhat unsatisfactory, and it is noted that on November 17, 1953, [redacted] advised that he felt that [redacted] lied in his testimony when he said he had no recollection of ever joining the Party or of signing a Party card. [redacted]

Karen Morley - Motion Picture Actress

Morley appeared before a subcommittee of the HCUA at Washington, D. C., on November 18, 1953, in public session and refused to tell the Committee whether she has ever been a Communist. She declined to answer questions concerning her Communist affiliations by stating that she was invoking her privilege under the Fifth Amendment not to testify against herself. Previous to her testimony, Sterling Hayden, Lee Townsend, Paul Marion and Mary Lawrence had all testified before the HCUA that they had attended Communist Party meetings at which Morley was present. ("Washington Times Herald," November 14, 1953; [redacted]

1953 HEARINGS BY HOUSE COMMITTEE ON UN-AMERICAN ACTIVITIES CONCERNING COMMUNISM IN THE MOTION PICTURE INDUSTRY

William Wheeler has recently advised that in connection with additional hearings by the HCUA in the Los Angeles area, the current schedule calls for a subcommittee composed of Congressmen Doyle and Jackson to open further hearings on March 23, 1959. According to Wheeler, it is expected that some 70 witnesses may be called, including approximately 40 from the film industry and the remaining from the educational and newspaper fields. Wheeler was unable to advise whether the hearings will be continued long enough to hear all of these witnesses. [redacted]

MISCELLANEOUS

Senate Internal Security Committee (McCarran Committee)

During 1951 and 1952, the Senate Internal Security Committee conducted rather limited hearings in connection with Communist infiltration in the radio, television and entertainment industry. The witnesses appearing before this committee were, with one exception, connected primarily with the radio and television field, and their testimony will not be dealt with herein.

The one exception was Judy Holliday, motion picture star of "Born Yesterday" who appeared before an executive session of this committee on March 26, 1952, and whose testimony was released for public consumption on September 24, 1952.

During the course of her testimony, Miss Holliday freely admitted association in varying degrees with several Communist front organizations but attributed her actions to her own stupidity, her idealism and her faith that these organizations were devoted to the principles which they publicly reported. ("Subversive Infiltration of Radio, Television and the Entertainment Industry - Part II" released by Senate Internal Security Committee on September 24, 1952)

Paul Jarrico

Jarrico has been identified by witnesses before the House Committee on Un-American Activities as a Communist Party member in the past. According to the "Daily Worker" of October 22, 1952, Jarrico was awarded $23,400 in his California Superior Court suit against New York producer, Monty Proser, in which he charged that Proser refused to pay him $13,000 and $2,400 in secretarial and travel expenses due him for his work on the story "Shadow of a Hero." The court also awarded Jarrico $8,000 in punitive damages, a sum provided by California law for willful failure to pay wages. Proser did not contest the suit. ("Daily Worker," October 22, 1952; [redacted]

According to "Counterattack" of January 2, 1953, Judge Orlando H. Rhodes dismissed screen writer Paul Jarrico's $100,000 suit against RKO Radio Pictures on November 26, 1952. According to this article, Jarrico, when called as a witness before the House Committee on Un-American Activities,

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took refuge in the Fifth Amendment and refused to say if he was or had been a Party member. RKO then removed Jarrico's name from the screen credits of the film "The Las Vegas Story" following which Jarrico sued RKO and Howard Hughes, who was the principal RKO stockholder at the time.

Judge Rhodes ruled in dismissing this suit and upholding RKO's right to delete Jarrico's name from the screen credits that "the defendant did become the object of public disgrace, obloquy, ill-will and ridiculed" by invoking the Fifth Amendment. Judge Rhodes, according to this article, took judicial notice that a person who uses the Fifth Amendment under the above circumstances "is believed to be by the American people either, first a Communist, or that he has been a Communist, or that he is a Communist sympathizer, or any combination of the three." ("Counterattack," January 2, 1953; [redacted]

John Garfield

For record purposes in this memorandum, John Garfield, stage and screen star, died of a heart attack on May 21, 1952. It will be recalled that in April, 1951, Garfield appeared before the House Committee on Un-American Activities and denied ever having been a Communist. ("New York Compass," May 22, 1952; [redacted]

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VI. INVESTIGATION OF COMMUNIST ACTIVITIES IN THE MOTION PICTURE INDUSTRY BY THE COMMITTEE ON UN-AMERICAN ACTIVITIES OF THE HOUSE OF REPRESENTATIVES

(February 15, 1953, to July 15, 1953)

1953 HEARINGS BY HOUSE COMMITTEE ON UN-AMERICAN ACTIVITIES CONCERNING COMMUNISM IN THE MOTION PICTURE INDUSTRY

The House Committee on Un-American Activities (HCUA) held scheduled public hearings at Los Angeles, California, from March 23 through April 8, 1953. According to William Wheeler, HCUA investigator, the purpose of these hearings was to continue the Committee's inquiry into the extent of Communist penetration of the motion picture film industry as well as the field of education.

A total of 44 witnesses was heard at the above sessions. Of these, 31 proved uncooperative and refused to furnish information to the Committee. In doing so, these witnesses cited various provisions of the Constitution.

[redacted]

Following is a brief summary of the testimony of those individuals who are connected with the motion picture industry in one capacity or another.

COOPERATIVE WITNESSES

Danny Dare - Film Producer-Director

Danny Dare appeared before the HCUA on September 27, 1951, and again on March 23, 1953. In his appearance on September 27, 1951, Dare denied membership in the Communist Party. In his testimony on March 23, 1953, Dare reversed himself and admitted membership in the Communist Party from approximately March, 1939, to June, 1939. At this time, he readily furnished information concerning individuals whom he knew to be active in the Communist movement. An article appeared in the "New York Herald Tribune" on March 24, 1953, which article outlined the summary of Dare's testimony before the HCUA. According to the article, Dare joined the Communist Party at the invitation of one "Irving White." Two years later he was assigned to direct a Hollywood Theatre Alliance production called "Meet the People."

Tolson
Ladd
Nichols
Belmont
Clegg
Glavin
Harbo
Rosen
Tracy
Carroll
Hale
Winterrowd
Tele. Room
Holloman
Sizoo
Miss Gandy

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Dare said the reason he lied previously, that is during his testimony given September 27, 1951, about his membership in the Communist Party, was that he had a good job at the time and "didn't want to lose it." After Dare joined the Party, he was assigned to a cell in Hollywood and attended meetings of this cell at the home of Director Frank Tuttle. He said Tuttle was not there although his wife, Tania, attended. Dare identified others at cell meetings as including the afore-mentioned Mr. White; Pauline Lauber, a secretary; Jessie Burns, studio script reader; Roy Spencer, a writer, and others. [redacted]

Harold Adolph Hecht - Film Producer and Former Screen Writer

Hecht appeared before the HCUA on March 23, 1953, and admitted he was a member of the Communist Party from 1936 to early 1940. An article appearing in the March 24, 1953, issue of the Washington "Times Herald" furnished the following information concerning Hecht's appearance before the HCUA. Hecht stated, "I was a Communist for some months in 1939, having been recruited into the Party by Irving White and believing that Communism was the defense against Hitler's anti-Semitism." Hecht further stated, "I got on the WPA Federal Theatre Project in 1937 and was put in charge of musical revues. In 1939, I worked on the show 'Sing for your Supper.' There were 200 people in the cast; as many as 500 associated with it at various times. Of these, 40 were Communists, like myself members of a cell in the Project. We were supposed to help all Communists in the Theatre Project keep their jobs." [redacted]

David A. Lang - Screen Writer

Lang testified before the HCUA on March 24, 1953, and admitted membership in the Communist Party from 1942 or 1943 through 1946. He freely furnished information concerning former associates in the Communist Party and said that after an early Party indoctrination period, he was transferred to a special writers cell. Lang stated that such individuals as John Howard Lawson, Dalton Trumbo, Lester Cole, Paul Jarrico, Dick Melland, and Paul Trivers subtly injected movie scripts with the propaganda line of the Communist Party and formed a Communist "writers cell." Lang said he dropped out of the Communist Party when he realized its revolutionary nature.

Silvia Richards - Screen Writer

Silvia Richards testified before the HCUA on March 25, 1953, and admitted membership in the Communist Party from 1937 or 1938 until early 1946. Miss Richards said a man named Herbert Goldfrank suggested she attend some Communist Party meetings and induced her to be present at a neighborhood branch meeting in New York City in the Summer of 1937. She actually joined the Party in the Winter of 1937 and thereafter attended meetings of a large neighborhood branch of the Communist Party. Richards said, "I think I became a Communist because I was young and was irresponsible and because I didn't want to think for myself." She offered to give and did furnish the names of individuals who were responsible for the leadership in her group in the Party. However, she testified all had Party names and consequently she did not know of what value such names would be. Richards informed she was active during World War II in Russian War Relief and the American Labor Party. The witness also elaborated on her Communist Party activities after she moved to California and freely furnished information in regard to individuals and situations in connection with her Party activities.

Gertrude Purcell - Screen Writer

Gertrude Purcell appeared before the HCUA on April 8, 1953, and stated she joined the Communist Party in September, 1939, and remained a Party member through the year 1942. No testimony was solicited by the HCUA from Miss Purcell regarding former associates in the Party. She told the Committee she joined the Communist Party inasmuch as she believed it to be a cure for the menace of Fascism. She informed that during the years of her Communist Party membership, she was subconsciously upset by the Nazi-Russian Pact and ultimately quit the Party since she was tired of being told what to do and what to think. The only individual concerning whom the witness furnished information was Herbert Biberman, the head of her own group, and the Committee did not further pursue questions with respect to other persons in her group.

UNCOOPERATIVE WITNESSES

Edward Huebsch - Film Writer

Huebsch appeared before the HCUA on March 23 and again on March 25, 1953, refusing to testify, basing his refusal on a written opinion entered in the United States District Court at Washington, D. C., which held that television broadcast facilities violate the atmosphere of a calm judicial hearing. Huebsch strenuously objected to such hearings being so abused. Huebsch reappeared before the Committee on March 25, 1953, and in response to questions asked by the Committee members stated, "I assert my right to refuse to answer 'yes' or 'no' on the First, Fifth, Ninth, and Tenth Amendments of the Constitution." Huebsch has been identified as a Communist by the following individuals who appeared before the HCUA on the dates indicated: Frank Tuttle, May 24, 1951; Lee Townsend, September 18, 1951; Martin Berkeley, September 19, 1951; Melvin Levy, January 28, 1952; Stanley Roberts, May 20, 1952; and Bernard Schoenfeld, August 19, 1952. An article appeared in the "Washington Post," March 26, 1953, concerning the testimony of Huebsch and stated that Huebsch angered the Committee members when he protested that their questions violated his Constitutional privileges. The article continued that Huebsch "drew even more wrath when he added, 'To King George III, the Constitution was a questionable document but we are not yet ready to crown King Harold Velde.'" Subcommittee members said then would consider a contempt citation against Huebsch. [redacted]

Phillip Dey Eastman - Cartoonist-Producer

Eastman appeared before the HCUA on March 23, 1953, refusing to testify concerning membership in the Communist Party and invoking the privilege of the Fifth Amendment. Eastman was interviewed by Agents of the Los Angeles Office on February 4, 1953, and informed that he had nothing whatsoever to say to the Federal Bureau of Investigation concerning his affiliation with the Communist Party or related organizations unless accompanied by his attorney. [redacted] who testified at an Executive Session of the HCUA in Hollywood, California, September 10, 1951, advised that Phillip Eastman attended discussion groups of the Communist Party in 1942 and 1943. However, the

informant was unable to furnish any additional data concerning Eastman's affiliation with the Communist Party or other activities. [redacted]

Julian Faraday Gerdon - Film Technician

Gerdon appeared before the HCUA on March 24, 1953, and admitted membership in the Communist Party beginning in September, 1939. Gerdon said he helped form the Hollywood Communist Club in 1944 and was the president of the same club for a period of 1½ years. Gerdon left the Party shortly after the end of World War II. He would answer no questions concerning Communist Party membership of other individuals known to him. Gerdon was interviewed by Agents of the Los Angeles Office on February 14, 1950, and April 14, 1950. He admitted membership in the Communist Party for 6 years and said that he dropped out of the Party in the Spring of 1947. Gerdon told the Agents he did not care to discuss the identity of any other individuals whom he knew while a member of the Party. Gerdon was formerly included in the Security Index in the Los Angeles Office but his Security Index card was cancelled by Los Angeles letter to the Bureau dated July 15, 1953. [redacted]

Francis Edward Faragoh - Former Film Writer, Now Retired

Faragoh appeared before the HCUA on March 24, 1953, and refused to answer any questions asked of him by the Committee inasmuch as he invoked the privileges of the Fifth Amendment. Faragoh has been identified as a Communist by the following individuals who appeared before the HCUA on the dates indicated: Meta Reis Rosenberg, April 13, 1951; Martin Berkeley, September 19, 1951. Edward Dmytryk appeared at a Public Session of the HCUA on April 25, 1951, and advised that he was a member of the Communist Party during the years 1944 and 1945. Dmytryk identified Francis Faragoh as a Communist. [redacted]

Simon M. Lazarus - Film Producer

Lazarus appeared before the HCUA on March 26, 1953, and was questioned about the Independent Productions Corporation of which he has a controlling interest, a film called "Salt of the Earth," the identity of financial contributors to the afore-mentioned corporation, and

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the interest, if any, the International Union of Mine, Mill and Smelter Workers of America had in the film "Salt of the Earth." Lazarus flatly refused to mention the names of any persons connected with the Independent Productions Corporation or the identity of any individuals who were financial contributors to the same company. [redacted] a reliable informant of the Los Angeles Office, informed that in December, 1951, an invitation was distributed to certain individuals, inviting them to attend a gathering in the home of Simon Lazarus on December 9, 1951, at which time a panel of attorneys would present the facts and significance of the legal procedure against the Smith Act under which various members of the Communist Party were being prosecuted. At this meeting, the California Emergency Defense Committee would outline its program. In regard to the California Emergency Defense Committee, [redacted] a reliable informant of the Los Angeles Office, has characterized this organization as one which was formed in the Fall of 1951 to coordinate defense activities and raise funds in behalf of the California Smith Act defendants. This informant states that the California Emergency Defense Committee is Communist inspired, controlled, and dominated. [redacted]

Ben Maddow - Film Writer

Maddow testified before the HCUA on March 28, 1953, and refused to answer any questions concerning his Communist Party membership and invoked the privileges of the Fifth Amendment. [redacted] a reliable informant of the Los Angeles Office, reported that Ben Maddow was a Communist Party member in Hollywood, California, during the early 1940's. [redacted] a reliable informant of the Los Angeles Office, data that Ben Maddow was in the writers branch of the Hollywood Section of the Communist Party about 1947 or 1948. No information has been developed concerning Maddow's current Communist Party membership. [redacted]

David Robison - Film Writer

Robison appeared before the HCUA on March 30, 1953, and also refused to answer any questions asked of him by the Committee members and invoked the privileges of the First, Third, and Fifth Amendments. [redacted] previously mentioned, on August 4, 1950, testified from

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his own experience within the Communist Party certain officers of the Hollywood Council of the Arts, Sciences and Professions as Communist Party members. Among the individuals so identified was David Robison. [redacted]

Libbe Burke - Dancer

Burke appeared before the HCUA on March 30, 1953, and refused to answer any questions concerning her Communist Party membership. She invoked the privileges of the First, Fifth, Sixth, Ninth, and Tenth Amendments. In her testimony, Burke entered into a lengthy harangue about having been fired from her job at the Ambassador Hotel, Los Angeles, as a result of publicity given to the event of her having been subpoenaed by the Committee. She accused the Committee of undermining the free functioning of labor unions, claiming her subpoena was served within a few days after she had made a speech at a union meeting on August 20, 1952. She added that she felt this was not a mere coincidence. In rebutting this charge, the Committee accepted testimony from Deputy United States Marshal George V. Rossini who stated that the subpoena was in his possession for service from approximately July 28, 1952; however, Burke was not located until September 4, 1952. Los Angeles press releases in the local papers reflect that at the time Burke was served with the subpoena she was filling an engagement as a dancer at the Coconut Grove in the Ambassador Hotel, and that this engagement was cancelled immediately after the service of the subpoena. [redacted] A reliable and highly confidential source of the Los Angeles Office advised on July 9, 1949, that Burke was a member of the Cultural Section of the Los Angeles County Communist Party in 1949. [redacted]

Virginia Mullen - Actress

Mullen testified before the HCUA on April 8, 1953, and refused to answer questions concerning her affiliation with the Communist Party, using as her defense the Fifth Amendment of the Constitution. [redacted] a reliable informant of the Los Angeles Office, informed that Mullen was a member of the Hollywood Club, Los Angeles County Communist Party, in 1946 and the Glendale Club of the Los Angeles County Communist Party in 1947. Mullen is presently a Security Index subject of the Los Angeles Office. [redacted]

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Robert Wachsman - Publicist

Wachsman appeared before the HCUA on April 8, 1953, and refused under the provisions of the Fifth Amendment to answer any questions propounded by the Committee. A reliable and confidential source of the Los Angeles Office informed on September 9, 1944, that one Bob Wachsman, who is probably identical with Robert Wachsman, was a member of Club "C" of the Northwest Section of the Los Angeles County Communist Party and had been recruited into the Communist Party during 1944. This informant, on November 19, 1945, advised that Bob W., probably identical with Robert Wachsman, was a member of the Franklin Club, Los Angeles County Communist Party, under the name of Frank Burton. Wachsman is now a Security Index subject of the Los Angeles Office. [redacted]

Clement Wilenchick - Actor

Wilenchick appeared before the HCUA on April 8, 1953, and declined to answer any questions concerning his Communist Party membership, citing as his refusal the First, Fourth, and Fifth Amendments. Two reliable and confidential sources of the Los Angeles Office informed that Clement Wilenchick was associated in varying degrees during the years 1944 and 1948 with the People's Educational Association, Thomas Jefferson Bookshop, and the American Youth for Democracy. The People's Educational Association and the American Youth for Democracy have been cited by the Attorney General under the provisions of Executive Order 10450. According to [redacted] the Thomas Jefferson Bookshop was used as a distribution outlet for Communist literature in the Los Angeles area during the period 1944 to April, 1947. [redacted] and [redacted]

Frank Tarloff - Writer

Tarloff appeared before the HCUA on April 8, 1953, and declined to answer any questions concerning his Communist Party membership, invoking the privileges of the First and Fifth Amendments. Tarloff still refused to answer any questions concerning his Communist Party membership after he had been advised that David Lang, Richard Collins, and Lee Townsend had identified him as a member of the Communist Party. [redacted]

Shimen Ruskin - Actor

Ruskin appeared before the HCUA on April 8, 1953, and refused to answer any questions concerning Communist activity and also sought the protection of the First and Fifth Amendments. A reliable and confidential source of the Los Angeles Office informed that Shimen Ruskin, in January, 1949, was a member of the miscellaneous group of the Los Angeles County Communist Political Association. This miscellaneous group was a successor to the Northwest Hollywood Section of the Los Angeles County Communist Party.

[redacted]

Hedrick Young

Hedrick Young appeared before the HCUA on April 8, 1953, and refused to answer questions concerning his Communist Party membership, using the Fifth Amendment to the Constitution as his defense. Concerning Young's appearance before the HCUA, a newspaper article in the April 9, 1953, edition of the "Los Angeles Times" summarized his testimony. The article stated that Young was a violently antagonistic witness who called the Chairman of the Committee "a contemptible liar" and who refused to answer any questions concerning his membership in the Communist Party. Young said, "I will not answer any questions propounded to me as a matter of coercion. I will not cooperate with a committee that refuses to confront me with my accusers." At one point during the hearing, Young retorted, "I think this is a disgusting procedure." Young, with inflammatory words and tone, berated the Committee's stand on racial equality, the right to work, and peace of the world. According to [redacted] a reliable source of the Los Angeles Office, one Red Young, in 1943, was a member of the L.th C. D., Communist Party, U.A. his individual, according to the informant, was, in 1943, on a leave of absence in the Armed Forces. The informant, however, could not positively state whether this particular Red Young was identical with Hedrick Young. Mr. William A. Wheeler, Special Investigator for the HCUA, advised in September, 1952, that he had information to the effect that Hedrick Young, in the early 1940's, was a member of the Communist Party. Wheeler added that this information was obtained from a reliable source which he did not desire to disclose. [redacted]

Information concerning the testimony of David A. Lang, Silvia Richards, Gertrude Purcell, and Edward Quebeck was taken from Part 1-3 of the "Hearings Before the Committee on Un-American Activities, House of Representatives, 83rd Congress First Session, March 23-April 8, 1953."

On May 4, 1953, the HCUA resumed hearings in New York City with emphasis upon the New York entertainment field, education and the press. Following is a brief summary of the testimony of those witnesses who are connected in any capacity with the motion picture industry:

Artie Shaw - Orchestra Leader

Artie Shaw appeared before the HCUA on May 4, 1953, and admitted association in varying degrees with Communist front organizations, giving as a reason the fact that he wanted peace. When confronted with the fact that an individual named Lee Townsend had told the Committee earlier that Shaw joined a Communist Party branch in Los Angeles in 1946 and attended five or six meetings, Shaw branded that as "false testimony." He told of attending three meetings which he believed were Communist meetings but testified he never signed a Party application card or joined the Party. He further testified that he did not know the names of most persons who attended the alleged Hollywood Communist meetings but would supply in Executive Session the names of two individuals which he recalled. ("Daily Worker," May 5, 1953; [redacted]

Jay Gorney - Song Writer

Gorney appeared before the above Committee on May 6, 1953, and refused to say whether he ever was a Communist. It is noted that Gorney had previously been identified as a Communist by several individuals in testimony before this Committee. ("Washington Post," May 7, 1953; [redacted]

Lionel Stander - Actor

Stander appeared before the above Committee on May 6, 1953, and reminded the Committee that he swore before it in 1940, that he was not then a Communist. He further testified that he was not a Communist today. When asked if he ever was a Communist, he declined to answer on constitutional grounds. During the course of his testimony, he declared that "just to be mentioned before this Committee is like the Spanish Inquisition." It is noted that Stander had previously been identified as a Communist by several individuals before this Committee. ("Evening Star," May 7, 1953; "Washington Post," May 7, 1953; [redacted]

Lee S. Sabinson - Broadway Producer

Sabinson testified before the HCUA on May 7, 1953, and admitted freely that he had supported a number of organizations subsequently listed as subversive testifying that in the 1940s he lent his name to any cause on the side of "decency" and "peace." He further testified that he was not now a member of the Communist Party but claimed his privilege under the Fifth Amendment of the constitution in answering any further questions about his Communist Party affiliations. It is noted that Sabinson had been previously identified as a Communist by Martin Berkeley in Berkeley's testimony before the above Committee on September 19, 1951. ("New York Herald Tribune," May 8, 1953; "New York Mirror," May 8, 1953; [redacted]

Zachary Schwartz - Cartoonist

In his testimony before the above Committee on May 7, 1953, Schwartz testified he had joined the Communist Party in 1940 in Hollywood, where he was at the top of his profession as an animated cartoon artist, because he felt the Party seemed to be the only organization putting up a fight against intolerance. He further testified that he "realized later that it was not and found in the Party another kind of intolerance." He stated that he became "so disgusted with its dictation to members" that he left the Party, coming to New York in 1945. ("New York Herald Tribune," May 8, 1953; [redacted]

Mortimer Offner - Theatrical and Television Producer

In his testimony before the above Committee, Offner refused to answer questions concerning his Communist affiliations on the grounds he would be a witness against himself. During the course of his testimony, he stated that all the investigations in Hollywood had "not revealed one instance of subversive activity." It is noted that on June 26, 1950, [redacted] a reliable source of the Los Angeles Office, advised that Offner had been a member of the Communist Party in Hollywood for several years prior to 1948, at which time he disassociated himself from the Communist organization in Hollywood. It is further noted that Offner is presently a Security Index subject of the New York Office. ("The Worker," May 10, 1953; [redacted]

Arnaud D'Usseau - Writer

In his testimony before the above Committee, D'Usseau refused to answer pertinent questions concerning his Communist affiliations, and in response to one request for his assistance he replied "I respect you as a Congressman. But as such you are a public servant and I consider you as my servant, and if I don't choose to have your approval, I don't need it. And I don't choose to." D'Usseau had previously been identified as a Communist by Martin Berkeley in his testimony before the HCUA on September 19, 1951. ("The Worker," May 10, 1953; [redacted]

Robert Rossen - Producer and Director

Rossen appeared before the HCUA on May 7, 1953, and freely testified as to his Communist associations, naming a total of 53 Hollywood figures who had been known to him in the past as Communists. [redacted] and furnished considerable information concerning Communist activities in Hollywood from 1937 to 1947 and furnished two lists of names, the first of which consisted of individuals whom he identified as having been Communist Party members in Los Angeles during the period 1937 to 1947, and the second of which included those persons whom he feels were Communist Party members some time during that period but was unable to state this of his own knowledge. ("Washington Post," May 8, 1953; "New York Mirror," May 8, 1953; [redacted]

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MISCELLANEOUS

Damage Suit Charging "Blacklisting"

On March 10, 1953, a suit totaling $51,750,000 was filed in Superior Court at Los Angeles, California, by 23 former Hollywood motion picture writers and players against virtually every motion picture producing organization in the Hollywood area. The plaintiffs charged that they had been "blacklisted" by the film industry since they refused to tell the HCUA whether they had ever been members of the Communist Party. Included as defendants along with various motion picture producers were several members of the HCUA.

Each of the plaintiffs demanded $2,250,000 with their petitions dividing this figure as $1,250,000 in actual damages and $1,000,000 in punitive damages.

For record purposes, there are listed below the petitioners in the above complaint:

Michael Wilson	Writer
Gale Sondergaard	Actress
Howard DaSilva	Actor
Howland Chamberlin	Actor
Fred Graff	Actor
Alvin Hammer	Actor
Donald Gordon	Writer
Robert Lees	Writer
Robert L. Richards	Writer
Waldo Salt	Writer
Philip Stevenson	Writer
Louise Rousseau	Writer
Alfred L. Levitt	Writer
Paul Jarrico	Writer
Abraham Lincoln Polonsky	Writer
Wilma Shore	Writer
Herta Verkuil	Researcher
Paul Perlin	Technician
Guy Endore	Writer
Edward F. Huebsch	Writer
Frederic Rinaldo	Writer
Louis Solomon	Writer
Anne Revere	Actress

It is noted from the Annual Report of the House Committee on Un-American Activities for the year 1952 (HCUA Report - 1952) that all of the above plaintiffs, with the exception of writer Louis Solomon, have been identified in sworn testimony by witnesses before HCUA hearings in 1951-1952 as having been members of the Communist Party. It is further noted that with the exception of writers Wilma Shore, Guy Endore, Edward F. Huebsch, Frederic Rinaldo and Louis Solomon, all of these plaintiffs have appeared under subpoena before HCUA during the hearings of 1951-1952, but each refused to affirm or deny past or present membership in the Communist Party.

With regard to writer Louis Solomon, it is noted that [redacted] a reliable source of the Los Angeles Office, has identified Solomon as having been a member of the Communist Party in Hollywood during the 1940s. He is the husband of writer Wilma Shore mentioned above.

Among the attorneys who prepared the complaint in this matter are Ben Margolis and William B. Esterman, both of whom were named as having been affiliated with the Communist Party by witnesses in sworn testimony before the HCUA in 1951-1952. Both of these individuals appeared before this Committee in October, 1952, but refused to affirm or deny past or present membership in the Communist Party. [redacted]

Sidney Buchman

It will be recalled that Buchman was the subject of contempt of Congress proceedings for refusal to appear before the HCUA in January, 1952. According to the "New York Herald Tribune" dated March 13, 1953, Buchman was convicted on March 12, 1953, and faced a maximum penalty of one year in jail, $1,000 fine or both. ("New York Herald Tribune," March 13, 1953; [redacted]

Lucille Ball

In March, 1953, former Special Agent [redacted] who is a member of the Board of Directors of the National Heart Association, confidentially advised

that the program for the fund drive in February, 1953, of the National Heart Association was to be centered around a "Mr. & Mrs. Heart of 1953," and that the two individuals who had been tentatively selected were Lucille Ball and her husband, Desi Arnaz.

[redacted] continued that he had heard from a fairly reliable source that the HCUA might possibly subpoena Lucille Ball in 1953, thus reflecting unfavorable publicity on the above organization. Mr. William A. Wheeler, Special Investigator, HCUA, advised that he had obtained information to the effect that Lucille Ball had registered to vote in 1936 expressing her preference for the Communist Party and that upon interview by him she stated that she had done so only at the insistence of her grandfather who was losing his mental balance and repeatedly "nagged" his family to register as Communists. Wheeler related that in view of her explanation and inasmuch as extensive investigations and hearings held by the HCUA in Hollywood had failed to reflect that Ball has ever been a Party member she will not, in his opinion, ever be subpoenaed to appear before this Committee.

It is noted that informants who have been familiar with the identities and the activities of members of the Communist Party in the motion picture industry have not reported any information reflecting Communist Party membership on the part of Ball. [redacted]

Gene Kelly

According to advice received in February, 1953, from ONI, the Navy Department is preparing to process Gene Kelly whose legal name is Eugene Curran Kelly and who is a member of the Naval Reserve, under the provisions of the Service Loyalty Program and would like to use information concerning Kelly which had been previously obtained by the Bureau from [redacted] and furnished to ONI. According to [redacted] he was advised in the early 1940s by V. J. Jerome, a leading member of the Cultural Committee of the Communist Party, that Gene Kelly, motion picture actor and dancer, was a concealed member of the Communist Party. [redacted]

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VI. INVESTIGATION OF COMMUNIST ACTIVITIES IN THE MOTION PICTURE INDUSTRY BY THE COMMITTEE ON UN-AMERICAN ACTIVITIES OF THE HOUSE OF REPRESENTATIVES (July 15, 1953 - December 15, 1953)

1953 Hearings by House Committee on Un-American Activities Concerning Communism in the Motion Picture Industry

The "Los Angeles Times" of November 24, 1953, reported that five individuals testified "behind closed doors" in the Federal Building in Los Angeles on November 23, 1953. The one-day hearing was conducted by Representative Donald Jackson and Representative Clyde Doyle, both of California.

Following is a brief summary of the testimony of those individuals who testified and who are connected with the motion picture industry.

COOPERATIVE WITNESSES

William L. Alland - Film Producer

According to the newspaper article in the "Los Angeles Times" previously mentioned, Alland told reporters he joined the Communist Party in the middle of 1946 and dropped out of the Party at the end of 1949.

Alland said, "I got some psychotherapy which helps a lot. They found out I was taking psychoanalysis and told me not to come to meetings. I never came back except for a couple of meetings.

"On a political basis, I never was particularly an enthusiast. I got fed up with feeling like a criminal and participating in an activity which at this time certainly is criminal."

Alland said he believes ninety-five per cent of the Communist Party members are "emotionally and mentally disturbed the way I was."

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"The basic problem is that the Communist Party separates the people from the Government," Alland said. "They make you feel you owe no allegiance to the Government. Following this line of reasoning, you go along with almost anything they say or do against the Government."

An ex-combat pilot in the United States Air Force, Alland is presently employed by Universal-International Pictures and came to Los Angeles in 1949 with Orson Welles' Mercury Theater group. The article concluded by stating that Representative Jackson said that "Alland has furnished the Committee with 'several' new identifications more in the radio and television field than in motion pictures. He emphasized, however, that the new identifications were not numerous and said this indicates the Committee has just about scraped the bottom of the barrel."

Max Nathan Benoff - Screen and Radio Comedy Writer

The "Los Angeles Times" newspaper article reported that Benoff also appeared before the Committee and according to Representative Jackson, Benoff elaborated on his previous testimony given before the same Committee in Los Angeles on March 24, 1953. Representative Jackson said Benoff offered no further identification of "Party workers."

Milton Merlin - Writer

The "Los Angeles Times" newspaper article informed that Merlin, who was president of the Radio Writers Guild in 1952, appeared voluntarily before the Committee to answer attacks which he said had been made by a publication to the effect that the Radio Writers Guild was Communist dominated.

Representative Jackson told reporters that Merlin denied he had been a member of the Communist Party at any time. He acknowledged, however, that he had joined a number of Communist front organizations but got out of them as soon as they had been identified as such.

A newspaper article appearing in the "Washington Star" on September 30, 1953, furnished a brief summary of testimony released by the House Committee on Un-American Activities on September 29, 1953, concerning Executive Testimony taken by the Committee on June 2, 1953, in Hollywood, California.

Appearing at the June 2, 1953, session were Lee J. Cobb, actor; Babbette Lang, formerly employed by the Screen Writers Guild; Roland W. Kibbee, motion picture and radio writer; and Charlotte Darling Adams, who was associated with the Screen Cartoonists Guild.

Following is a brief summary of the testimony of these individuals as outlined in the pamphlet released by the House Committee on Un-American Activities entitled "Investigation of Communist Activities in the Los Angeles Area - Part Six."

All four persons appeared voluntarily before William A. Wheeler, investigator for the Committee on Un-American Activities, House of Representatives.

Lee J. Cobb - Actor

Cobb testified that he joined the Communist Party in 1940 or 1941 in New York City and remained in the Party until early 1946. Cobb furnished information concerning individuals whom he knew to be active in the Communist Party movement in Hollywood.

Cobb related how a Communist project he said was led by John Howard Lawson "failed miserably" in an attempt to rewrite a standard book of precepts on acting. The precepts were prepared by a prerevolutionary Russian actor and director who "broke down into scientific terms the elements involved in the creation of a role and thereby made possible a cogent practical attack for the actor."

Cobb added that the Communists in Hollywood flopped when they tried to infect their ideologies into the precepts. Cobb admitted affiliation with a number

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of Communist front organizations and claimed that the well known Duclos letter "was shocking to me and it coincided with my general disenchantment with the Party methods."

Babbette Lang - Former employee of the Screen Writers Guild

Mrs. Lang testified she joined the Communist Party in 1942 since she believed the Communist Party "was in the forefront in furthering the progression of the war and anti-Nazism." Lang said she attended indoctrination classes for twelve or thirteen weeks and named the other people who attended these classes with her. Lang stated she was assigned to several clubs or branches of both the Communist Party and the Communist Political Association and eventually left the Party in 1945 or early 1946. Mrs. Lang testified she dropped out of the Party because "I didn't like the feeling that the American Communist Party might be taking directions from the Russian Communist Party."

Roland W. Kibbee - Motion Picture and Radio Writer

Kibbee testified he joined the Communist Party in 1937 and was a member of the Party for two years. Kibbee stated he joined the Communist Party in Hollywood at a time when he was unemployed and frustrated and disillusioned as a young writer.

Kibbee related his attendance at Communist Party meetings in Hollywood during the period of his membership and named other individuals who were present at these meetings.

Kibbee said he left the Party on an "informal basis" the same way he "drifted" into the Party prior to the signing of the Hitler-Stalin Pact.

Charlotte Darling Adams - Formerly associated with the Screen Cartoonists Guild

Adams testified that she was a member of the Communist Party from 1936 to 1946. She furnished the names of various persons known to her as members of the

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Communist Party groups of which she was a member. Adams said she eventually left the Party because "I got tired of being told what to do" and that "dropping out of the Party was not a sudden thing. Over the last year or two that I was a member, I had become increasingly disillusioned with it actually."

Lucille Ball - Screen and Television Actress

On Friday, September 4, 1953, Lucille Ball, screen and television actress, voluntarily appeared before William A. Wheeler, investigator for the Committee on Un-American Activities, House of Representatives, and said that in 1936 she registered to vote the Communist Party ticket. Miss Ball explained she so voted to appease her grandfather "because he was so radical on the subject." Miss Ball denied Communist Party membership or attendance at Communist Party meetings.

On this same date, before Mr. Wheeler also appeared Desiree E. Ball and Fred Henry Ball, mother and brother respectively of Lucille Ball. They were questioned concerning the appearance of their signatures on a nominating petition for the Communist Party for the year 1936. Both stated that they signed the nominating petition to satisfy the whims of Fred C. Hunt, grandfather of Lucille Ball.

UNCOOPERATIVE WITNESS

John Brown - Radio and Stage Actor

The newspaper article in the "Los Angeles Times" of November 24, 1953, informed that Brown, who has played the role of "Digger O'Dell" on the "Life of Riley" series, was an uncooperative witness according to Representative Jackson. Brown refused to answer questions about his Communist Party membership under the protection of the Fifth Amendment.

Brown was accompanied into the hearing room by his attorney, John B. Tietz, and after a brief appearance, left hurriedly without comment.

MISCELLANEOUS

The "Los Angeles Times" article of November 24, 1953, also informed that David Commons, a studio technician, was also subpoenaed by the Committee. He did not testify, however, because he was undecided as to whether he should be represented by counsel and his subpoena was extended indefinitely.

VII ASSOCIATION OF MOTION PICTURE PRODUCERS, INC. (AMPP)

This organization was incorporated in California in 1924. As of July, 1947 it was affiliated with the Motion Picture Producers and Distributors of America, formerly known as the "Hayes Office." Among the officers in 1947 were Eric Johnston, President, Y. Frank Freeman, Chairman of the Board, and James F. Byrnes (former Secretary of State), Counsel. In 1947 Johnston publicly declared: "We are determined that subversive propaganda, government pressure or political censorship will never undermine the freedom of the screen, which, like the freedom of the press and radio, is indispensable to a free American." (VII, 1, 2)

James Howie, counsel for the AMPP, advised that in July, 1947, Eric Johnston addressed the officers of the Association and declared:

> "We must have legal proof that a person is a Communist or otherwise subversive before this office will recommend that he be fired, because most persons in the industry are working under contract, which would result in legal suits for damages. We will cooperate with responsible agencies of the government to unearth subversive activities, but we are not in agreement with some of their methods."

Johnston indicated that he did not like the publicity-seeking committees which were injecting political angles into their investigations and, in particular, mentioned Dies, Rankin, and Thomas as being in this category. (VII, 2)

According to Howie, there was considerable controversy in the AMPP over the advisability of establishing a committee to investigate and eliminate Communists from the motion picture industry. Some members felt that the AMPP should restrict its scope to the making of recommendations to the industry. (VII, 2)

Eric Johnston's personal assistant in 1947 was Edward T. Cheyfitz. Cheyfitz advised Bureau agents in 1942 that he had been a Communist Party member-at-large in Ohio, but was expelled shortly after the signing of the Soviet-Nazi Pact because of an article he wrote in opposition to that pact. No evidence of current Communist activities on Cheyfitz' part was obtained in 1947. (VII, 2, 3)

With reference to the attitude of Hollywood producers toward the elimination of Communists, a reliable former member of the Communist Party advised in November, 1947 that these producers had been aware of Communist activity in their industry for many years. Investigations were attempted before, but they were always headed off. The informant pointed out that although Louis B. Mayer and Jack L. Warner, two top producers, had condemned Communism, the AMPP, of which Mayer and Warner are leading figures, employed Paul McNutt (former Governor General of the Philippines) to do everything possible to halt the 1947 investigation. McNutt allegedly fought right along side the attorneys for the Communists and used the same arguments relating to free speech and Constitutional rights as they did. Eric Johnston also did everything in his power to have the investigation called off. (VII, 5)

Note: Source-references are to Sections and pages in the Running Memorandum current as of 7-15-49, of which this is a condensation.

Paul J. Burke:JC

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According to this informant, the producers could have stopped the formation of the "Committee for the First Amendment" with a word, but they did not do so. That Committee supported the "Hollywood Ten." (VII 5,6)

In October, 1947 the "Hollywood Ten" were cited for contempt by the House Un-American Activities Committee for refusal to answer questions concerning Communist Party membership. In November, meetings of representatives of the major Hollywood studios were held in New York City, according to [redacted] Paramount Studios. The meetings were held to discuss the situation facing the motion picture industry.

Eric Johnston took the position that the industry should not employ Communists in spite of law suits and all the men in attendance finally came to an agreement on this point. Johnston was then instructed to go to Washington to work out an edict with James Byrnes, which the industry would support. [redacted] persuaded Johnston to hold up the edict until the industry agreed to take positive steps in support thereof. (VII, 6, 7)

The producers appointed a committee composed of L. B. Mayer (chairman), Dore Schary, Walter Wanger, Edward Mannix and Joe Schenk. [redacted] felt that the inclusion of Schary and Wanger would eliminate charges of red-baiting. The committee's purpose was to enforce the producer's demands regarding the expulsion of Communists. (VII, 9, 14)

As a result of these meetings, Eric Johnston made a widely publicized statement in which he said that the "Hollywood Ten" had done "a tremendous disservice to the motion picture industry and to the cause of democracy."

During one of the recesses of the New York meetings Sam Goldwyn allegedly told Y. Frank Freeman that he personally intended to hire any of the Communists who were fired and pick up some good talent, and then watch them closely for possible propaganda. (VII, 11)

Informant [redacted] of the IATSE, expressed the opinion that the producers would have to take definite action concerning Communists employed in the industry. He remarked that the box office was forcing them to take action — "that's one language they can understand; even Sam Goldwyn can understand it." (VII, 14)

A meeting of the AMPP was held December 5, 1947, to acquaint the screen directors, actors and writers guilds with the producers' action concerning Communist members. At this meeting both Walter Wanger and L. B. Mayer criticized the House Committee's methods. Informant [redacted] declared that the meeting was no place for making attacks on the Congress of the United States. (VII, 14, 15)

Mayer, upon being asked whether the producers' action against Communists was based on economic or patriotic reasons, replied that the action was taken for economic reasons. This caused consternation. The Director's Guild, which had taken such a positive stand the night before, felt that much of the good which the Producers' Committee could hope to do had been nullified automatically by Mayer's statement. (VII, 15)

As a result of this meeting, it was agreed that a committee would be formed; it would have two representatives from each Guild to keep the guilds informed of anti-Communist action taken by the producers. (VII, 15)

The companies employing the "Hollywood Ten" "dismissed them in December, 1947 and blacklisted them," according to the Communist-line publication, Labor Fact Book (#9), p. 75.

In January, 1948 informant [redacted] expressed his doubt that any extensive action would be taken against Communists in Hollywood unless that action were forced on the industry by the House Committee. He felt that continued House Committee action would bring box-office pressure to bear on the studio heads. (VII, 17)

The informant stated that the major producers were strongly influenced by a lawyer's committee led by Mendel Silberberg. The informant deplored Silberberg's lack of a positive approach to the Communist problem. (VII, 18)

[redacted] further stated that Eric Johnston was in Los Angeles attempting to form a committee made up of producers and the talent and craft guilds which would handle problems affecting the industry other than labor. It would be a labor-management group and would deal with, among other things, Communism in industry. One problem facing the committee was the suits in excess of $3,000,000 brought against the producers by the discharged Communists.

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VII. ASSOCIATION OF MOTION PICTURE PRODUCERS, INC.
(July 16, 1949, to April 15, 1950)

Los Angeles Informant [redacted] reported that the greatest influence among the producers in the Motion Picture Producers Association are Nicholas and Joseph Schenck inasmuch as Nicholas Schenck controls Metro-Goldwyn-Mayer and Joseph Schenck controls Twentieth Century Fox. This informant expressed the opinion that without doubt the Schencks are the most powerful persons in the motion picture industry and while both have proclaimed that they are anti-Communist neither has taken any active stand in fighting the Communist issue in the industry. The informant advised that Nicholas Schenck has placed Dore Schary in the position of top production executive at MGM and in this position Schary is able to make final production decisions without the confirmation of Louis B. Mayer.

[redacted] American Jewish League Against Communism in January 1950 reported that George Sokolsky, New York newspaper columnist, had written an article lashing out at individuals in the motion picture industry who seemed to be refusing employment to those persons who had appeared as friendly witnesses before the House Committee on Un-American Activities. The American Jewish League Against Communism had circularized Sokolsky's article urging those who agreed with him to write letters to Louis B. Mayer which circularization had caused such a deluge of mail to Mayer that the last time he was in New York he had expressed his displeasure to Sokolsky at which time he also told Sokolsky how much he, Mayer, is opposed to Communists and Communism. [redacted] reported that Sokolsky told Mayer in substance that he should go back to Los Angeles and first the Communists from his industry.

[redacted] also stated that on December 9, 1949, he had attended a dinner in Los Angeles in honor of Rupert Hughes and that Mayer had been among those who spoke praising Hughes. Informant reported that during his talk Mayer remarked on his disapproval of Communism stating that a point should be made to see that such termites were driven out of the motion picture industry. According to [redacted] a member of the American Jewish League Against Communism had subsequently written Mayer that he was impressed with Mayer's remarks against Communists in the motion picture industry and requested a copy of Mayer's speech in order that it might be circulated in Los Angeles and vicinity. This individual received no answer from Mayer for approximately a month and then was advised that Mayer had spoken only from notes and would not have a copy of his speech. [redacted] expressed the opinion that at least on that particular occasion Mayer was merely giving "lip service" to those opposing Communism.

[redacted]

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VII. ASSOCIATION OF MOTION PICTURE PRODUCERS, INC.
(July 1, 1954 - December 31, 1954)

[redacted] the Head of Paramount Pictures, advises that he is not aware of any Party influence within the industry at the present time, and that the motion picture industry, through the Association of Motion Picture Producers, is still fighting the Communist Party and will continue to do so. According to [redacted] each major film producing company in Hollywood has a top-ranking official in the organization who is responsible for keeping Communists and suspected Communists off the payroll. At Paramount Pictures, no talent whatever is hired without being as thoroughly screened as it is possible for the studio to do. [redacted] states that the same situation exists at such studios as Universal - International, Warner Brothers, and Columbia.

[redacted] said that periodically he hears that stories and scripts written by individuals whom the House Committee on Un-American Activities exposed as Communists are being purchased under different names. However, [redacted] himself, has no personal knowledge of such activity and he feels that, if it is true, it is more likely that the independent producers are doing it since they are not members of and are not controlled by the policies of the Association of Motion Picture Producers.

VII. ASSOCIATION OF MOTION PICTURE PRODUCERS, INCORPORATED
(July 1, 1955, through December 31, 1955)

[redacted] previously described, advised on October 31, 1955, that there was at that time no evidence of any Communist influence or Communist Party infiltration in this association nor have Communist elements in the past exerted any influence on this group. [redacted] pointed out that the Association of Motion Picture Producers, Incorporated has, in the past, endeavored to adopt measures to eliminate Communist Party members and Communist influences from the motion picture industry and motion pictures and has cooperated wholeheartedly with Government agencies and organizations which are endeavoring to expose publicly and eliminate Communists from the industry. In this regard, according to [redacted] the association has cooperated with the House Committee on Un-American Activities in connection with its investigations of Communist infiltration into the motion picture industry. In addition, he said the association has also cooperated closely with the American Legion in connection with that organization's expose of Communism in the motion picture industry. [redacted]

VIII NEW YORK RAMIFICATIONS OF THE MOTION PICTURE INDUSTRY

The ownership of motion pictures is centered in New York. All studios of major importance maintain offices there for the handling of financial arrangements. The New York offices have little to say about production apart from expenditures. (VIII, 1)

Concerning Communist influence in the financing of motion pictures, [redacted] former writer for Esquire Magazine, stated in 1947 that he had observed no direct approach by Communists themselves or their fronts into the field of financing pictures. Frequently, however, anti-Communist, capitalist financial groups have played into Communist hands by purchasing and filming a successful Broadway play which followed the Party Line. (VIII, 3)

[redacted] declared that the real tie-up between New York and Hollywood was very evident in the field of talent: writers, readers, directors and actors and agencies. During WPA days Communists established control over the talent schools and have profited thereby (politically) ever since. In about 1946, the Communist group in New York decided that Hollywood should be a "closed shop" for Communism. Efforts along this line were suspended when Congressional and local inquiries were begun concerning Communist infiltration of the motion picture industry. (VIII, 4,5)

According to [redacted] Communists have also infiltrated the reviewing and critic field, praising Communistic actors, plays and pictures, and condemning "undesirable" ones. (VIII, 5)

[redacted] found little evidence of Communist influence in screen magazines. (VIII,

[redacted] a resident of Hollywood, was a member of the Young Communist League in New York and was a young actress there, 1936-42. She was aided and advanced by her affiliations with the YCL, which had cells in the dramatic schools. These cells operated through the American League Against War and Fascism which was cited by the Attorney General as being within the purview of Executive Order 9835. (VIII, 7-9)

Among the groups named by [redacted] as being Communist-influenced were The Theatre Collectives, The Theatre of Action, The Theatre Union, The Actors' Laboratory, and The New Theatre League School. According to [redacted] young actors and actresses were indoctrinated with Communism while going through the Communist mill in New York, and many of them became Communists to advance their careers. (VIII, 9-11)

Labor

[redacted]

Very few pictures are filmed in New York. Accordingly, Communist infiltration of motion picture labor is reported to be negligible there. (VIII, 12)

Tolson
Ladd
Clegg
Glavin
Nichols
Rosen
Tracy
Harbo
Mohr
Tele. Room
Nease
Gandy

"Progressive Theater"

A document, apparently prepared by Communists in 1944 or early 1945, and dealing with Communist activity in the theatre field, was obtained by this Bureau in February, 1949. It was generally critical of the lack of Communist activity in the cultural and theater fields, and made several specific recommendations. Among

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NOTE: Source-references are to Section and page of Running Memorandum current as of 7-15-49, of which this is a condensation.

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these were: meetings of Marxist cultural leaders to analyze the role of the theater; preparation of a program for theater and cultural workers; establishment of a people's theater; consideration of the formation of a national subsidized theater; holding of Marxist study classes to reach cultural members; production of "progressive" plays; constant mobilization of theater celebrities on all issues; acceleration of recruitment among actors and cultural workers; and publication of cultural articles in the Daily Worker. (VII, 25: [redacted]

In October, 1947 it was determined that the building housing the National Headquarters of the Communist Party - USA had recently contained a document regarding the establishment of a "professional, progressive theatre" to combat "the drive toward fascism in this country" with its allegedly well organized attack on all progressive ideas in the field of culture. The staff would be "under the jurisdiction of the cultural commission." Productions would compete in quality with those of good Broadway producers. The development of a sustaining audience organization was held to be the key to the political objective and financial strength of this plan. No further developments were reported. (VIII, 14-16)

Actors Equity Association (AEA)

The AEA is a branch of the Associated Actors and Artistes of America, and it is an A.F. of L. affiliate. A "left-wing" minority in the AEA was defeated in the election of officers held in June, 1947. Actor [redacted] advised that the left-wing, pro-Communist group tried in 1947 to liberalize the AEA's rules governing the voting rights of junior members, and also sought the admission of new junior members. He indicated that the group of young members was under the controlled influence of the left-wing faction. (VIII, 21,22: [redacted]

Formation of a Group to Combat Loyalty Investigations

In February, 1948 a movement was launched in New York City among actors, dramatists, and others associated with the arts, to combat national and state loyalty investigations and other alleged censorship and suppression of artistic freedom. (VIII, 22,23)

On March 26, 1948 the Daily Worker reported that an "All-Arts Stop Censorship Committee" (AASCC) had met the night before in New York. This group was apparently a development of the movement described in the preceding paragraph. The AASCC, according to the Daily Worker, would attack the House Committee on Un-American Activities and the Tenney Committee. They keynote address was given by one of the ten Hollywood writers cited for contempt by the House Committee on Un-American Activities in the fall of 1947. (VIII, 23)

An article in the West Coast Communist newspaper, People's World, of March 30, 1948, stated that the AASCC would: (1) hold a "counter-trial" whenever the Thomas Committee held one; (2) organize "Stop Censorship" committees in all principal cities, and (3) give moral and financial support to the ten "Unfriendly Witnesses" from Hollywood who appeared before the HCUA in October, 1947. (VIII, 24)

On June 4, 1948, according to a New York informant, a party was held in the apartment of theatrical producer George Ross for the purpose of raising money to assist in the defense of the "Hollywood Ten." Two of the "Ten" were speakers

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at the party; $1,200 was collected. The party was sponsored by the "Committee Against Fear" - believed to be identical with the "Freedom from Fear Committee." The latter committee was cited by the 1948 Tenney Report as a [redacted] (VIII, 25: [redacted]

People's Film Club

According to the Daily Worker of April 26, 1949 a new group known as "People's Film Club" had been organized. It was dedicated to fulfilling the people's need for good films -- for "socially meaningful" films. The first program of the Club was to consist of a Polish and Soviet film. (VIII, 25: [redacted]

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VIII. NEW YORK PUBLICATIONS OF THE MOTION PICTURE INDUSTRY
(July 16, 1949, to April 15, 1950)

The Daily Worker of May 4, 1949, described a review of the program entitled "Now is The Time" which was produced under the auspices of the Music Section of the Cultural Division of the Communist Party. Film strips were shown at this program which was designed as a hard hitting May Day show. Only one performance of this program was given which was held on April 30, 1949 and was in honor of the indicted leaders of the Communist Party. [redacted]

New York Informant [redacted] on October 20, 1949, advised that the Writers Section of the Cultural Division of the Communist Party had issued a statement captioned "A Statement To Our Fellow American Writers" which in substance pointed out that every reactionary government in history had tried to arrest the vote by arresting its more militant prophets and partisans. The statement then indicated that evidence of such a development in the United States appeared in the case of the Hollywood Ten who were convicted and sentenced not because they were Communists but because they defended their constitutional right to the privacy of their political opinions. [redacted]

A new stage group known as the New Studio Group is located at 1697 Broadway, New York City, and corresponds closely to the Actors Laboratory in Hollywood. Among those connected with the New Studio Group are Hume Cronyn, Marlin Brando, Carl Mauldin, Sam Levene, Bobby Lewis, Edward Dmytryk, Tennessee Williams and Jessica Tandy. [redacted]

[redacted] a source of information of the Los Angeles Office, in discussing the legitimate theater in New York as a Communist recruiting ground, stated that there is presently a plan to decentralize the theater and to establish two theaters in every state, one for adults and one for children. This source indicated that this project is to have its headquarters in New York City and that Congressman Emanuel Celler was attempting to obtain appropriations from Congress to further this movement. According to the informant, the name of this new group would be the American National Theater Association and that it was being promoted by a left wing faction which had its headquarters in the Hudson Theater Building in New York. [redacted]

People's Drama

The June 19, 1949, issue of The Worker reported on this group as a people's theater comprised of a sincere international group of young progressive theater artists which had launched its career of presenting plays which served the people's cause. The first play produced was "They Shall Not

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Die" by John Wexley. The article then urged support of the new group.

ACTORS EQUITY ASSOCIATION

[redacted] a source of information of the New York Office reported that there presently is a jurisdictional fight within Actors Equity with attention primarily to designation concerning salaries being paid to actors appearing on television programs. According to this source, the "left element" is attempting to force a high scale of wages for television actors in order to do away with television entirely. According to the source, a jurisdictional dispute concerning the actors appearing on television is in progress, with jurisdiction being claimed by Equity, by the American Guild of Variety Artists and the American Guild of Music Artists, the Screen Actors Guild and the Screen Extras Guild. According to the source, efforts are being made to set up a television authority known as TvA and that a card in any one of the entertainment unions would entitle an individual to be employed in TvA.

This source furnished a list of fifty individuals comprising the Actors Equity Council as of August 3, 1949. Of these fifty members, sixteen therein were described by this source as either Communists or Communist sympathizers.

This source commented concerning Clarence Derwent, President of Equity, that he does not believe Derwent is a Communist but feels the pressure of the "left" and is very conciliatory to further his own ends. This source described Louis Simon, the Executive Secretary of Equity, as inclined to the left, however, he does not consider him radical. With regard to Angus Duncan, the Assistant Executive Secretary, this source described him as a "weak sister" who does not have a political opinion.

JEFFERSON THEATER WORK SHOP

The January 6, 1950, issue of the Daily Worker announced that the Jefferson Theater Work Shop for the past month and a half had been producing "Awake and Sing" by Clifford Odets. It is believed that the Jefferson Theater Work Shop is an affiliate of the Jefferson School of Social Science.

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VIII. NEW YORK RAMIFICATIONS OF THE MOTION PICTURE INDUSTRY
(April 16, 1950 to June 23, 1950)

Individuals Reported to be Communists or Communist Sympathisers Active in the Entertainment Field

New York source of information reported to the New York Office that in the legitimate theater in New York are several individuals who are either Communists or Communist sympathisers who are in a position to further the careers of young actors and actresses. This source reported that these individuals, whom the informant described as "fellow travelers," require that young actors and actresses "favor the cause and play ball" or it is impossible for them to be employed. He also expressed the opinion that as a result of this some individuals in the theater embrace Communism in order to be assured employment.

This source thereupon identified the following individuals whom he considered as Communists or sympathetic to the Communist cause who are in the theater today. Following the name of the individuals hereinafter set forth is a brief identification of the individual from the files of the New York Office.

Cheryl Crawford - In June, 1948 New York source reported that Crawford was a member of Stage for action, which organization New York informant in March, 1948, reported was a group operated under the direction of the Communist Party.

John Randolph - New York source of information advised that Randolph's Communist Party [redacted] was Mortimer Lippman. Former New York informant in June, 1941, reported that Lippman was a member of the Theatrical Section of the Communist Party.

Luther Adler - Adler is reported to have served with the Abraham Lincoln Brigade during the Spanish Civil War, and former New York informant advised that during April, 1945 Adler attended a meeting of the Veterans of the Abraham Lincoln Brigade. This organization has been cited by the Attorney General as within the purview of Executive Order 9835.

Elia Kazan - During December, 1947 Los Angeles informant advised that it was his opinion that Kazan was a Communist. New York informant advised that Kazan

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was one of the signers in June, 1949 of a telegram to Federal Judge Harold R. Medina protesting the jail sentencing of three of the defendants in the recent Communist trial in New York City.

Ruth Gordon - Chicago informant [redacted] reported that Gordon during 1947 was a sponsor for the National Conference of the Civil Rights Congress. This organization has been cited by the Attorney General as within the purview of Executive Order 9835.

Anne Revere - On May 19, 1945, Los Angeles informant [redacted] advised that Revere was affiliated with the Communist Party in Hollywood.

Marc Connelley - New York informant [redacted] reported that Connelley endorsed a statement to Judge Medina protesting the jail sentences of three of the defendants in the Communist Party trial.

Jose Ferrer - During an interview with [redacted] of the Voice of Freedom Committee in January, 1950, it was learned that Ferrer was a sponsor of the Voice of Freedom Committee, which Committee was cited as a Communist front by the Tenney Committee in California.

Howard Da Silva - In the 1949 Report of the California Tenney Committe, Da Silva was listed as a sponsor of the Scientific and Cultural Conference for World Peace held in New York City under the auspices of the National Council of the Arts, Sciences and Professions. This report of the Tenney Committee cited the National Council of the Arts, Sciences and Professions as a Communist front.

Edward G. Robinson - The 1949 Report of the California Tenney Committee states that Robinson is a prominent actor "frequently involved in Communist fronts and causes."

Stella Adler - New York source of information [redacted]

York Office have both reported that Adler is a sponsor of the Voice of Freedom Committee, previously described. The 1949 Report of the California Tenney Committee also reflects she was a sponsor for the Scientific and Cultural Conference for World Peace, previously described.

Madv Christians - New York source of information [redacted] in 1946 stated that she considered Christians, at that time one of the officers of Actors Equity, as either being a Communist or a Communist sympathizer. New York source of information [redacted] on September 8, 1949, advised that Christians was one of the leaders in the "left wing" of Actors Equity.

Gene Kelly - New York informants [redacted] and [redacted] furnished information concerning the National Committee to Oust Bilbo sponsored by the Civil Rights Congress which reflected that Kelly was one of the committeemen. The Civil Rights Congress has been cited by the Attorney General as within the purview of Executive Order 9835. New York informant [redacted] in July, 1947, stated that Kelly was a Communist or a Communist sympathizer.

Norman Corwin - During July, 1947, New York informant [redacted] stated that Corwin was very close to the Communist Party although he could not say that he was a card carrying member of the Party although he was spoken of in laudatory terms by Party officials.

Sam Wanamaker - The 1949 Report of the California Tenney Committee reflects that Wanamaker was a sponsor of the Scientific and Cultural Conference for World Peace, previously identified. New York informant [redacted] in December, 1946, furnished a copy of a letter issued to members of the Abraham Lincoln Brigade announcing Wanamaker as an entertainer at a function sponsored by this organization, which has been previously identified. The "Daily Worker" of October 27, 1949 stated that a meeting was to be held under the auspices of the New York Council of the Arts, Sciences and Professions to protest the conviction and holding without bail of the Communist Party leaders. This article stated that Wanamaker would narrate the program at the meeting.

Dorothy Parker - The 1949 Report of the California Tenney Committee reports that Parker has been active in numerous Communist fronts and causes, including several which have been cited by the Attorney General as within the purview of Executive Order 9835. New York informant [redacted] in July, 1947, advised that Parker had been considered a "valuable alliance" of the Communist Party and that he believed that at one time she had been a member of the Party.

Carson Kanin - New York source of information [redacted] reported that Kanin was considered by him as a well known Communist in theatrical circles.

Kenneth McGowan - New York source of information [redacted] stated that this individual is located in Hollywood and is very sympathetic to the Communist cause.

John Garfield - New York informant [redacted] in July, 1947, stated that Garfield was a Communist and had been active in Communist attempts to infiltrate the motion picture industry.

Philip Loeb - New York source of information [redacted] advised that in her opinion Loeb is a Communist.

Frederic March - New York source of information [redacted] advised that in her opinion March was a member of the pro-Communist faction within Actors Equity. New York informant [redacted] advised that March is a Communist and had been a member of the Communist Party for many years. Source of information [redacted] a former high official in the Communist Party of California, advised that in the summer of 1937 March had attended Communist Party meetings of the Club District leaders which were held at March's home in Los Angeles. Los Angeles informant [redacted] during June, 1948, stated that he was of the opinion that thousands of talented individuals had not reached stardom or prominence in motion pictures because they did not have the proper viewpoint toward the Communist movement and that many talented people in the New York area were influenced along Communist lines by such persons as March who, this informant stated, prefers to spend his time on the New York stage rather than in Hollywood.

Leonard Bernstein - The 1949 Report of the California Tenney Committee stated that Bernstein was a sponsor of the Scientific and Cultural Conference for World Peace previously identified.

Peter Lyon - Lyon is a radio script writer who was described in the "Daily Worker" of December 2, 1943 as a "progressive radio script writer." The December 22, 1943 issue of the "Daily Worker" announced that Lyon together with Howard Fast had written a skit to be presented on the tenth anniversary of the Reichstag Fire Trial. New York informant [redacted] in February, 1947, advised that Fast was a member of the National Cultural Commission of the Communist Party. In May, 1947, Army Intelligence described Lyon as "a known Communist."

Fredi Washington (Miss) - In May, 1946, New York informant [redacted] reported that Washington was a member of the Professional Branch of the Communist Party and that she was the sister of Isabel Washington, the first wife of Congressman Adam Clayton Powell, Jr.

Theodore Ward - New York informant [redacted] has advised that Ward's true name is Lance Flippin Jeffers, that he is a Negro playwright and that the 1950 winter catalog of the Jefferson School of Social Science lists Ward as an instructor at that school. This school has been cited by the Attorney General as within the purview of Executive Order 9835.

Uta Hagen - The May, 1949 issue of "Civil Rights Information Bulletin," issued by the St. Louis Chapter of the Civil Rights Congress, contained a purported message from Hagen expressing her disappointment at her inability to meet with members of the St. Louis Chapter of the Civil Rights Congress. This organization has previously been described.

Lee J. Cobb - New York source of information [redacted] has advised that Cobb's true name is [redacted] Jacob. Los Angeles informant [redacted] in May, 1947, advised that Cobb was a member of the Los Angeles County Communist Party.

John Houseman - New York source of information [redacted] advised that Houseman is also known as [redacted] Davies Houseman. Former New York informant [redacted] in October, 1942, reported that Houseman was a close associate of Orson Welles and in newspaper and theatrical circles was regarded as sharing Welles' political beliefs and was referred to as a "Communist." [redacted] reported that Houseman was considered as having been closely associated with several persons who leaned far to the left in their political views but that he was not known as a radical.

Florence Eldridge March - New York informant [redacted] reported that in February, 1946 Mrs. March was scheduled to speak before a meeting of the Independent Citizens Committee of the Arts, Sciences and Professions. This organization has been cited by the Tenney Committee as a Communist front. The "New York Times" of May 26, 1946 listed Mrs. March as Vice-Chairman of the Congress of American Women while the official publication of that organization in March, 1947 listed her as President thereof. This organization has been cited by the Attorney General as within the purview of Executive Order 9835.

Herman Shumlin - New York source of information [redacted] advised that Shumlin is also known under the name of Herman Elliott Shumlin. The "New York Daily Mirror" of February 17, 1945 listed Shumlin as a sponsor of a dinner under the auspices of the National Council of American Soviet Friendship. New York former confidential informant [redacted] in August, 1945, reported that Shumlin had served as Chairman on March 22, 1945 of a fund raising dinner by the Joint Anti-Fascist Refugee Committee and that he had contributed $1,000 to the Committee. Both the National Council of American Soviet Friendship and the Joint Anti-Fascist Refugee Committee have been cited by the Attorney General as within the purview of Executive Order 9835.

Peoples Drama, Inc.

New York informant [redacted] on February 10, 1950, furnished a mimeographed letter on the letterhead of the above organization indicating its headquarters to be at 17 West 24th Street, New York City. This letter stated that the group had been created out of the live needs of the working people and announced that it would begin a summer session at Yugoslav Hall with an announced program of three plays. This letter pointed out that reviewers representing such publications as "The Daily Compass," the "New York Post," "Daily Worker" and others had used such phrases in commenting on Peoples Drama as: "We can now say - proudly and accurately that we have a peoples theater;" "- a crusading left wing stage full of fire and zeal;" and "There is obviously more need than ever for a fighting progressive stage."

The above-mentioned letter reflected that Lee Nemets and Gregor Taksa were listed as Press and Production Manager respectively of Peoples Drama. New York Informant [redacted] in May, 1948, reported that Nemets spoke at a play produced on May 8, 1948 for the benefit of a woman's Communist Party club, during which talk he condemned the House Committee on Un-American Activities and took up a collection to fight the Mundt Bill. With regard to Gregor Taksa, New York informant [redacted] in April, 1949, advised that Taksa was the former Literature Director of the Artists Section of the Communist Party in New York City.

The following individuals were reflected as sponsors of Peoples Drama, Inc. These individuals will be briefly identified by information appearing in the files of the New York Office.

Earl Robinson - New York informant [redacted] in March, 1949, advised that Robinson was formerly a member of the Cultural Section of the Communist Party and at that time was a member of the Carlson Club of the Greenwich Village Section of the Communist Party.

Arnaud D'Usseau - New York informant [redacted] in October, 1948, advised that D'Usseau was a contributing editor of "Masses and Mainstream." The "Daily Worker" of January 25, 1948 announced that "Masses and Mainstream" would be a new cultural magazine formed by merging the publication "New Masses" with "Mainstream." "New Masses" was cited as a Communist publication by the House Committee on Un-American Activities.

Norman Corwin - Corwin has been previously identified.

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Edward Chodorow - New York source of information [redacted] the New York Office have both advised that Chodorow was a sponsor of the Voice of Freedom Committee, previously identified. The 1949 California Tenney Committee also reported that Chodorow was a sponsor of the Scientific and Cultural Conference for World Peace, previously identified.

Arthur Miller - An anonymous source advised that in 1943 Miller applied for membership in the Communist Party, at which time he gave his occupation as that of a playwright. According to this source, Miller was accepted as a member of the Stuyvesant Branch of the Communist Party.

Victor Samrock - An anonymous source advised in 1941 that Samrock was a member of the League of American Writers. This organization has been cited by the Attorney General as within the purview of Executive Order 9835.

Sam Wanamaker - Information concerning Wanamaker has been previously set out.

Jose Ferrer - Information concerning Ferrer has been previously set forth.

Howard Fast - New York informant [redacted] in February, 1947, advised that Fast was a member of the National Cultural Commission of the Communist Party.

Harry Granick - An anonymous source, in December, 1943, advised that the name H. Granick appeared on a list of persons comprising the New York County Committee of the Communist Party.

Paul Strand - The Office of Naval Intelligence, in April, 1942, advised that Strand's name had appeared frequently on Communist lists.

Morris Carnovisky - New York source of information [redacted] has advised that Carnovisky is also known under

the name of Morris Carnovsky, Maurice Carnovsky and Morris Carnovsky. Los Angeles informant [redacted] in March, 1944, advised that Carnovisky had been transferred from Branch AA, Section 6 of the New York City Communist Party to the Hollywood Branch of the Los Angeles County Communist Party.

Clifford Odets - Los Angeles informant [redacted] in February, 1954, stated that Odets was a member of the Communist Party and one of the Party's favorite propagandists in this country. He also stated that Odets was a charter member of the League of American Writers which has been previously described.

Lee Hurwitz - An anonymous source, in November, 1943, furnished a photostatic copy of the membership list of the Northwest Section of the Los Angeles County Communist Party which reflected that Hurwitz was a member of Branch B, Northwest Section of the Los Angeles County Communist Party.

Artie Shaw - The 1949 Report of the California Tenney Committee states that Shaw has been identified in sworn testimony as a Communist.

Paul Robeson - Former confidential informant [redacted] during April, 1941, advised that Robeson was a Communist Party member under the name of John Thomas. New York informant [redacted] in December, 1949, advised that Robeson was Chairman of the Council on African Affairs. This organization has been cited by the Attorney General as within the purview of Executive Order 9835.

Canada Lee - [redacted] the New York Office furnished information indicating that Lee, in March, 1949, was a member of a committee for a testimonial dinner sponsored by the Voice of Freedom Committee which has been previously described. New York source of information [redacted] in November, 1947, advised that Lee was a member of the pro-Communist faction of Actors Equity.

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Albert Maltz - Los Angeles informant [redacted] in December, 1943, advised that Maltz was a member of the Communist Party. He is also one of the "Hollywood Ten."

Additional sponsors of Peoples Drama, Inc. on whom the New York files do not reflect derogatory information are: Ben Boyar; John O'Shaughnessy; Martin Ritt; Barrie Stavis; and Benno Schneider.

Suspected Communists or Communist Sympathizers In "Come Back Little Sheba"

New York source of information [redacted] furnished a list of individuals playing in the current Broadway hit, "Come Back Little Sheba," whom this source considered to be either Communists or sympathetic to the Communist cause. Of these individuals the only ones on whom derogatory information appeared in the files of the New York Office were:

Will Geer - on whom information was received through [redacted] the New York Office that he was a sponsor of the Voice of Freedom Committee, previously identified. According to the 1949 California Tenney report, Geer was a sponsor of the Scientific and Cultural Conference for World Peace, also previously identified.

Polly Rowles - whom confidential source [redacted] advised in 1949 had submitted a letter protesting the dismissal of William M. Sweets by the Phillips H. Lord Agency from his position as Director of two radio shows, who was dismissed by the company because of his alleged membership in the Communist Party.

The other individuals listed by confidential source [redacted] on whom no information was available in the files of the New York Office were: Robert Cunningham; Louise Chapman; Olga Fariani; Paul Krauss; Olive Stacey; and, Arnold Schulman. [redacted]

"Freight"

The column "On Stage" by Joseph T. Shipley which appeared in the May 20, 1950 issue of the "New Leader" was devoted to a review of the play "Freight" by Kenneth White which Shipley stated "wittingly or unwittingly toes the American Communist Party line." His analysis of the play indicated that the paralleling of the Communist Party line occurred through presenting the theme of equality of the races. [redacted]

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VIII. NEW YORK RAMIFICATIONS OF THE MOTION PICTURE INDUSTRY (June 24, 1950, to December 31, 1950)

There follows a resume of information concerning Communist infiltration into various entertainment centers and intellectual groups, et cetera, in the New York City area:

Actors Studio

The November 27, 1950, issue of "Show Business" reported that the above group was sponsored by Elia Kazan, Cheryl Crawford and Lee Strasberg and had announced a new class in playwriting to begin in January, 1951 to be taught by Clifford Odets. [redacted] in December, 1950, stated that the Actors Studio favors individuals in the entertainment field who are known to have pro-Communist sympathies. He stated that the Studio has the same backing as the Actors Laboratory in Hollywood. This latter group was cited as a Communist front by the Tenney Committee of California.

With regard to the individuals mentioned above, Odets was reported to be a Communist Party member in 1944 by Los Angeles Informant [redacted] New York Informant [redacted] in October, 1950 reported that Odets was considered as a Communist Party member at the time of his first important play, "Waiting For Lefty."

Concerning Kazan, [redacted] furnished information in July, 1950 to the effect that in 1935 and 1936 Kazan had been a member of the faculty of the New Theater League, cited as a Communist front by the House Committee on Un-American Activities, and in 1941 had been an entertainer for the American Friends of the Chinese People, also cited as a front by the HCUA. The informant stated that in 1947 and 1948, Kazan was a sponsor of People's Songs, cited as a front by the Tenney Committee. The informant further stated that he had heard that Kazan has recently made some anti-Communist statements but he continues to use many Communists and Communist sympathizers in his stage and screen plays.

With regard to Cheryl Crawford, [redacted] advised in July, 1950 that she had been a member of the faculty of the New Theater League, previously described, had been a member of Stage

For Action and a sponsor for The Committee for the First Amendment, both of which have been cited as Communist fronts by the Tenney Committee. [redacted] also stated that it has been reported that Crawford is now anti-Communist, although she continues to use well-known Communists in plays which she produces. In addition, in February, 1950 she was a signer of an amicus curiae brief requesting the Supreme Court to review the convictions of Lawson and Trumbo, two of the "Hollywood 10."

[redacted] with regard to Strasberg, reported in July, 1950 that Strasberg had been connected with a number of Communist fronts in the past. [redacted]

Artists League of America

The "Daily Worker" frequently carries announcements of functions of the above organization and on April 16, 1950, announced the group would conduct a forum at the International Workers Hall, which would include discussions by two individuals, one of whom was associated with the Jefferson School of Social Sciences and the other affiliated with the National Council of American-Soviet Friendship. Both these groups have been cited as within the purview of the Loyalty order.

[redacted] of New York City of known reliability reported in 1946 that the League had been organized by individuals of leftist tendencies. [redacted] of New York City, also of known reliability, reported that in 1946 the League had requested its members to participate in the 1946 May Day Parade. This individual also reported that at that time the President of the Artists League was Rockwell Kent, who was described in April, 1950 by [redacted] as a "concealed Communist." [redacted]

Brighton Film Circle

The June 28, 1950, edition of the "Daily Worker" reported the organization of this group as a newly formed progressive group specializing in rare film revivals. The article stated that David Platt, the film editor of the "Daily Worker," would be the guest speaker at the first showing. [redacted]

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Committee For the Negro In the Arts

The April 28, 1950, edition of the "Daily Worker" reported the above group was established by Paul Robeson, Margaret Webster, and Carl Van Doren for the purpose of fighting for the employment of Negroes in the arts and the eradication of the "Negro stereotype" in the art fields. The March 5, 1950, edition of the same paper reported that for the previous three years the organization had been working for full integration of Negro arts in all forms of American culture. This group has received considerable publicity in the "Daily Worker" and, according to New York Informant [redacted] was carrying out work which had formerly been carried out by the Cultural Division of the National Negro Congress, which latter congress has been cited as within the purview of the Loyalty order. It has also been one of the organizations which demanded the issuance of a passport to Paul Robeson. [redacted]

Contemporary Films, Inc.

New York Informant [redacted] on September 18, 1950, advised this organization is located at 50 Fifth Avenue, New York City, and has as its aim the making available at a reasonable cost "the most outstanding films of all nations." The informant reported that its publications reflect that it distributes 16 mm. films to schools, fraternal organizations, trade unions, discussion groups, etc. The informant stated that most of the films distributed seemed to be partial to the Soviet Union and its satellites. New York Informant [redacted] in January, 1948 furnished information that as of December, 1947 the International Workers Order Film Division had been taken over by Contemporary Films, Inc. The IWO has been cited as within the purview of the Loyalty order. [redacted]

The Dance-Drama School, Inc.

The November 18, 1950, edition of "Show Business" announced the establishment of the above school at 115 West 53nd Street, New York City. The article stated the school was being established by Bonnie Bird; that classes in dance instruction were to be conducted by Bird and Renne Ault; that classes in acting were to be conducted by Joseph Anthony and Marjorie

DaSilva. In addition, special seminars were to be conducted by Morris Carnovsky.

With regard to Aul, the winter, 1950 catalog of the Jefferson School of Social Science reflected that Aul was conducting a dancing class at the school. This school has been cited by the Attorney General as within the purview of the Loyalty order.

With regard to Carnovsky, Los Angeles Informant [redacted] in March, 1944 identified him as a Communist Party member. [redacted]

Jewish Music Alliance

New York Informant [redacted] in May, 1950 reported that this group claims to be the first [redacted] cultural organization of the "progressive working class movement" in the United States and that its many choruses and orchestras all over the country were "serving as instrumental in the mobilization of the masses in their fight for peace and unity and in the struggle against reaction, fascism and anti-Semitism." The informant further described this group as the "cultural wing of the Jewish Communist movement in the United States" and as operated under the leadership of the National Jewish Commission of the Communist Party. [redacted]

New Playwrights, Inc.

The July 19, 1950, edition of the "Daily Worker" contained an article concerning this group and reported that its plans and programs would make it "the most important cultural development in the last few years." The article stated that the organization was dedicated to a plan of production and that it was out to build up a theater culture that would express the "aspirations of the people and fight the decadent culture of imperialism." The director of the group was indicated to be Bernard Rubin and it plans to present plays by Mark Twain, Rubin and Howard Fast. Fast was also described in the August, 1950 edition of the "Daily Worker" as a member of the Board of New Playwrights, Inc. Former New York Confidential Informant [redacted] on October 13, 1950, advised that he had seen Fast at meetings of the National Committee of the Communist Party during the 1930's and that Fast was definitely

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a Communist Party member. The August 6, 1950, edition of "The Worker" also announced that Mike Gold, who is described as "America's leading proletariat writer," had joined the Board of New Playwrights, Inc. This article described the organization as the "best news the left-wing theater audiences have heard in the last few years." [redacted]

Originals Only

[redacted] of New York City and of known reliability advised in September, 1950 that this group is a small theater group located at 430 6th Avenue, New York City. He advised that Tom Hill was the organizer and that one Don Stewart was active therein. He stated thathe believed the group was a "hot bed of Communism" and stated that the group received daily consignments of the "Daily Worker" and frequent correspondence from the Civil Rights Congress, which organization has been cited as a Communist front by the Attorney General [redacted]

Peoples Drama

New York Informant [redacted] in June, 1949 reported that this organization was a Communist front and had a theater located at 405 West 41st Street, New York City. The literature of the organization indicates that it presents shows, dramas, comedies and musicals that take the "people's side." The "Daily Worker" of June 13, 1949, commented on the play, "They Shall Not Die," presented by this group and then stated, "We can now say proudly - and accurately that we have a people's theater." New York Informant [redacted] on May 29, 1950, reported that members of the Queensboro Communist Party Club had attended a play at the Peoples Drama Theatre, 212 Eldridge Street, New York City, and during intermission signatures were obtained to peace petitions and donations were made to the theater.

[redacted] on October 18, 1950, advised that Peoples Drama was then located at 6 Fifth Avenue and that it was now being referred to as "Peoples Drama School of the Theater" and that officials of the group had the reputation of being either Communists or Communist sympathizers. [redacted]

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Stanley Theater

On November 7, 1950, [redacted] furnished information concerning her attendance at the above theater. She advised that the theater contains a store devoted to the sale of Russian music, Russian newspapers, periodicals and books; that on November 5, 1950, she had attended the theater to view a picture which depicted the great friendship between the Soviet Union and Communist China. She stated that the picture publicized pro-Communist Chinese elements and was received with enthusiasm by the patrons. This theater features Russian films. [redacted]

There follows a brief statement of information concerning alleged Communist influence in certain entertainment presentations in New York City:

"Just For Laughs" (Musical)

The November 13, 1950, issue of "Show Business" reported that Hy Kraft was working on a story for the above musical. Los Angeles Informant [redacted] on August 10, 1950, reported that Kraft is a Hollywood writer and was a member of the Communist Party within the informant's experience. In addition, Los Angeles Informant [redacted] has identified Kraft as a Communist Party member about 1948.

"Peter Quirke" (Play)

The November 13, 1950, issue of "Show Business" reported that Sam Wanamaker was the director of the above play scheduled to open in New York City on January 15, 1951. [redacted] on May 18, 1950, described Wanamaker as a "concealed Communist."

"The Kidders" (Play)

The November 13, 1950, edition of "Show Business" reported that Harold Clurman was doing the casting for the above play which was written by Donald Ogden Stewart and was scheduled to open in New York in January, 1951.

Concerning Clurman, [redacted] reported on July 12, 1950, that Clurman had been a sponsor of the American

Committee for the Protection of Foreign Born, which has been cited as a Communist front by the Attorney General, and in 1940 had been a sponsor of the League of American Writers, which has likewise been so designated. The informant advised that Clurman had been a member of the Advisory Council of the Theatre Arts Committee, which was cited as a Communist front by the Tenney Committee and had been a contributor in 1935 and 1937 to "New Masses," which was cited as Communist by the HCUA.

With regard to Stewart, Los Angeles Informant [redacted] reported that in August, 1950 Stewart had been a member of a special group of the Communist Party in Hollywood in the early days of the movement in that city.

"Traveler Without Luggage" (Play)

The November 27, 1950, edition of "Show Business" announced that Alfred Drake was to be starred in the above new play. On May 18, 1950, [redacted] described Drake as a "concealed Communist."

There follows a brief resume of information concerning Communist infiltration of labor groups in the New York City area:

[redacted] in the fall of 1950 advised that there is a definite group within the Screen Directors' Guild in New York City whom he believes to be either Communists or Communist sympathizers. He advised the headquarters of this group is located at 369 Lexington Avenue, New York City; that it has approximately 100 members and that the current officers and board of directors are, in his opinion, free of Communist influence with the possible exception of William Resnick, who is a member of the board of governors. This source identified the following individuals as being, in his opinion, possibly pro-Communist or sympathetic thereto: Rudolph Carlson, Irving Learner, Sidney Kaufman, William Resnick, Hans Richter, Henwar Rodakiewicz, Julian Roffman, Marvin Rothenberg, Joseph Rothman, Bernard Rubin, Edwin Scharf, Leo Seltzer and Walter S. Stern. He also advised there were a few others whom he would put in this same classification but that the above individuals were his principal suspects. He was unable to furnish any specific evidence of actual Party affiliations on the part of the above individuals. [redacted]

On November 24, 1950, [redacted] a member of Local 306, Motion Picture Operators Union, advised that this local is now being operated by a clique which many of the membership of the union consider to be pro-Communist. The informant advised that Amilio Stephen D'Inzillo, who was elected to the position of union delegate in December, 1949, was in his opinion a Communist or a Communist sympathizer for the reason that he had supported Vito Marcantonio in 1949 and 1950. He further stated that D'Inzillo has been accused of being a Communist by various members of the local and has not denied the accusation. The informant reported that Benjamin Sheer is Assistant Delegate for the union and a close friend of D'Inzillo. He was formerly Brooklyn delegate of the union but had vacated his Brooklyn job when union officials were required to sign non-Communist affidavits under the Taft-Hartley law. According to the informant, members of the local do not consider the President, Herman Gelber, to be a Communist but believe that he might be a sympathizer inasmuch as he has favored D'Inzillo and Sheer.

In addition, the informant advised that Al Aptiker, a member of the local in the past, has made collections for Russian War Relief and the Spanish Loyalists. The informant has also heard that during the World's Fair in 1939, Aptiker was used by the Russians to hire all the motion picture operators at the Russian Pavilion. One other member of the local, Abraham Weisburd, according to the informant, was considered to be a Communist. On June 12, 1948, New York Informant [redacted] identified Weisburd as Branch Organizer for the Motion Picture Operators of the Industrial Branch of the Cultural Division of the New York State Communist Party. [redacted]

VIII - NEW YORK RAMIFICATION OF THE MOTION PICTURE INDUSTRY
(January 1, 1951 to June 15, 1951)

Labor

On January 11, 1951, [redacted] reported that Local 802 of the American Federation of Musicians is the New York local of this union and has a membership of approximately 30,000. He reported the last election of officers was held December 7, 1950, which elections were won by the anti-Communist group. This informant furnished a list of names of members of this local who had been Communist Party members at one time, which information had been obtained from two members of the local active in the Communist Party in the 1930's. He furnished the names of twenty-five such individuals.

On March 7, 1951, [redacted] also furnished information concerning the American Federation of Musicians stating that neither the International nor Local 802 are Communist-dominated and he estimated that out of 33,000 members of the local there are no more than 500 Communists or Communist sympathizers. This informant furnished a list of 65 current members of Local 802 whom he believed to be either Communists or Communist sympathizers, inasmuch as they are active in the group in the local which supports the Communist Party line.

This source on May 2, 1951, reported that Local 802 of this union had contracted to furnish the bands for the 1951 May Day Parade and pursuant to the contract had furnished 33 bands. [redacted]

On February 21, 1951, [redacted] furnished information concerning Local 306 of the Motion Picture Operators Union in New York City. This informant advised the local has a membership of approximately 2250 and expressed the opinion that the rank and file membership is anti-Communist but the officers are either Communists or Communist sympathizers. Of the officers he named

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Amilio S. D'Inzillo as being a Communist or Communist sympathizer and then listed the following local members whom he so classified; Ben Scher, Ben Morrel, Al Aptiker, and Abe Weisburd.

On November 24, 1950, similar information concerning this local and the individuals previously mentioned was furnished by [redacted]

Actors Equity

The April 20, 1951 edition of the New York Times reported that Actors Equity on April 19, had gone on record as holding that "participants in the Communist conspiracy should be exposed as enemies of the nation." [redacted]

American Guild of Variety Artists

On January 9, 1951, [redacted] reported that the National Headquarters of the American Guild of Variety Artists is located in New York City and the Guild has an approximate total membership of 45,000 representing variety artists including those in night clubs, theaters, hotels, circuses, ice shows, et cetera. This source stated that he did not believe the organization was dominated by Communists and the officers as far as he knew were free of any Communist character with the exception of Gypsy Rose Lee who had received considerable publicity following her listing in "Red Channels." Confidential Source [redacted] on October 6, 1950, advised that Lee had always been considered sympathetic to the Communist Movement. [redacted]

Association of Documentary and Television Film Cameramen

On July 27, 1950, [redacted] advised that the above organization follows the Communist Party line. On August 8, 1950, [redacted] reported that in his opinion the association was dominated by the Communists.

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[redacted] on August 29, 1950, advised that several members of the association were suspected of being Communists or Communist sympathizers.

On February 6, 1951, [redacted] advised that this organization is part of the National Association of Broadcast Engineers and Technicians representing technical employees of American Broadcasting Company, the National Broadcasting Company and RCA Victor. [redacted] reported the association has a membership of approximately 200 to 250 of those engaged largely in camera and sound work for television and for documentary and educational film for educational and college organizations. This informant stated that the association's officials had been reluctant to sign a non Communist affidavit required by the Taft-Hartley Law and some had refused to take office rather than sign such affidavit. He expressed the opinion, however, that there is only a small group in the association who are real Communists. [redacted]

Committee For The Negro in The Arts

The January 17, 1951 edition of the Daily Worker reported that the musical "Just a Little Simple" was near the end of its run and that it had been sponsored by the Committee for the Negro in the Arts. The article indicated the above mentioned musical was written by Alice Childress who has been active in the pro-Communist group in the entertainment field according to Confidential Source [redacted]

New York Informant [redacted] has reported that the work of this committee had formerly been carried out by the Cultural Division of the National Negro Congress. [redacted]

Dramatic Workshop

The January 8, 1951 edition of "Show Business" reflects that the Dramatic Workshop was presenting in New York City, a play entitled "A House in Berlin." The February 26, 1951 edition of this same publication announced that Dramatic Workshop was presenting "Macbeth."

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The Dramatic Workshop was cited as a Communist front by the California Committee on Un-American Activities in its 1948 report. [redacted]

Jefferson Theater Workshop

The Daily Worker of January 9, 1951, reported the Jefferson Theater Workshop was to present a comedy "Night Music" by Clifford Odets early in February. This article mentioned that the workshop had produced "Rehearsal" by Albert Maltz during the past season.

The Jefferson Workshop is part of the Jefferson School of Social Science which has been cited by the Attorney General as within the purview of the Loyalty Order. Albert Maltz mentioned above, is one of the "Hollywood 10." [redacted]

National Council of the Arts, Sciences and Professions (ASP)

The January 12, 1951 edition of the Daily Worker reported that the film "Without Prejudice" made in the Soviet Union and reported as "anti-Imperialist anti-Racist," would be shown on January 13, 1951, under the sponsorship of the ASP.

The February 22, 1951 edition of the same paper reflected that a resolution had been adopted at a semi-annual meeting of the Board of the ASP accusing the United States Board of Parole of discriminatory treatment against eight of the "Hollywood 10."

[redacted] advised that the Theater Division of the ASP sponsored a midnight meeting on March 24, 1951, which was addressed by Ben Margolis who spoke concerning the House Committee on Un-American Activities and pointed out that witnesses could take refuge in the 5th Amendment. The next speaker was Howard DaSilva who read a long statement which he had not been allowed to read before the HCUA the theme of which was that he stood on his American rights, would never yield to "Fascist" incursions on them and would continue to fight for peace and democracy.

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The next speaker was Will Lee who attacked Larry Parks for his admissions before the HCUA.

The next speaker was Gale Sondergaard who defended her refusal to answer questions of the HCUA identifying the House Committee with the forces leading to war and fascism and identified herself and others like her with the anti-fascist and "peace loving" forces.

[redacted] also reported that on April 4, 1951, the Advertising Division of the ASP had sponsored a meeting concerning ways of combating weekly anti-Communist newsletter "Counterattack." Among the speakers at this meeting were Millard Lampell and John Randolph.

The April 12, 1951 edition of the Daily Worker reported that on that evening a meeting was to be called by the ASP in honor of John Howard Lawson, Dalton Trumbo and Albert Maltz, (3 of the "Hollywood 10") who had just been released from prison. This meeting was reported to be a protest rally against the current hearings by the House Committee on Un-American Activities.

[redacted] reported that the meeting was attended by approximately 2000 individuals and that Cedric Belfrage, Editor of the "National Guardian," was chairman of the meeting. Maltz was unable to appear because of illness and Belfrage read messages from Albert Deutsch and Donald Ogden Stewart praising the stand which had been taken by the "Hollywood 10." Other speakers at this meeting were Sam Wanamaker, Robert Lees, Dalton Trumbo, Paul Robeson and John Howard Lawson. [redacted]

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VIII. NEW YORK RAMIFICATIONS OF THE MOTION PICTURE INDUSTRY (June 15, 1951 to April 15, 1952)

On March 14, 1952, [redacted] furnished considerable information to the Los Angeles Office pertaining to the Communist penetration of the theatre and radio groups in New York City during 1944 - 1947, in which period she was a member of the Communist Party in New York. Although the complete reliability of [redacted] is not known at this time, it is noted that she was connected with the New York stage and radio during that period and was a member of the Communist Political Association as well as the Communist Party in New York. She dropped out of the Communist movement in 1947 and shortly thereafter came to Los Angeles.

[redacted] advised at the time she first became affiliated with the Communist movement in New York it was known as the Communist Political Association. The general line of persuasion used in getting new recruits at that time was the argument that this organization was not a political party but rather an association, and that its aims in general were to promote a better economic way of life for everyone. She continued that it was apparent that the so-called Cultural Section was made up of numerous groups or branches to which writers, artists, actors, actresses, and other people connected with the stage, and particularly radio, were assigned. She advised she was assigned to a group generally referred to as a Radio Branch although she could not recall that it had any particular name. She recalled that it was made up of a sizable group of people, perhaps 75 to 100, although after the re-organization of the Communist Political Association in 1945 back to the Communist Party, USA, the size of this branch was cut considerably, perhaps to twenty members or under.

According to [redacted] the following individuals were members of the Communist Political Association or Communist Party Branches or both to which she was assigned in New York between 1944 and 1947:

Casey Allen	Radio actor
Charley Andrews	Radio director
Mrs. Charles (Ruth) Andrews	Known professional
Fay Baker	Stage and radio actress
Lionel Berman	Representative of Cultural
Shirley Blane	Radio actress Section
Kermit Bloomgarden	Manager for a stage company

Ruth Burrows	
Fran Carlin	Actress
Grace Coppin	Stage actress
Bob Donnelly	Radio and stage actor
Ethel Everett	Radio actress
Ruth Gilbert	Radio actress
Michael Gordon	Theatre Director
Dolph Green	Student
Walter Gustavson	Sound effects man
Ed Hall	a musician
Robert Heller	position with Columbia Broadcasting System
Ruth Hill	Actress
Stephen Hill	Actor
Jane Hoffman	Stage actress
Charlotte Holland	Actress
Leon Janney	Stage actor
Charles Irving	Actor
Owen Jordan	Actor
Virginia Kay	Actress
Donna Keith	Actress
Adelaide Klein	Actress
Madeleine Lee	Membership Director
Jimmie Lipton	Actor
Katherine Locke	
Sylvia Lowy	Radio Casting Director
Peter Lyon	Radio writer
Mrs. Peter(Jane) Lyon	
Paul Mann	Actor
Paul _____	Paid Party teacher or functionary
Minerva Pious	Radio actress
Josephine Prentice	Singer
Pearl Prenus	Dancer
Jonas Rosenfield	Publicist
Bob Russell	Lyric writer
Victor Samrock	General Manager of theatre
Ann Shephard	Actress
Hester Sondergaard	Radio and stage actress
John Sylvester	Actor
Betty Todd	Director at Columbia Broadcasting System
Sam Wanamaker	Stage, film, and radio actor
Betty Winkler	Actress
Martin Wolfson	Stage and radio actor
Leslie Woods	
Lois Wheeler	Actress

[redacted]

VIII - NEW YORK RAMIFICATIONS OF THE MOTION PICTURE INDUSTRY

A recent investigation by the New York Office has revealed that George Ettinger, 106 62 Road, Kew Gardens, New York, New York, who has been employed since 1938 as a publicist for Columbia Pictures Corporation, 729 7th Avenue, New York City, signed a Communist Party nominating petition in 1943. In 1944, he was a member of the Forest Hills Club of the Communist Political Association and was invited in November, 1944, to a meeting of Communist Party functionaries of Queens County. In 1948 and 1949, he registered with the American Labor Party, and in 1950, he was seen distributing sample copies of the "Daily Worker." In August, 1950, he stated in a letter to an acquaintance that the National Anthem made him "sick to his stomach" every time he heard it.

According to his neighbors and his fellow workers at Columbia Pictures Corporation, Ettinger is considered to be pro-Communist and pro-Russian.

At the present time, this individual is under consideration for inclusion in the Security Index.

[redacted]

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VIII. NEW YORK RAMIFICATIONS OF THE MOTION PICTURE INDUSTRY (July 15, 1953 - December 15, 1953)

"The World of Sholom Aleichem"

The September 25, 1953, issue of "Counterattack" bitterly attacks several drama critics of the New York press for the tremendous build-up given the stage play "The World of Sholom Aleichem," then making a return seven-week engagement at the Barbizon Plaza Theater.

"Counterattack" singles out Brooks Atkinson, well-known drama critic of the "New York Times" for criticism. Atkinson practically drooled in his write-up of the play, using such superlatives as "remarkable sensitivity" and "great delicacy" to describe the acting. He stated the premiere was "a time for rejoicing. Its best moments fine theater and splendid humanity."

"Counterattack" lists the people who are cashing in on the current run of "The World of Sholom Aleachem" together with their association with various Communist front groups.

"Counterattack" requests its readers to write to Atkinson "and try to wake him up to the fact that many people who truly appreciate the theater do not want to subsidize active Communists and fronters and that they believe he should tell the whole story of productions such as 'The World of Sholom Aleachem.'" [redacted]

VIII. NEW YORK RAMIFICATIONS OF THE MOTION PICTURE INDUSTRY

(December 15, 1953 - July 1, 1954)

"The Sea Gull"

On page three of the May 21, 1954, edition of "Counter-attack" it is reported that "The Sea Gull," by Chekhov, which is the fourth and last of a series of plays presented this season by the Phoenix Theatre, "fell into the pattern which is shaping up as routine for this new theatre group. Typical combination is -- a big name star -- a sprinkling of fellow-traveling actors -- a plot line which fits or can be utilized for the current Party propaganda line."

"The Mistress"

On page seven of the June 1, 1954, edition of the "Daily Worker" it is reported that "The Mistress," a new Soviet color film by Maxim Gorky is being shown at the Stanley Theatre in New York City. According to this article, "... this satire of the family of a capitalist in Czarist Russia is as devastating, as subtle and as skillful as the plays of Ibsen or Strindberg. There is this significant difference. While the late 19th Century satires of bourgeois life generally ended in pessimism or mysticism, the Soviet production in its present form not only diagnoses the disease but indicates the remedy."

"The Inspector General"

According to an article appearing on page seven of the April 29, 1954, edition of the "Daily Worker," this Soviet motion picture, made from Nicolai Gogol's play of the same name, will open at the Stanley Theatre on May 1, 1954. The article states as follows concerning Gogol's original play: "Anyone who has read 'The Inspector General' will agree that it stands alone as a devastating satire on bureaucracy. It's about a penniless traveler who arrives in a small Russian town steeped in corruption and is mistaken by the leading citizens for an inspector and is entertained lavishly and given all the bribes intended to butter up the investigator of irregularities."

"Attack From the Sea"

On page seven of the April 22, 1954, edition of the "Daily Worker" it was reported this Soviet film has just opened at the Stanley Theatre in New York City. According to the article, this motion picture is concerned with the temporary alliance formed by England and Russia to stop Napoleon's Mediterranean aggression in the 18th Century.

"The Magic and the Loss"

A clipping from page seven of the April 14, 1954, edition of the "Daily Worker" announced "The Broadway play season was brightened last week end by the return of Uta Hagen, that talented and extremely versatile actress, to head a cast of six in 'The Magic and the Loss,' a new drama of domestic problems.....at the Booth Theatre."

Uta Hagen, who is the former wife of Jose Ferrer, [redacted] was reported to be a Communist Party member in either 1944 or 1945 by [redacted]

Phoenix Theatre

According to an article appearing on page three of the May 21, 1954, edition of "Counterattack," the Phoenix Theatre "was set up by T. Edward Hambleton and Norris Houghton to produce unusual plays unacceptable to Broadway. Productions are staged in a remodeled movie house outside high cost theatre district. Stage unions, and actors cooperated, taking a top salary of $100 weekly. Big name actors also cooperated and are a big factor as drawing cards. Operation which began in December 1953, is summed up in theatre terms as 'off-beat' and 'off-Broadway.'

"Norris Houghton, co-producer and actors who appear regularly seem to share an affinity for supporting Communist fronts. Houghton has been connected with the Nat'l Council of American Soviet Friendship and the Artists Front to Win the War.

"Will Geer, who appeared in two plays, has been identified as a Party member and took refuge in the Fifth Amendment concerning that membership in the course of his wise-cracking testimony before the House Committee in 1951.

"Lee Pelen is noted for his leading roles in propaganda plays of the pro-Communist Committee For the Negro in the Arts.

"Sam Jaffe has been 'old faithful' to many fronts, among them the Artists Front to Win the War, the Theatre Arts Committee, the American League for Peace and Democracy and the Nat'l Council of the Arts, Sciences & Professions."

The National Council of American Soviet Friendship, the Committee for the Negro in the Arts, and the American League for Peace and Democracy, have been cited by the Attorney General pursuant to Executive Order 10450.

The Artists Front to Win the War, and the National Council of the Arts, Sciences and Professions, have been cited as Communist front organizations by the Committee on Un-American Activities, United States House of Representatives.

The Theatre Arts Committee has been "cited as a Communist front" by the State of California Committee on Un-American Activities.

Club Cinema

On page seven of the December 30, 1953, issue of the "Daily Worker" it was announced that a three-day festival of Soviet Film Classics would be held at Club Cinema, 430 Avenue of the Americas, New York City, during the week end of January 8 - 10, 1954.

[redacted] New York City, indicate that Club Cinema was established for the purpose of exhibiting historical, educational and foreign films.

The issues of the "Daily Worker" for each Friday between October 3, 1952, and April 17, 1953, contained advertisements of a number of films to be shown at Club Cinema.

The Division of Licenses of the [redacted] reflect that Phillip O. Keeney is the owner of Club Cinema. Phillip Olin Keeney appeared before the Senate Internal Security Subcommittee on February 18, 1953, and refused to answer questions put to him by the Subcommittee. [redacted]

VIII. NEW YORK RAMIFICATIONS OF THE MOTION PICTURE INDUSTRY (July 1, 1954 - December 31, 1954)

Creative Film Foundation

An article appeared on page seven of the November 30, 1954, edition of the "Daily Worker," announcing that a new organization, known as the Creative Film Foundation, Suite 301, 730 Fifth Avenue, New York City, has been formed to aid "the development of movies as a creative fine art form" and to give assistance to film-makers engaged in experimental work.

The New York Office is presently investigating this group as a Communist front organization.

Foreign Films Exhibited in New York City

Reviews appearing in various issues of the "Daily Worker" from June to December, 1954, indicate the following foreign-made films have been exhibited at the Stanley Theater in New York City.

"'The Crimson Flower' - a series of Soviet animated color cartoons.

"'Skanderbeg' - the story of a 16th century leader in the fight of Albania against the Turks."

"'A Kingdom on the Waters' - a Hungarian natural science film and a study of the wild life of Hungary.

"'Caspian Story' - a Soviet film depicting how the Soviets solve the problem of utilizing the underwater oil in the Caspian Sea.

"'The Anna Cross' - a Russian film adapted from one of the classics of Anton Chekhov."

"'True Friends' - a Soviet comedy of three middle-aged men attempting to recapture a fragment of their youth.

"'We Visit Moscow' - a documentary film regarding a group of British musicians who made a tour of the Soviet Union, the main interest of which is focused on the cultural life in the Soviet Union."

Lenox Studio Workshop

[redacted] a writer for the "Daily Worker" and a confidential informant of the New York Office, informed that the Lenox Studio Workshop produced a play entitled "The Fishermen" by Lee Pine, which is described in the "Daily Worker" as a moving drama highlighting a strike of Negro fishermen in a southern seaport. The "Daily Worker" article reports that the cast gives a seasoned and impressive performance of this realistic and robust dramatization of the struggle of Negro working men and their families against social discrimination and economic exploitation.

According to [redacted] the fact that the Lenox Studio Workshop produced this play is an indication that it is at least "progressive" or a "Communist Party influenced organization."

[redacted] of West Los Angeles, California, an admitted Communist Party member from 1944 to the latter part of 1948 and who is cooperative with our Los Angeles Office, advised that he knew Lester Aaron Pine to be a member of the Communist Party in Hollywood and had attended Communist Party meetings with Pine.

The Lenox Studio Workshop is the subject of a pending security investigation by the New York Office. [redacted]

IX INTERNATIONAL RAMIFICATIONS OF COMMUNIST INFILTRATION IN THE MOTION PICTURE INDUSTRY

The essence of this section is this: Communists abroad, particularly in Europe, have striven mightily to infiltrate the motion picture industry, to use film as propaganda weapons, and to discredit American pictures everywhere. Moscow publications (with other foreign Communist publications following their lead) have denounced most American films as tools employed by the capitalist class to maintain its dominant position through the corruption and degeneration of the masses, and to foment war. "Progressive" American films, featuring known Communists or fellow-travelers, are praised by the Communist press. Pro-American films are ridiculed and denounced. Films featuring anti-Communist stars — particularly those who testified before the House Committee concerning Communist infiltration in Hollywood — were banned in some of the satellite countries.

France

Communist infiltration of the motion picture industry was especially successful in France as of the fall of 1947.

In November, 1947 French Communists and fellow-travelers protested to the U.S. State Department against the deportation of the composer, Hanns Eisler. According to the State Department, the French Communist Party desired that Eisler visit France to write the music for a film, "Alice in Wonderland." This satire on present-day society apparently originated with Lou Bunin, an American technician who had come to France to "escape the tyranny of Walt Disney and to breathe the air of liberty." Bunin, and other American technicians who allegedly accompanied him, were very favorably treated in the French Communist press. The protest against Eisler's deportation was allegedly made in response to a communication from Charlie Chaplin to the artist, Pablo Picasso. However, a source close to Picasso stated that Chaplin's message was actually addressed to the French Communist Party which connected the Chaplin-Picasso arrangements. (IX, 1,2)

In December, 1947 the Bureau's representative in Paris made available a dispatch prepared by a Mr. Chipman on French Communist activities in the motion picture field. This lengthy dispatch is very briefly summarized:

In keeping with the campaign launched by French Communists in October, 1947 against the United States and American culture, a particularly violent attack was made against American films. At the same time, Party leaders stressed the tremendous importance of films as a weapon in ideological warfare; they were deemed to be weapons whoever wielded them, whether he be capitalist or Communist. Hence the "necessity" of gaining control of them. Pro-American films were viciously criticized as being corrupting and "war-mongering." A few films, which depicted America at its worst, were praised, and Communist or fellow-traveler stars were highly lauded.

Another aspect of the Anti-American campaign was the Party's exaggerated praise of Soviet motion pictures and its effort to intensify interest in Soviet films.(IX,2-4

PJBurke:jmc

NOTE: Source-references are to Section and page of Running Memorandum current as of 7-15-49, of which this is a condensation.

The Communist Party was most successful in penetrating the services of the French governmental and government-subsidized motion picture organizations. At the same time, the Party exercised considerable influence over film production through agents in various French motion picture companies, and through motion picture censorship. Among the organizations reported to be apparently under Communist domination were the "French National Center of Cinematography," "The Higher Institute for Motion Picture Study," the Government-supported "Cinematique," and the "Federation of Motion Picture Clubs." The Party also penetrated the "French Motion Picture Committee for the United Nations," and several French motion picture companies were under Communist control. One of the larger companies under Communist influence was "Cine France." (IX, 4,5)

Apparently with the thought of using motion picture groups formed in France as a point of departure for the infiltration of the motion picture industry of other countries, the Party established several international associations embracing various aspects of motion picture activity. Three such associations were formed in September, 1947. One of these, the "International Federation of Cinema Clubs," was headquartered in Paris. The French unit was chosen as leader. This indicated that the policies prevalent in the Communist-influenced French cinema clubs would be introduced into the international movement, i.e., the Communist line would be followed in the "interpretive talks" accompanying each showing, and interest in Soviet and pro-Communist films would be encouraged, to the detriment of American films. (IX, 5,6)

In November, 1948 [redacted] reported that "Sovexport film" controlled all French moving picture activities. This organization was reported to be a branch of "Interkino," headed by one Kisselev. (IX, 11: [redacted]

U.S.S.R.

Moscow publications denounced American "crime thrillers" in 1947-49 as poisoning the minds of millions of theater-goers. They charged that American pictures usually illustrated only diverse methods of committing murder, and called for world domination by the United States. They criticized the House Committee on Un-American Activities for persecuting progressive-minded people. They contended that all films have a political aspect — there is no such thing as "pure art." Capitalist artists use their art to demoralize and weaken the will of the people, thereby helping the capitalist class to increase its power over the workers. (IX, 8,9,13)

Following Moscow's lead, the anti-Soviet film, "The Iron Curtain," was strongly denounced by Communists in Rome, Milan and Venice. (IX, 9,12,13)

The West Coast Communist newspaper Daily People's World of March 31, 1949 declared that the Soviet Union had its answer to "The Iron Curtain" in a film entitled, "Meeting on the Elbe." The latter allegedly depicted a U.S. spy who attempted to obtain secret technical information from the Soviet zone of Germany; the picture was said to have labeled "American imperialists" as the enemy of world peace. (IX, 13: [redacted]

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Peace Congress in Poland, 1948

A manifesto was reported to have been issued by motion picture workers attending this congress; it called for the transformation of moving pictures into a powerful weapon in the struggle (1) for the development of the culture of peoples; (2) for the suppression of racial discrimination; and (3) against forces preparing for another war. It urged motion picture workers to refuse to collaborate in the production of war-mongering films, and urged distributors and public to obstruct the circulation of such pictures. (IX, 10: [redacted]

Hungary

According to the Washington Star of February 4, 1948, the Hungarian Government banned certain American films starring actors who had been outspokenly anti-Communist. (IX, 7)

In the fall of 1948, Paul Jarrico (a member of the Communist Party - USA according to Los Angeles Informant [redacted] returned from a trip to Europe. He told Los Angeles Informant [redacted] that he was endeavoring to obtain capital so that he might return to Hungary to make a picture. Potential backers in Hollywood declined to invest because the script featured a Communist as the hero of the picture. (IX, 11: [redacted]

Australia

The Daily Worker of September 21, 1948 reflected Australian Communist criticism of American films as being under the control of "Wall Street." It was charged that these films emphasized individualism and served big business interests. (IX, 12: [redacted]

England

Following the House Committee hearings on Communism in Hollywood in 1947, a pamphlet was published in England under the title, "The Hollywood Trial." It strongly supported the "unfriendly witnesses." (IX, 12: [redacted]

Israel

An article in the October 11, 1948 issue of Variety indicated that several individuals in the Hollywood motion picture industry had become interested in establishing the "Israeli Film Studio" in Israel, with a capital of $800,000. Several of those named in Variety and the B'nai B'rith Messenger as being interested in the studio had been close associates of Communist Party members and had allowed their names to be used as sponsors of Communist front organizations. (IX, 12: [redacted]

IX. INTERNATIONAL RAMIFICATIONS OF COMMUNIST INFILTRATION INTO THE MOTION PICTURE INDUSTRY (July 16, 1947 to April 15, 1950)

The October 7, 1949, issue of Film Daily reported that the Soviet Government had screened twenty-four pictures submitted to it for review and desired only to purchase four or five of those submitted and was haggling over the price of those to be purchased. These pictures were those submitted in accordance with an agreement reached by Eric Johnston during a tour to Russia for the purpose of selling films to Russia.

The October 11, 1949, issue of the Daily Worker in a column by David Platt reported that the Progressive Film Workers and Journalists to the 4th International Film Festival held in Marianske Lasne, Czechoslovakia, had adopted a resolution stating that the art of the film, which should contribute to the happiness of mankind, was being misused toward the destructive ends of war. The resolution also condemned war hysteria, racial discrimination and the spreading of hatred between nations. Among the individuals who signed this resolution was Paul Strand of the United States.

The December 7, 1949, issue of New Times, a weekly journal published in Moscow, Russia, contained an article entitled "The Perugia Cinema Convention." This article referred to the "Hollywood Ten" who had sent a collective letter to the Perugia Convention describing what the article indicated to be "the state of the cinema in the United States where the monopolies repress everything progressive." The article continued by stating, the letter "painted a picture revealing morals and masses of vaunted American democracy in all their naked ugliness. In one of its resolutions the Perugia Convention protested against the attempts to lay a police ban on the activities of progressive American artists."

Also, according to the article, "the Convention condemned Hollywood's productions as inimical to the interests of the people, as designed to depose the minds of the masses, as propagating war and serving the interests of the American monopolies."

The Bureau representative in Paris on July 12, 1949, requested by cable, information concerning one Elia Laphnere described as the European representative of RKO in Paris inasmuch as this individual had been reported as a secret Communist agent. The Bureau had no record concerning this person.

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II. INTERNATIONAL RAMIFICATIONS OF COMMUNIST INFILTRATION IN THE MOTION PICTURE INDUSTRY
(April 16, 1950, to June 23, 1950)

The May 19, 1950, issue of the "Daily Worker" contained an article date lined at Peking, China, which stated that the All China Federation of Literature and Arts Circles and the All China Association of Cinema Workers had issued a statement on April 25, 1950, protesting the "persecution" of the "Hollywood Ten." According to this article, the statement had expressed "wholehearted support for the righteous stand of John Howard Lawson and nine other film workers, and indignant opposition to the increasingly naked anti-democratic, Fascist, and criminal actions of the reactionary American ruling class." [redacted]

The May 30, 1950, edition of the "Daily Worker" in a column by David Platt, stated that overseas protests against the sentencing of the "Hollywood Ten" had been increasing, stating that a letter had been received from Dr. Jean Dalsace of France criticising the prosecution of the "Ten" and the fact that a long article on the case would appear in the next issue of "Lettres Francaises." Dr. Dalsace was also quoted as having said that the Permanent Committee of the Partisans of Peace and Liberty had been advised of the case and that the newspaper "Action" would publish a protest and in addition the Committee for the Defense of French Films was taking an active interest in the case. [redacted]

In the column by Platt appearing in the June 7, 1950, edition of the "Daily Worker" it was stated that three of Great Britain's most powerful movie organizations representing film workers in Britain had recorded protests against the sentencing of the "Hollywood Ten." He identified these organizations as the British Film Academy, the Association of Cinematograph and Allied Technicians, and the Screen Writers Association. [redacted]

The "Daily Worker" column by Platt appearing in the June 21, 1950, issue indicated that an editorial in the summer issue of "Sequence," British film quarterly, had arrived in the United States which stated that there was no justification of the "savagery of the sentence imposed on the Hollywood Ten." Platt quoted a portion of this editorial indicating that the "Hollywood Ten" had been victims of "intolerance and hysteria." [redacted]

The May 26, 1950, issue of "Soviet News" published by the Press Department of the Soviet Embassy in London, England, contained an article concerning a letter by Howard Fast addressed to Soviet writers in which Fast

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requested his Soviet colleagues to raise their voices in defense of American progressives who were being persecuted in the United States. This article quoted the Fast letter as stating that the features of Fascism are becoming discernible in America and that "the horrible darkness of this last night of monopoly capitalism is beginning to descend over our beautiful land and over our people."

The article continued by stating that a reply had been made to Fast's letter by Konstantin Simonov, Nikolai Tikhonov, Vsevolod Vishnevsky, Samuil Marshak, Mikhail Chiaureli and other writers in the Soviet Union. The reply by these writers reportedly stated that the writers of the Soviet Union protested against the imprisonment of Eugene Dennis and protested against the approval by the United States Supreme Court of the sentences in the cases of John Howard Lawson and Dalton Trumbo, whom the letter described as "peace champions."

The article was extremely critical of the United States and its current activities in the anti-Communist field indicating that this country had embarked on a program of imprisonment which would result in the fact that there would not be enough prisons in the United States to hold those to be imprisoned. Among other statements included in this letter were the following: "Let the cowardly political gangsters and new fangled gestapo men from the FBI know that an account of their crimes has been opened." "..... As to the Washington jailers, let them remember the Nuremberg noose which ended the life of their spiritual fathers. Hands off the friends of peace and freedom."

[redacted] Memo from Scatterday to Baumgardner [redacted]

IX. INTERNATIONAL RAMIFICATIONS OF COMMUNIST INFILTRATION IN THE MOTION PICTURE INDUSTRY (June 24, 1950, to December 31, 1950)

International Film Festival

The July 13, 1950, edition of the "Daily Worker" reported that the Fifth International Film Festival was to be held in Czechoslovakia beginning July 15, 1950, and that David Platt of the "Daily Worker" would be in attendance. The article indicated that films would be presented from Germany, China, Soviet Union, France, Great Britain, India, Mexico, the United States, et cetera.

The July 26, 1950, edition of the "Daily Worker" contained an article concerning the Film Festival which stated that Samuel Sillen, editor of "Masses and Mainstream," was also in attendance at the Festival and had received a standing ovation for his report to the Festival concerning the "Hollywood 10." Sillen reportedly told the Festival that the "Hollywood 10" were in prison because they were opposed to films for war and had refused to make films which degrade and brutalize the minds of the people. David Platt's column in this issue of the paper indicated that tremendous applause greeted the Czechoslovakian Minister of Information and Public Culture and that standing ovations had been given the delegates from the Soviet Union, China, Korea and to the "People's Democracies." The speech by the Minister of Information and Public Culture referred to the "barbarous crimes perpetrated by the American imperialists against the People's Democracy of Korea and referred to the "poisonous films" being put out in Hollywood. [redacted]

Platt's column in the August 2, 1950, edition of the "Daily Worker" stated that the film industries of the Soviet Union, China and the "People's Democracies" were serving the cause of peace and the advancement of humanity while the film industry of the United States, because it is controlled "by the same gang who owns the munitions industry and has become an instrument for war and the destruction of humanity." He then continued to berate and criticize the film industry in the United States. [redacted]

Platt's column in the August 10, 1950, edition of the "Daily Worker" refers to a film shown at the Festival

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entitled "Plot of the Condemned" produced in the Soviet Union. Platt indicated that the film shows that Wall Street agents were behind the plot to penetrate the People's Democracy (referring to Czechoslovakia) with the Marshall Plan as a means of getting control of the country and restoring the capitalist economy. The picture shows how this plot, which had the support of the Yugoslav Minister and the Cardinals of the Catholic Church, was exposed and defeated by the progressive forces under the leadership of the Communist Party. Platt stated that the criticisms which had been directed against this film in the United States as being anti-American propaganda were ridiculous and that the film was not anti-American but was anti-imperialist, anti-Wall Street, anti-Marshall Plan and was a factual story of what actually took place. [redacted]

Platt's column in the August 22, 1950, edition of the "Daily Worker" stated that he had been a delegate elected to the Working Commission of Film Workers and Journalists which was the guiding body of the Film Festival. This Commission was for the purpose of organizing the Film Conference to prepare for an International Film Journal and to act as a continuations committee to plan the next Film Festival. [redacted]

"The Worker" of September 24, 1950, contained another article by Platt concerning the Festival which was devoted primarily to his praise of four films from the People's Republic of China. [redacted]

The November 25, 1950, issue of the "Central European Observer" on page 240, contained an article concerning the Film Festival. This article stated that emphasis at the Festival had been placed on films for peace and social progress which was in contrast to the films from the capitalist countries. The article referred to films from the United States as "the empty, brutal and decadent films of the USA" which were contrasted to the healthy, forward-looking films of the USSR, China, the Eastern German Republic and the People's Democracies. The article was devoted primarily to criticism of films from the capitalist countries and the film industries in such countries and to praise of Soviet and satellite films. [redacted]

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Miscellaneous

The August 21, 1950, issue of the "Washington Post" contained a news item indicating that a film entitled "Secret Mission" had been presented in Moscow and was the story of an alleged American and British wartime conspiracy to betray the Russians to the Germans. According to the picture, British Prime Minister Churchill appealed to Stalin for aid and when Stalin informed him that the Red Army would launch an offensive in mid-January, Churchill had communicated the Soviet plan to the German High Command. [redacted]

The column of David Platt appearing in the September 15, 1950, issue of the "Daily Worker" referred to the assistance which satellite countries were receiving from the Soviet Union with regard to their film industries and stated that the Soviet Government was helping to build national film studios in Rumania and Bulgaria and had been sending technicians, actors, directors and producers to the People's Democracies. The article also indicated that the "People's Democracies" were assisting each other's film activities. [redacted]

Platt's column in the September 1, 1950, edition of the "Daily Worker" referred to a "peace film" which was being undertaken by the Dutch Director, Joris Ivens, which picture he was to produce for the World Peace Committee. Ivens stated that he was requesting the cooperation of all progressive film makers in producing the film which would "portray the various national forms of this struggle." Ivens reportedly stated that he hoped the film would be ready in the near future and would be shown at meetings in every town and village and the people everywhere would get to know the faces of "many of the best-known and best-loved fighters for peace - Joliot-Curie, Mme. Cotton, Paul Robeson and many others." [redacted]

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VI. INTERNATIONAL RAMIFICATIONS OF COMMUNIST INFILTRATION IN THE MOTION PICTURE INDUSTRY (June 15, 1951 to April 15, 1952)

France

The Magazine Section of "The Worker" of 3-30-52, contained an article by David Platt entitled "Hollywood to Rome In Seven Reels." This article stated in part that the French film industry is in a serious crisis with production at a virtual standstill. According to this article, at the end of the year seventy-one completed French films were collecting dust on shelves because there were no available theatres in which to show them. The article further reflected that "the big money in America is trying to take over the French film industry because the 'French cinema has refused to take part in the ideological campaign of war hysteria launched by Hollywood'". It was stated that there are hundreds of unemployed technicians in France, but it was impossible to get together a technical crew. The article reflected, however, that the French movie artists were fighting back and rallying the entire country to their support and that a similar campaign undertaken in 1948 saved the French movie industry from collapse.

("The Worker" 3-30-52

[redacted]

England

[redacted]

Mexico

As has been previously reported, [redacted] a reliable informant of the Los Angeles Office, advised that he had heard rumors concerning the setting up of a "haven" at Lake Chapelle, Mexico, for members of the so-called "Hollywood Ten." Gordon Kahn was reportedly one of the most active and interested principals in the establishing of this "haven". [redacted]

[redacted]

It was further reported that another idea in connection with the formation of this motion picture company allegedly would be to produce pictures to combat racial discrimination in the United States and the penetration of imperialism into Latin America. [redacted]

Subsequent information received in November, 1951, indicated that Robert Rossen, a motion picture director mentioned in the HCUA hearings regarding Communists in the motion picture industry, and John Bright, a motion picture writer, were reportedly involved in discussions with Kahn and Maltz in regard to this film company.

[redacted]

IX. INTERNATIONAL RAMIFICATIONS OF COMMUNIST INFILTRATION IN THE MOTION PICTURE INDUSTRY
(July 15, 1959, to February 15, 1960)

Italy

According to information received from the Central Intelligence Agency, a group of American Communists had formed an organization in 1951 under the name Riviera Films, Inc., to engage in the production of motion pictures in Italy although the organization was actually incorporated in New York State.

Investigation of this organization reflected the more important members to be John Weber, Bernard Vorhaus, Joseph Losey and Ben Barzman, all of whom are known to have extensive Communist backgrounds.

According to [redacted] United Artists entered into two separate agreements with Riviera Films to release two films in the United States. One agreement covered the film "Encounter" while the other covered the film "Finishing School." The contracts of United Artists with Riviera Films for the release of these two films were negotiated by United Artists' continental representative, Paris, France, and Bernard Vorhaus of the Riviera Films in Rome, Italy. Although it is the understanding of United Artists that Riviera Films is a New York corporation with offices at 521 Fifth Avenue, New York City, they have had no contact with anyone at that address, all dealings having been made directly with Vorhaus in Rome.

According to [redacted] these agreements with Riviera Films were entered into before investigation into the background of the individuals connected with this organization was conducted. When the background of these individuals was called to the attention of United Artists, [redacted] made a trip to Rome to cancel United Artists' agreements with Riviera Films.

When [redacted] reached Italy he was advised that the Italian Government through Cines, which [redacted] described as one of the oldest film corporations in the world and controlled and operated by the Italian Government, had advanced the money for the production of "Finishing School." Cines had also arranged for

a wealthy Italian national by the name of Baiocchi to advance the money for the production of "Encounter."

[redacted] advised by officials of the Italian Government that Cines had made inquiry concerning the background of these individuals connected with Riviera Films at the United States Embassy in Rome and the Embassy had failed to furnish Cines with the complete background of these individuals and as a result of this inquiry arrangements were made for Riviera Films to produce "Encounter" and "Finishing School." According to [redacted] in view of the United States dollar shortage in Italy the Italian Government wanted to prevent United Artists from breaching its contract with Riviera Films and informed United Artists that if they did breach this contract they would be barred from doing further business in Italy.

United Artists then called a series of conferences both in Rome and in the United States in which members of the United States State Department, officials of the Italian Government, representatives of Cines, the American Legion, American Federation of Labor Film Council, and others participated in an effort to work out a compromise arrangement suitable to all concerned.

An arrangement was reached whereby the Italian Government took over the interest of Riviera Films in the film "Finishing School" and Baiocchi has secured the interest of Riviera Films in the film "Encounter." A new contract has been drawn between United Artists and Cines for the release of "Finishing School" and a similar contract is being negotiated between Baiocchi and United Artists for the release of "Encounter" in the United States.

[redacted] stated that "Encounter" and "Finishing School" are the only films completed by Riviera Films to his knowledge and that he has been advised by officials of Cines that Riviera Films, Inc., is now out of business because it no longer can obtain money or facilities for making film and further, those individuals connected with Riviera Films cannot secure employment in the movie industry since that industry is indirectly operated by and controlled by the Italian Government and these individuals are now considered undesirables by the Italian Government. [redacted]

Tolson
Ladd
Nichols
Belmont
Clegg
Glavin
Harbo
Rosen
Tracy
Laughlin
Mohr
Vinterrowd
Tele. Rm.
Holloman
Gandy

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IX INTERNATIONAL RAMIFICATIONS OF COMMUNIST INFILTRATION IN THE MOTION PICTURE INDUSTRY

(February 15, 1952 - July 15, 1952)

France

According to a Foreign Service dispatch from the American Embassy in Paris to the Department of State in Washington, D. C., dated March 3, 1952, the Syndicat Autonome du Cinema Francais, the trade union of workers in the French film industry, was organized in July, 1952, to combat the influence of the Communist-dominated CGT. According to the above dispatch, this new union claims to have had in the short period of its existence a surprising success and claims to account for eighty per cent of the cameramen and soundmen engaged in the production of French newsreels, fifty per cent of the technicians in the field of television and twenty-five per cent of the personnel engaged in film laboratory work.

This organization carries on an extensive campaign against individual Communists in the film industry in France and frequently makes direct representations to producers, including American producers about to begin the production of films in France when such production entails employment of CGT unionists. According to the above communication, the CGT is equivalent to the Communist Party. In line with their campaign against individual Communists, the organization recently invited the attention of the American film director Anatole Litvak, now engaged in production at Nice of a film financed jointly by a French film company and United Artists, to the fact that among those personally selected by him to appear in this feature are three "militant Communists," including a script writer, a chief designer and production director.

The above State Department dispatch indicated that Mr. Litvak has taken no action in this matter allegedly because of his prewar acquaintanceship with the individuals involved and because of indifference as to their political beliefs. According to M. Jenger, Secretary General of the Syndicat, this attitude undermines the efforts of the Syndicat to combat the Communists and the significance of Hollywood's professions of distaste for Communists.

M. Jenger, according to this dispatch, recently entered into correspondence with Mr. Roy Brewer, International Representative of the International Alliance of Theatrical Stage Employees and Motion Picture Machine Operators of the United States and Canada, in order to ask for an exchange of information relating to the Communist affiliations of persons engaged in the film industry. Similar steps have been taken by Jenger with film workers' unions in other countries, including Italy, Spain, Brazil, Belgium and the Netherlands. Unfortunately, an offer to exchange information in this field with the British film workers' union backfired inasmuch as the secretary of the union who received the communication turned it over to the CGT.

[redacted]

IX. INTERNATIONAL RAMIFICATIONS OF COMMUNIST INFILTRATION IN THE MOTION PICTURE INDUSTRY (July 15, 1953 - December 15, 1953)

Japan

An editorial entitled "The Fuse is Burning . . . Anti-Americanism in Japan Films," portions of which are quoted below, appears in the October 16, 1953, edition of "The Film Daily," a trade paper published in New York City.

> "The increasing gravity of the situation confronting our industry--and our country--in Japan is sharply limned by a shocking development which was the subject of recent cable dispatches in this industry newspaper as well as the lay press.
>
> "The reference, of course, is to a Japanese motion picture, 'Akasen Kichi,' or, to give it its American title, 'Red Line Military Base,' which a major Nippon company, Toho, was about to place in release.
>
> "Only sharp protests by both Japanese and American interests caused Toho to withhold the picture 'for further study.' Whether it actually will be placed in distribution later is dubious because the theme and treatment are flagrantly anti-American. The diplomatic comment of Frank Waring of the American Embassy staff in Tokyo, 'We don't like this kind of picture,' actually impresses as the under-statement of the year.
>
> "That such a picture as 'Red Line Military Base' should be produced in Japan is astounding and alarming enough; that it should bear the seal of a responsible major company is infinitely worse.

"The anti-American line in the Toho picture is the Communist line, without deviation. The Tokyo Evening News appraised it rightly when it declared in its own page one editorial that the picture is designed 'like no other picture produced to date, to stir the hatred and disgust of one friendly people for another.'

"The picture's story is concerned with what a repatriated Japanese soldier finds when he returns to his home in Mt. Fuji's foothills where a U. S. Security Base has been established. It is an unsavory, sordid melange of lecherous GI's, Japanese prostitutes, pimps, dope peddlers, corrupt officials, with a leavening of miscegnation.

"The message left to the audience--again quoting the Tokyo Evening News editorial--is this: 'American soldiers are polluting Japan with their lechery and are turning the country into a cesspool. The shame of Japan can be wiped out only by ridding the country of these Americans. Unless this is done, Japan will sink into moral degradation.'

"There is a further unhappy disturbing aspect of this particular cinematic insult and it is this: Three Americans, ex-GI's, are in the cast, and were to be the subject of special billing.

"You do not have to be a psychologist to figure out the implications, warranted or otherwise, do you?

"And those implications, and their potential effects, extend well beyond our own industry.

"That applies no less to another strange recent development in Japan which found four distinguished American scientists, in Tokyo for the International Conference on Theoretical

Physics, emerging from a private screening of the controversial picture, 'Firechind,' to recommend that it 'be shown throughout the world,' according to press dispatches.

"This particular picture was financed and produced by the Japan Teachers Union, with some assistance from Shochiku Motion Picture Co. It has some 'choice' sequences, including the reading of the 'confession' of the pilot of the B-29 which dropped the A-bomb and the peddling of fragments of the bones of bomb victims to American troops as war souvenirs.

"There, again, the evidence of Red penetration is crystal clear, is it not?

"These happenings in the Japanese industry, with their curious American assists, would seem to throw considerable light on why the INS in a recent Tokyo dispatch reported, 'Reliable sources disclosed today that American military planners are conclusively scrapping plans for the Japanese to play any significant major part in Far East defense.'"

Tolson
Ladd
Nichols
Belmont
Clegg
Glavin
Harbo
Rosen
Tracy
Gurnea
Mohr
Winterrowd
Tele. Room
Holloman
Miss Gandy

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IX. INTERNATIONAL RAMIFICATIONS OF COMMUNIST INFILTRATION IN THE MOTION PICTURE INDUSTRY

(December 15, 1953 - July 1, 1954)

England

"The Crucible"

On page eight of the May 9, 1954, edition of "The Worker" appears an article which states that "Hollywood producers refused to handle Arthur Miller's stirring play 'The Crucible,' which deals with a 17th Century McCarthyite witch hunt, for obvious reasons, but a couple of British movie-makers appear interested in bringing it to the screen."

Concerning Arthur Miller, mentioned above, an article appearing in the April 1, 1954, edition of the "Washington Star" states that Miller's application for a passport to travel to Europe was rejected by the State Department. Miller said a charge "that I am supporting any Communist cause is not true."

Miller is also the author of the popular Broadway play "Death of a Salesman."

Russia

"Comedie Francaise"

An article appearing on page seven of the April 28, 1954, edition of the "Daily Worker," datelined Moscow, states the Soviet public enthusiastically received the "Comedie Francaise" during the visit of that group during April, 1954.

According to the article, "This visit to Moscow and Leningrad was made at Soviet suggestion," since there have recently been many instances of Soviet artists going to France. The article concluded "It was felt that, to be effective, cultural relations should be reciprocal."

Hungary

Miscellaneous

An article appearing on page seven of the April 22, 1954, edition of the "Daily Worker" glowingly describes the efforts made by the Hungarian State Government in providing rest homes for aged Hungarian actors and actresses. A typical example of Soviet propaganda quoted from this article states: "In the homes of the aged actors and actresses are evident all the beauties of the theatre and the happy serenity with which they are rewarded for their art."

Spain

"Le Salaire de la Peur"

A Foreign Service Despatch of the State Department from the American Embassy in Madrid outlines the press reactions to the screening of the captioned anti-American motion picture.

According to the despatch, the film was praised highly in the Madrid press. Although no reference was made to the anti-American content in the film, all the critics appeared to take their lead from the fact that the film had won first prize at the Cannes Film Festival in April, 1953, and that ipso facto made it a great film.

The despatch continued that "It is interesting to note that the film has been championed in France by Communist 'l'Humanite' in Paris for its 'just portrayal of the capitalist oppressors' and has been on its recommended-to-see list for the faithful over a six-month period." (105-6574-41)

Mexico

Amigos Del Cine (Friends of the Motion Picture)

A confidential informant of the Legal Attache in Mexico City reported on September 11, 1953, that Amigos Del Cine was being organized in Mexico City by three Americans and a group of Mexicans. The purpose of the group was to secure financial backing to produce motion picture "shorts" of a "cultural nature."

Subsequent to the organizational period, this group planned to undertake the production of a full-length motion picture of "social significance." According to this informant, the term "social significance" meant that the picture would follow the Communist line.

Other confidential informants advised the Legal Attache that all members of the group were associated with Communist activities in Mexico.

On February 8, 1954, a confidential informant reported to the Legal Attache that no meetings of the organization are being held because of the inability of the group to secure adequate financial support for the project. [redacted]

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II. INTERNATIONAL RAMIFICATIONS OF COMMUNIST INFILTRATION IN THE MOTION PICTURE INDUSTRY
(July 1, 1954 - December 31, 1954)

Japan

An article appeared in the July 22, 1954, edition of "The Film Daily," a trade paper published in New York City, captioned "Commie Pictures Flopped in Japan." The article itself was written by a representative of the Film Daily's Bureau at Tokyo, Japan. According to the article, Hokusei Eiga, the prime distributor of Soviet and domestic Communist propaganda motion pictures, has been a business failure. However, another effort will be made to distribute such movies through the formation of the Independent Film Company Limited. Eiga's defunct firm did not announce its obligations but, since the successor company states it will take four years to pay these debts, it can be assumed that they are considerable.

The article continued that rumor and speculation has it that an undisclosed contact is in Hong Kong awaiting additional funds from Red China to prime Independent Film Company Limited activity and another contact is eagerly awaiting a film figure's return from France with sufficient money to finance the new company's projects.

The officers of the newly formed Independent Film Company Limited are:

President - Takeo Ito

Directors - Torizo Matsumoto
Tengo Yamada
Shotaka Kado
Tokuji Fujimoto
Chimatera Yamaguchi
Susumu Atsumi

IX. INTERNATIONAL RAMIFICATIONS OF COMMUNIST INFILTRATION IN THE MOTION PICTURE INDUSTRY
(January 1, 1955 - June 30, 1955)

Japan

"Hiroshima"

An article appearing on page six of the April 19, 1955, issue of the "Daily Worker," east coast Communist newspaper, announced that the next attraction at the Baronet Theater in New York City will be "the powerful Japanese antiwar film, 'Hiroshima.'" The film was produced in Japan and directed by Thidee Sekigawa, "a prize winner at the Venice Film Festival."

A subsequent article appearing on page six of the May 18, 1955, edition of the "Daily Worker" reports that "Hiroshima" opened at the Baronet Theater on May 17, 1955. David Platt, "Daily Worker" film critic, writes "It ('Hiroshima') contains scenes of such nightmarish sorrow and agony as humanity has seldom experienced.

"There comes to mind the horrible slaughter by the Nazis of six million Jews but it took several years for these demons to fry them in gas ovens and make lampshades out of their fleshly remains.

"The Hiroshima tragedy was different. This was a sudden visitation. An unexpected horror."

The critic then describes the devastating effect the dropping of the Atomic Bomb had on the City of Hiroshima and its citizens. This naturally leads to an attack upon experimental Atomic Bomb detonations presently engaged in by "some cynical and cruel Americans" in Nevada.

"Atom Bombed Children of Hiroshima"

On November 29, 1954, [redacted] United States Customs, New York City, advised the

New York Office that the Customs Service was holding a Japanese propaganda film entitled "Atom Bombed Children of Hiroshima."

Two Agents of the New York Office viewed the film. According to the Agents, the most obvious theme of the picture was that the Atom Bomb should be outlawed and constant references were made to this idea throughout the entire film. Another thought which the picture obviously attempted to convey was that war is the greatest of evils and should be abolished because of the terror which results from it. The film, which is in Japanese with English subtitles, asserted that the survivors of Hiroshima would continue to work for peace.

It was the opinion of the Agents who viewed the film that it was a sensational type of production in that it portrayed the innocent Japanese people as being the victims of the tremendously destructive Atom Bomb.

The United States Customs Service advised the New York Office that the Yamaoka Company, 52 Wall Street, New York 5, New York, was the consignee of prints of this film.

The Department by letter dated December 17, 1954, requested that the Bureau determine whether the Yamaoka Company occupied an agency status as defined by the Foreign Agents Registration Act of 1938 since it possessed prints of a similar film, that is, "Hiroshima." The Department stated that the film, "Atom Bombed Children of Hiroshima," is being considered as potential propaganda.

Mr. and Mrs. Yamaoka, owners of the Yamaoka Company, were interviewed on February 10, 1955, and advised that their interest in the film "Hiroshima," prints of which they received in April, 1954, and other film imports was solely financial.

Mrs. Yamaoka advised that all "objectionable scenes" have been deleted from the revised and edited version of the film "Hiroshima," which is scheduled for release in the United

States in April, 1955; for example, the reading of the "confession" by the pilot of the B-29 which dropped the Atomic Bomb on Hiroshima.

The film, "Atom Bombed Children of Hiroshima," arrived in the United States in November, 1954, and two prints were released by Customs to the Yamaoka Company and the Fellowship of Reconciliation located at 21 Audobon Avenue, New York City.

Mrs. Yamaoka advised Agents that in June, 1954, the Yamaoka Company learned that "Atom Bombed Children of Hiroshima" was ready for release and, in an effort to protect their investment in the previous import, "Hiroshima," the Yamaoka Company secured an option to purchase the rights to this film in the United States and Canada.

Mrs. Yamaoka stated the Yamaoka Company does not intend to release "Atom Bombed Children of Hiroshima" and options were purchased on the film solely to protect their business interest in "Hiroshima." This would prevent the release of "Atom Bombed Children of Hiroshima" commercially by another company in the United States. Mrs. Yamaoka also said that, should the latter picture be unacceptable to United States Customs and rejected, such action would meet with their wholehearted approval.

Mrs. Yamaoka said that neither she nor her husband had any desire to bring into this country films that might in any way be considered as propaganda or Communist inspired. She stated that the importation of foreign films to this country is strictly a business proposition with them and that they in no way are interested in propagandizing the Communist ideology or philosophy.

[redacted]

X. ANTI-COMMUNIST ACTIVITIES

A. Motion Picture Alliance for the Preservation of American Ideals

In February, 1948, the effectiveness of this Anti-Communist organization, comprised of executives, directors and producers, was on the decline, according to a former member of the Communist Party. At a meeting on February 12, it was brought out that the heads of the industry were apparently lined up to protect the Communists working for them because of the fact that the House Committee hearings (October, 1947) and the activities of the Motion Picture Alliance had brought the whole industry into disrepute with the American public. (X,1)

Several members of the Alliance stated that because of their Anti-Communist activities in the MPA and as "friendly witnesses" before the House Committee they had been under adverse pressure from the Motion Picture Companies with respect to employment. (X, 1)

The informant quoted James McGuiness as stating that L. B. Mayer (of MGM) had told him that anyone who testified against the Communists or who took part in any hearing or investigation as a witness friendly to Government action against Communists was rendering a distinct disservice to the motion picture industry. (X,2)

On March 31, 1948, the MPA held an open meeting in the form of a lecture program in Hollywood. Robert Taylor, President of the MPA, was chairman. He and other speakers denounced Communist infiltration tactics in Hollywood and called for the expulsion of Communists from the industry. (X, 3, 4)

In May, 1948, Roy Brewer, international representative of the IATSE, reported that the MPA had entered into a program of increased activity and had received applications for 90 new members in the past month, had a representative active on every major studio lot, and intended to carry on an aggressive campaign for additional members. (X,4)

Informant [redacted] advised that in taking a deposition in a suit filed by Ernest Lavery against various members of the MPA, Lavery's attorneys attempted to establish a connection between the MPA and the House Committee on Un-American Activities. He named Ben Margolis as the attorney for Lavery who had questioned him. Margolis has been identified by a highly confidential source as a member of the Communist Party. (X, 4, 5)

During the fall of 1948 an informant close to the leaders of the MPA advised that this group, due to pressure from the motion picture industry, had dwindled to a very small organization and was rapidly becoming more and more ineffective.

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NOTE: Source-references are to Section and page of the Running Memorandum current as of 7-15-49, of which this is a condensation.

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The motion picture producers had always attacked the Alliance on the grounds that by raising the Communist issue it would cause a split in the industry. Members of the Alliance claimed that they were being discriminated against in their work because of the MPA activities. They pointed out that this fact discouraged the younger Hollywood talent from taking an anti-Communist stand. (X, 8)

In the spring of 1949 another informant advised that the MPA had improved its position considerably by its program of protecting American film interests in Britain. The program would point out that the J. Arthur Rank organization was monopolist that the technical guilds were controlled by the Communists, and that the British film industry would die overnight if it were not for the showing of American films on a "double bill" basis with British productions. The informant felt that this program would appeal strongly to the producers because it favorably affected their pocketbooks. (X, 8, 9)

B. Tenney Committee Investigations

In February, 1948 the Tenney Committee held hearings in Los Angeles concerning Communist influence in the Actors Laboratory from which young actors and actresses are chosen for work in the motion picture industry. The Los Angeles "Times" of February 20 reported that the following persons had been examined as witnesses: Ira Gershwin, Rose Hobart, J. Edward Bromberg, Will Lee and Roman Bohnen. (X, 5)

C. American Jewish League Against Communism (AJLAC)

This group held a meeting in Los Angeles September 15, 1948. Congressman Nixon was the main speaker. Various local prominent Jews spoke, pointing out the need for people to rally against Communism. An informant stated that about 200 were in attendance. He expressed the opinion that a considerable amount of good had been done in the motion picture colony, and that the AJLAC would continue to gain in strength. (X, 9)

D. Cinema Educational Guild (CEG)

This group was organized late in 1948. At a meeting on December 9, 1948, a masked "mystery witness" addressed some 1100 people in an anti-Communist speech. (X, 9) Gerald L. K. Smith also spoke for an hour, attacking the motion picture industry for harboring and encouraging Communists. Smith alleged that although he would not be officially connected with the CEG, his organization would give its support. The previously identified Myron Fagan (who had to be told to stop alleging Bureau approval of his activities) was introduced at the meeting. (He later identified the "mystery witness" to Bureau Agents as [redacted] He declared that he was the head of the CEG and that its membership was strictly confidential. In January, 1949 Fagan made a talk under CEG auspices indicating that a plan was being formed to boycott pictures involving Communist propaganda or personnel. Informants advised that the Motion Picture Alliance had no use for Fagan particularly after his affiliation with the CEG which the MPA considered to be an organization of Gerald L. K. Smith. (X, 10)

E. Anti-Communist Pictures and Plays

"Thieves' Paradise" — Myron C. Fagan produced this play. It ran a short time and closed December 31, 1947. Fagan alleged, without substantiating evidence, that the play closed as a result of threats

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received from Frederic March.

In April, 1948, when the play re-opened, Fagan made a speech in which he declared that studio heads were actually protecting Communists within the movie industry. He claimed that he had been unable to obtain the cooperation of the "friendly witnesses" (who had appeared before the House Committee) as speakers before women's clubs due to a secret order which had gone through the Hollywood agents' offices that any personality who talked about Communists in Hollywood would be blacklisted forever. Fagan stated that he was organizing a women's group to combat Communism: the Committee of 90 of Citizens United for American Principles

This organization held a meeting on April 14, 1948. Fagan stated that the Director (of this Bureau) had approved his plan for organizing the women and that he would send a wire congratulating the women on their stand. He also indicated that the Director, Fulton Lewis and George Sokolsky had agreed to supply the organization with documentary evidence concerning Communists. His statements concerning the Director were false. (X, 6, 7)

"Iron Curtain" This anti-Communist picture aroused strong opposition from the National Council of Soviet-American Friendship. This organization, which was cited by the Attorney General as coming within the purview of Executive Order 9835, alleged that the picture was "inimical to the aims and welfare of the United States and the United Nations," and a menace to peace. (IV, 56)

"I Married A Communist" The "Daily Worker" of October 20, 1948 reported that RKO was having trouble with the story for this picture and it was being entirely re-written with a resultant delay in production. If the re-write was not satisfactory, permanent shelving of the story was cited as a possibility. (X, 10, 11)

In November, 1948 an informant advised that Art Cohen, a Communistic writer, and James E. Grant, a non-Communist, had been assigned to re-write the story. He was of the opinion that Cohen was attempting to muddle the script to delay production until producer Howard Hughes became disgusted with it and gave it up. He also expressed the opinion that both Cohen and director John Cromwell had been under terrific Communist pressure exercised by their friends to give up their assignments with the picture. This informant later advised that Nicholas Ray had replaced John Cromwell as director. He stated that Ray had associated with persons strongly suspected of Communist connections. (X, 11)

On April 12, 1949 the "Daily Worker" stated that Hughes had announced that production of this picture would begin in May, 1949. The paper stated that the hero would be a San Francisco shipping executive who "unknown to his wife is an FBI informer within the ranks of the Communist Party," and that those desiring further details of the plot "should consult J. Edgar Hoover's lurid file labeled 'Bolshevik Beware' and Hitler's 'Mein Kampf.'" (X, 11)

Later in April, 1949 an informant advised that the picture had gone into production, with Jack Gross as producer and Bob Stevenson as director. The script had been entirely re-written by Robert Andrews and the informant was of the opinion that it was an excellent, definitely anti-Communist script. (X, 11)

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"Jet Pilot" In January, 1949 information was received that RKO was considering the production of an anti-Communist picture under the above title. It dealt with a woman Soviet agent who landed in Alaska as an alleged refugee. (X, 12)

"The Red Menace" This strongly anti-Communist picture, widely exhibited in 1949, was bitterly attacked in the Communist press. The "Daily Worker, in June, 1949, took steps to have numerous letters of protest sent to the theater regarding the July 2, 1949 opening of the picture in New York City A demonstration on opening night was also suggested so as to give the film "a crippling send-off." (X, 12)

"Crossroads for America" "The Worker" of April 24, 1949 stated that this picture presented Communists as the villains "at the root of industrial and political strife in America. The paper described the picture as "the kind of bogey with which monopolistic capitalism today is trying to sell imperialist war to the American people." (X, 12, 13)

"The Conspirator" The "Daily Worker" of March 22, 1949 stated this picture falsely linked the Communist Party with espionage and treason, and that the picture was scheduled to open in April during the trial of the Communist leaders. (X, 13)

"Walk A Crooked Mile" The "Daily Worker" of October 13, 1948 charged that this picture repeated the lies of Nazi propaganda and was "part of the lie machinery used by reaction to take the American people down the road to Fascism." The lie referred to "is the one that screams Communists are murderers and traitors to their country." (X, 13)

"Red Gloves" This anti-Communist play was attacked by the Communist press in December 1948 on the grounds that it was "based on the hackneyed slander that the Communist Party believes in and uses assassination as a political weapon." (X, 13)

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X. ANTI-COMMUNIST ACTIVITIES
(July 16, 1949 to April 15, 1950)

Motion Picture Alliance for the Preservation of American Ideals

Los Angeles Informant [redacted] in the summer of 1949 reported that the Alliance was planning a pamphlet to expose Communism which would contain a detailed analysis of Communist success in having pictures made in foreign countries where the industry is dominated by the Communist Party. Informant reported that the organization is continuing to grow and on June 29, 1949 presented a program at the American Legion Hall in Hollywood, which meeting was addressed by Elizabeth Bentley. [redacted] a source of information of the Los Angeles Office, reported that the Alliance was in better financial shape than it had ever been. Los Angeles Informant [redacted] was of the opinion that the Alliance in the summer of 1949 was becoming a positive factor and would play a more important role in the motion picture industry in the future. [redacted]

The "Daily People's World" of July 7, 1949 contained an article regarding the June 29, 1949 meeting of the Alliance and characterized it as a campaign to "isolate and divide the progressive forces in Hollywood," and described Elizabeth Bentley as the "notorious 'finger woman' of the FBI."

In January, 1950, Los Angeles reported that its informant [redacted] on January 5, 1950 had reported that the Alliance while still an active organization had no particular current outstanding program at that time. The informant stated that the Communists within the motion picture industry at that time were "lying low" but that the Alliance continued to remain alert for any situation whereby they could combat the Communist movement within the industry. [redacted]

The October 24, 1949 issue of the Los Angeles "Examiner" contained an article to the effect that the Motion Picture Alliance had sent a telegram to Judge Harold Medina following the conviction of the eleven Communist leaders praising his conduct of the trial. [redacted]

On October 3, 1949, Los Angeles Source of Information [redacted] reported that the Alliance was increasing its membership at the rate of approximately fifteen members per month. He also stated that the "black list" against

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individuals who had taken an anti-Communist stand in the motion picture industry was still in operation and that one of the individuals affected thereby was Morris Ryskind.

Los Angeles Informant [redacted] on October 18, 1949 advised that a few days previously a list of writers employed on the Warner Brothers lot had been published in Hollywood trade publications and included on the list were Guy Endore and Waldo Salt. The informant stated that members of the Alliance had unofficially been protesting to Warner Brothers over the hiring either directly or indirectly of these two individuals whom the informant stated had the reputation throughout the industry of being Communists. Both of these individuals have been identified as active in the Communist movement in the early 1940's.

This informant advised that the Alliance frequently circulates anti-Communist literature and places ads in Hollywood trade papers on certain occasions. In connection with this latter activity, he mentioned that an ad had been placed advocating that members of the motion picture industry stay away from a concert on September 30, 1949 by Paul Robeson. [redacted]

The March 24, 1950 issue of the "Daily Worker" reporting on the election of the new officers for 1950 of the Alliance stated that John Wayne had been re-elected as President and the Executive Committee was composed of Hedda Hopper, Charles Coburn, Morris Ryskind, Ward Bond, Gary Cooper, John Ford, Clark Gable, Leo McCarey, Adolphe Menjou, Alan Mowbray, Pat O'Brien, Lesley Prins, Robert Taylor and Herbert Yates. This article described the Alliance as "notoriously anti-Negro, anti-Semitic and anti-union." [redacted]

Cinema Educational Guild

On June 22, 1949, Myron C. Fagan, Director of the Cinema Educational Guild, reported that the organization was continuing to advocate a nation-wide boycott of motion pictures having any Communist connection whatever either through producers, directors, writers or actors. He indicated that the organization would continue to publish bulletins and would be active in promoting legislative measures of an anti-Communist nature. [redacted]

In July and August, 1949, the Cinema Educational Guild published a booklet entitled "Red Treason In Hollywood" which contained on the inside

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cover a picture of the Director and a quotation which by inference attempted to convey that the Director had personally endorsed the Cinema Educational Guild. Fagan had previously been admonished several times by the Los Angeles Office for his use of the prestige of the Bureau in an effort to help his organization and in this instance it was necessary to insist that Fagan retract the alleged endorsement by the Director. [redacted]

Fagan attributed the alleged endorsement of the Director to information furnished him by Adolphe Menjou, who allegedly had dined with the Director during a visit to Washington. The Director denied that such a meeting had ever taken place or that he had made the statements attributed to him. [redacted]

In September, 1949, Fagan advised the Los Angeles Office that the Cinema Educational Guild was publishing anti-Communist pamphlets and news bulletins in an attempt to point out Communist influence in the motion picture industry. Among the pamphlets which the organization was distributing were "Moscow Marches On In Hollywood," "Unmasking the Reds in Hollywood," "Red Treason in Hollywood," and "Reds Behind World Federalism." Fagan has also alleged that due to his attacks on Communism, he had been subject to vilification and attack by the Anti-Defamation League. [redacted]

On November 16, 1949, Fagan furnished the Los Angeles Office with another publication issued by the Cinema Educational Guild entitled "Hollywood Reds Are On The Run." Fagan also reported that he had been on a speaking tour throughout various cities in California in an effort to educate the public concerning Communist infiltration of the motion picture industry and advocating a boycott of certain motion picture stars and pictures which the Cinema Educational Guild believed to have a Communist connection. [redacted]

American-Jewish League Against Communism

On July 8, 1949, Los Angeles reported that according to information received from [redacted] the American-Jewish League Against Communism had not made the progress in Hollywood which it had enjoyed in the New York area. This source reported that among the active members are George Sokolsky, Eugene Lyons and Isaac Don Levine, and that in addition Bernard Baruch had made a donation. This source also reported that in the Los Angeles area the organization was being combatted by the Anti-Defamation League. [redacted]

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In October, 1949, Los Angeles reported that [redacted] had alleged that the organization was being sabotaged by the Anti-Defamation League and cited as an example the formation in Hollywood of a group known as the Cinema Lodge as an adjunct of the national B'nai B'rith organization. According to [redacted] Albert S. Rogell was the head of the Cinema Lodge and had refused to permit a meeting between the heads of the Cinema Lodge and the American-Jewish League Against Communism. [redacted] indicated that he was collaborating with Freedom Films, an independent production group in Los Angeles, contemplating the production of a picture concerning the life of Cardinal Mindszenty which would be anti-Communist in nature. [redacted]

In November and December, 1949, [redacted] advised that his organization was not seeking any large membership but was more interested in an educational program conducted in an independent manner to enlighten the various Jewish groups throughout the United States as to the undesirability of Communism. He indicated as an example, the organization's working on a plan to open an active campaign to have the Los Angeles Jewish Community Council remove the Jewish People's Fraternal Order of the International Workers Order from the list of benefactors of the Council. [redacted] indicated that he had also been making speeches protesting Communism and believed that his organization could do a good job of educating a large segment in the motion picture industry concerning the true facts about Communism and Communist infiltrated organizations. [redacted]

Cinema Lodge of B'nai B'rith

As mentioned above, [redacted] has alleged that this organization has refused to cooperate with the American-Jewish League Against Communism. The Cinema Lodge is comprised of individuals in the entertainment field, ostensibly formed as a public relations group to combat the inroads of Communism and propagate the principles of Americanism. According to Los Angeles Informant [redacted] this group is headed by Albert S. Rogell and among its members are Sam Goldwyn, Barney Balaban, John M. Stahl, William Wyler, Henry Ginsburg, Jules White, Jack Benny and Harry Maislish. [redacted]

Century Theater

In July, 1949, Los Angeles reported that [redacted] had reported that the formation of the Century Theater located at 755 North LaCienega in Los Angeles was a concrete step in the direction of forming a school of acting promoted by persons within the motion picture industry who believe in the American system. The Theater was to function as a school and training ground for young talent and certain well known Hollywood personalities would take part in its productions. The formation of this theater was for the purpose of combatting the Actors Laboratory which is under Communist domination.

Numerous prominent individuals contributed to the Theater's fund raising campaign including Cary Grant, Bing Crosby, Clark Gable, Joel McCrea, Barbara Stanwyck, Robert Taylor, Ray Milland and numerous motion picture executives. [redacted]

On October 3, 1949, [redacted] reported that the Theater was under construction and while it would not be a school as such, it would provide a theater to furnish young talent with an opportunity to appear professionally and that the Century Theater was to operate in direct opposition to the Actors Laboratory. It was hoped that in the future, the Theater might develop into a school when more funds became available. The source reported that the Theater was created principally by LeRoy Prinz, a director at Warner Brothers Studios, and Sam Wood, formerly of MGM and now deceased. [redacted]

Foundation For Political Freedom

The September 20, 1949 edition of the "Daily People's World" reported the formation of the above organization under the leadership of Cecil B. DeMille. The article indicated the organization would be on a "Communist witch-hunt" and would sponsor a twenty-six week series of radio programs to preach individualism, dramatizing the lives of certain Americans including William M. Jeffers, formerly President of the Union Pacific, Walter and Victor Reuther of the United Automobile Workers and Madame Kasenkina, the Soviet employee who jumped from a window of the Soviet Consulate in New York City. [redacted]

"I Married A Communist"

In May, 1949, this picture of an anti-Communist nature, produced by RKO-Radio Pictures, was scheduled for release in the immediate future. [redacted]

In January, 1950, Los Angeles reported that this picture had been released during the latter part of 1949 in certain localities and on January 5, 1950, Los Angeles Informant [redacted] reported that the box office response had not been satisfactory and it was believed that the public considered it a propaganda type of picture with the result that the film had been withdrawn from the theaters to be retitled and it was planned that the new title would be "Where Danger Lives." [redacted]

The picture was subject to a great deal of criticism by the "Daily People's World" due to its anti-Communist nature, including a review of the picture in the "Daily People's World" of October 17, 1949, which was extremely critical. [redacted]

The "Daily Worker" also attacked the picture and in its issue of March 1, 1950 stated that the name of the picture had been changed to "Woman on Pier 13." This article in the March 1, 1950 edition of that newspaper described the star, Robert Ryan, as taking the part in the picture of an "FBI stool pigeon" and indicated that in accepting that part in the picture he had been cleared by the Bureau. [redacted]

"Guilty of Treason"

On January 5, 1950, Los Angeles Informant [redacted] advised that this picture, which portrayed the events leading up to the arrest and trial of Cardinal Mindszenty by the Communists in Hungary, was produced by Jack Wrather, a former Texas oil man, and Robert Golden. The screen play was written by Emmett Lavery, former President of the Screen Writers Guild. The informant reported that the film had received a poor review in "Hollywood Reporter" but had received a very satisfactory review in "Hollywood Variety." A review of the picture appeared in the December 29, 1949 issue of "Hollywood Reporter" which stated that the picture had devoted too much time to the romantic portion of the story, thus diverting the audience's attention from the real issue of the picture. [redacted]

The "Daily People's World" of September 28, 1949 carried a very critical review of the picture, describing it as "Hollywood's latest packet

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of lies." [redacted]

The September 13, 1949 issue of the Washington "Daily News" contained an article concerning the picture, indicating that the picture was meeting with criticism from Communists and fellow travelers and that efforts had been made to frighten actors, studios, etc. from having anything to do with the picture. [redacted]

The December 30, 1949 issue of the "Daily Worker" in commenting upon the film described it as "a parcel of lies" and indicated that it was one of the scripts ordered by "the contemptible thief Parnell Thomas at the time of the hearings by the House Committee on Un-American Activities into Communism in Hollywood." It charged that the script had been written in collaboration with individuals and groups favorable to the restoration of the Hapsburg tyranny in Hungary and that the Vatican had received a specially bound copy of the script. It was charged that the film was a call to war against the Soviet Union. [redacted]

A further very critical review of the picture appeared in the "Daily Worker" of April 11, 1950, describing it as a "monstrously dull and stultifying movie" and indicating that the story was full of lies. [redacted]

"Red Danube"

In connection with this picture, the "Hollywood Reporter" of September 15, 1949 mentioned that Louis Mayer had made good his threat when he told the House Committee on Un-American Activities investigating Communist activities in Hollywood that he would make a picture "slugging Communism" when and if he got a story that was right. This article indicated that such a picture was "Red Danube." The story was from a book originally entitled "Vespers in Vienna" and deals with the story of the cruelties and brutalities practiced by the "Reds" in Vienna in their efforts to transform Austria into a "satellite of Moscow."

According to Myron C. Fagan, the story had been assigned to Al Lichtman but that Dory Schary, Production Chief at MGM, knew that if Lichtman handled the story, it would emerge as a truly anti-Communist picture. Fagan stated that through direct intervention by Schary, the script had been revised and the title changed to "Storm Over Vienna" with the result that the

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story had been changed, making the villains of the picture Fascists. According to Hagen, Lichtman and other MGM executives protested Schary's action but that Schary together with Louis Mayer had "squelched the rebellion" and Lichtman was requested to resign. The source advised that the situation was publicized by Hedda Hopper and Jimmie Fidler with the result that the Studio received an avalanche of letters whereupon the Studio again used the original script with the result that an anti-Communist picture was produced, enabling Schary to gain credit for producing an anti-Communist film [redacted]

During the fall of 1949, reviews of "Red Danube" in the trade press were quite favorable to the story indicating it dealt with the story of Communist tactics in forcibly compelling Russian nationals to return to their home land. It was further described in the September 21, 1949 issue of "Hollywood Reporter" as a "hard slugging MGM production exposing Communists and their methods." Los Angeles Informant [redacted] on August 3, 1949 furnished a throwaway advertisement issued by the Los Angeles County Communist Party which denounced the picture as war propaganda and accused its producers of attempting to instigate a war [redacted]

"The Red Menace"

The "Daily People's World" of June 9, 1949 described this picture as an anti-Communist propaganda film and urged that steps be taken against it including telephone calls of protest to theaters, the organization of picket lines and immediate calls to managers of Los Angeles theaters warning against the showing of the film. This picture was released by Republic Pictures and widely publicized as an anti-Communist motion picture. The "Hollywood Reporter" of June 20, 1949 revealed that Republic Pictures had filed suits against the "Daily Worker" and "Daily People's World" charging a copyright violation. Los Angeles Informant [redacted] reported that one of the subordinate employees at Republic Studios had secretly removed portions of the script and made it available to the "Daily People's World" with the result that portions of the script were published prior to the release of the picture. Various Los Angeles newspapers gave considerable free publicity to the picture, including an article appearing in the Los Angeles "Times" on June 10, 1949, which stated that the picture would do more to arouse the public to the dangers of Communism than any other picture ever made. The June 10, 1949 issue of "B'nai B'rith Messenger" described the picture as

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"inadequate." [redacted]

"Project X"

The "Daily People's World" of November 10, 1949 reported that "Project X" was a new anti-Communist film made in New York and to be released by Film Classics. According to the article, the trade press had been critical of the picture, indicating it was an unsuccessful attempt to build a thrilling melodrama around the Communist ring in New York, that the script was highly improbable and the picture as a whole impossibly dull. The article continued by stating that producers should learn that all anti-Communist pictures were dull, impossible, boring and ridiculous and that anti-Communist pictures "are born in the nightmares of Wall Street bankers." [redacted]

"The Sickle or the Cross"

The "Daily People's World" of July 11, 1949 reported that the St. Louis Lutheran Laymen's League was financing an anti-Communist film "The Sickle or the Cross," made by Roland Reed, directed by Frank Strayer and based on a screen play by Joggie L. Lasky, Jr. This article was very critical of this picture. [redacted]

A similar article appeared in the "Daily Worker" of July 21, 1949, describing the picture as an "anti-Communist atrocity film." [redacted]

The "Hollywood Reporter" of July 5, 1949 in a review of this picture described it as a "timely anti-Communist drama" showing that "Communism is a powerful enemy of the Christian people, that the time has come when religious people must organize to fight the growing Red menace in America." [redacted]

"Jet Pilot"

In June and August, 1949, Los Angeles Informant [redacted] reported that RKO-Radio Pictures, Incorporated was planning to produce the above picture which would be anti-Communist and anti-Soviet in nature. [redacted]

In January of 1950, Los Angeles advised that Los Angeles Informant [redacted] had pointed out that the original theme of this story was serious and

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very dramatic and dealt with a female agent "planted" by the Russians in this country through Alaska by air, but that Howard Hughes had made certain changes in the story in order to make it lighter and more entertaining. [redacted]

Miscellaneous

The October 27, 1949 issue of the "Daily People's World" stated that Variety had admitted that the box office on anti-Communist pictures was off while pictures based on social problems such as "Home of the Brave" were doing very well. The article then indicated that box office returns had been very poor in connection with such pictures as "Red Menace," "I Married a Communist," and "Red Danube." [redacted]

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I. ANTI-COMMUNIST ACTIVITIES
(April 16, 1950, to June 23, 1950)

Anti-Communist Pictures and Plays

"The Big Lift"

The April 27, 1950, edition of the "Daily Worker" in a column by Jose Iglesias contained a review of the picture "The Big Lift" which was critical of the picture stating that it was more clever than other anti-Soviet films in its presentation of anti-Soviet propaganda. The article then accuses the picture of being "crammed" with distortions, lies, and half truths and then called on Communists for programs to "expose this movie." [redacted]

"Conspirator"

The column by Iglesias appearing in the April 28, 1950, edition of the "Daily Worker" contained comments on the film "Conspirator" which stated that the picture would "make J. Edgar Hoover green with envy and would delight the war makers." The column continued by being extremely critical of the picture stating that its final aim was the encouragement of "concentration camps and war." [redacted]

"Guilty of Treason"

A column by David Platt in the April 26, 1950, issue of the "Daily Worker" stated that this picture was failing at the box office. This article stated the picture was failing even though it had received the support of the Catholic Legion of Decency and the Anti-Communist National Conference of Christians and Jews. Platt was critical of the Jewish organizations which supported this picture stating that the picture itself was the glorification of a "notorious anti-Semite." [redacted]

Motion Picture Alliances for the Preservation of American Ideals

A column by David Platt appearing in the May 31, 1950, edition of the "Daily Worker" stated that the "Hollywood Ten" had issued a statement assailing the Motion Picture Alliances which Platt accused of being the "big finger" of the investigation of Communism in the motion picture industry by the House Committee on Un-American Activities.

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A further criticism of the Motion Picture Alliance appeared in Pratt's column in the June 6, 1950, issue of the "Daily Worker" in which he again accused the Alliance of being "the big finger" in the film industry's "first witchhunt which led to the black listing and sentencing of the Hollywood Ten." The article indicated that the Alliance had recently taken full page ads in the "Hollywood Reporter" and "Daily Variety" to support the proposal of Congressman Nixon for a second investigation of Communism in Hollywood by the House Committee on Un-American Activities. Pratt characterized the Alliance as a "stool pigeon outfit" which had been engaged in anti-labor union wrecking and Fascists aims.

[redacted]

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[redacted]

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X. ANTI-COMMUNIST ACTIVITIES
(June 24, 1950, to December 31, 1950)

Motion Picture Alliance for the Preservation of American Ideals (MPA)

The September 8, 1950, edition of the Los Angeles "Examiner" reported that Walter Wanger, a one-time critic of the MPA, which is an anti-Communist organization, had acknowledged that he had made an error in judgment in connection with his opposition to the organization. Wanger's admission was disclosed in a letter to the MPA in which he welcomed that organization's pledge of support for the Crusade For Freedom of which Wanger is the Los Angeles chairman. Wanger's letter was prompted by a letter from John Wayne, President of MPA, who recalled Wanger's opposition in 1944 to the MPA's charge that Communists had infiltrated the film industry. In his letter, Wanger was quoted as stating, "I recognize that time and history have proved the correctness of the judgment of the Motion Picture Alliance and its foresight in recognizing the Communist menace."

Los Angeles Informant [redacted] advised that the idea behind the publishing of the correspondence between Wayne and Wanger was to present a united front in support of the Crusade for Freedom and to mend a rift caused by the resignation from the Crusade of Senator Jack B. Tenney. [redacted]

Los Angeles Informant [redacted] on November 28, 1950, advised that following the death of Sam Wood, who had been extremely active in the MPA, the organization had not been active nor had regular membership meetings been held. The informant advised that the MPA was at that time currently endeavoring to bring Angela Jean Calomiris, author of the anti-Communist book, "Red Masquerade," and a Government witness at the trial of the eleven Communist leaders to Hollywood to address a membership meeting. The source reported that a number of the MPA members feel that the organization should attempt to present a program of education concerning the nature of Communism and its menace. Another group within the organization feels that such an educational program would have little merit and would be ineffective in bringing members to meetings.

The source also advised that the MPA had recently directed a letter to Darryl F. Zanuck, head of Twentieth-Century Fox Studios, protesting the purchase by that studio of a story written by Ruth McKinney, who, according to the informant, has been actively affiliated with the Communist movement in the past. The MPA as of November 28, 1950, had not received a response from Zanuck but planned if the production of the picture based on McKinney's story is undertaken to publish its letter to Zanuck in order to bring about public action against the studio.

[redacted]

Cinema Educational Guild (CEG)

[redacted] on November 28, 1950, advised an Agent of the Los Angeles office that on the previous evening she had attended a meeting of the CEG at the Los Angeles Ebell Theater, attended by approximately 400 persons. Myron C. Fagan, head of the CEG, spoke of the success of the Guild in fighting and exposing Communism in the motion picture industry. Fagan stated that he was leaving Los Angeles soon thereafter on a lecture tour to San Diego, California; Phoenix, Arizona; Salt Lake City, Utah; and thirty other cities, ending his tour in Boston, Massachusetts. He stated that he planned to set up offices of the CEG in each of the cities in which he appeared; that membership in the various cities will be screened for loyalty; and that he expects to obtain a total membership of one million.

During the meeting, Fagan stated that he had produced a movie entitled, "Thieves' Paradise," which was to be distributed throughout the United States through the various units of CEG. The informant advised that she had seen this picture, which runs twenty to thirty minutes, and that it has an anti-Communist theme.

[redacted]

Anti-Communist Films

The August 23, 1950, edition of the "Daily Worker" in a column by David Platt stated that Warner Brothers had

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acquired the screen rights to the story of Matt Cvetic, whom Platt described as a "Pittsburgh labor spy and FBI steel pigeon." The picture was tentatively titled, "I Posed As A Communist For The FBI." Platt's article continued by being extremely critical of Warner Brothers for their purchase of this story.

[redacted]

Platt's column appearing in the "Daily Worker" of December 6, 1950, again mentioned Warner Brothers' purchase of the Cvetic story, stating that Gordon Douglas would direct the picture; that the script would be written by Borden Chase; and that it would be produced by Bryan Foy. Platt then stated, "These three boys together should be able to turn out a film that will flop every bit as hard as 'Red Menace' or 'I Married a Communist'."

[redacted]

Platt's column in the "Daily Worker" of December 27, 1950, stated that Frank Lovejoy had accepted a role in the Cvetic film and commented that he was "well equipped for this dirty role" inasmuch as he had appeared on radio for years playing nothing but gangsters or cops.

[redacted]

The column of Platt's appearing in the November 30, 1950, edition of the "Daily Worker" referred to a film being produced by Howard Hughes of RKO Studios entitled, "High Frontier." According to Platt, this film will portray the dropping of A-bombs on the Soviet Union and, according to Platt, was to be used to "help push our country closer to the anti-Soviet war." He also described the picture as a "war-mongering film which may well be one of the most dangerous films in our history."

[redacted]

Miscellaneous

[redacted] of Warner Brothers Pictures, on September 13, 1950, furnished to the Los Angeles Office a copy of a speech made by Dore Schary of MGM Studios before the B'nai B'rith Convention at San Diego, California on August 9, 1950.

[redacted] advised that in this speech, Schary had taken the opportunity to go on record against Communists,

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Communism and the Communist Party; to support the United States stand in Korea and at the same time call upon all true "liberals" not to be confused or frightened by the tendency in some places to make the word "liberal" interchangeable with "fellow traveler" "parlor pink," and "red."

The August 10, 1950, edition of the New York "Times" carried an advertisement supporting the action taken by the United States in Korea. The advertisement contained a statement, "Those among us who defend Russia or Communism are enemies of freedom and traitors to the United Nations and the United States." This statement was signed by the following individuals: Richard Aldrich, Maxwell Anderson, Irving Berlin, Milton Caniff, Madeleine Carroll, Russel Crouse, Howard Cullman, Bluvins Davis, Dr. Clarence E. Decker, Alfred de Liagre, Jr., Julius Fleischmann, Rube Goldberg, Otto A. Harbach, Lawrence Langner, Allan Jay Lerner, Howard Lindsay, Raymond Massey, William Mauldin, Ray Middleton, Jo Mielziner, Richard Myers, Robert P. Patterson, Arthur Schwartz, and William Sloane.

On August 22, 1950, [redacted] advised SAC Hood that in his opinion the motion picture industry has not done as much as it should in connection with the fight against Communism and he was considering calling together leading executives of the motion picture industry to enlist their active cooperation and aid to the FBI in its investigation of subversive activities. A few days later, [redacted] advised Mr. Hood that he had talked informally with Joseph Schenck and one or two others in the motion picture industry who were very responsive to his ideas. He indicated that he contemplated holding a meeting with four or five other individuals such as Louis B. Mayer of MGM and Harry Cohen of Columbia.

The August 30, 1950, issue of "Hollywood Reporter," a trade paper, carried a double-page advertisement signed by Warner as well as other top motion picture executives from other studios attacking Communism and calling for full support of the Government in its action against the Russian danger and in prosecuting the war in Korea.

This article was signed by the following individuals:

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Cecil B. DeMille, V. Frank Freeman, Samuel Goldwyn, L. B. Mayer, Joseph M. Schenck, Albert Warner, Harry M. Warner, Jack L. Warner, and Darryl F. Zanuck.

The September 5, 1950, issue of the "Hollywood Reporter" announced that Harry M. Warner, President of Warner Brothers Pictures, had recently called together 2,000 employees of the Studios on the sound stage and had taken the opportunity to deliver an address against Communism and the position of the Warner Brothers organization with regard to it. Warner was quoted as stating the studio did not want anyone in its employ who belonged to any Communist, fascist or other un-American organization and called on his listeners to advise the studio of any individuals employed by the studio who belonged to such organizations in order that the studio could get rid of such persons. The newspaper commented editorially on his address to the effect that Communists had made incredible efforts to infiltrate the industry and that it would be stupid to argue that they had made no converts. [redacted]

The September 20, 1950, edition of the New York "Times" reported that a meeting in support of the Crusade For Freedom had been held on every major studio lot in Hollywood, which meetings had been addressed by Louis B. Mayer, Harry M. Warner, Cecil B. DeMille, Frank Freeman, and John Wayne. [redacted]

The September 24, 1950, edition of the Los Angeles "Times" reported that a number of early-day motion picture personalities had gathered at General Service Studios to discuss Communism and a project to combat it. Among those present were Mae Murray and Rupert Hughes. The anti-Communist project discussed was the filming of a series of short subjects based on the various departments of the Government, their history, duties and the manner in which their jobs are accomplished. The idea behind the project was summed up by Producer James Harper as follows: "Show the people how America operates and you won't have to worry about Communism." [redacted]

[redacted] on October 3, 1950, advised the Los Angeles Office that he had recently attended a meeting at the home of

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Oliver Carlson, which meeting was also attended by Adolph Menjou, James McGuinness, Fred Niblo and Morris Ryskind. The purpose of the meeting was to give those present, who are all anti-Communist personalities, information which would possibly enable them to recognize Communists working in Hollywood. [redacted] advised there was a general discussion of the Communist situation in Hollywood and also of the discrimination which apparently exists against those individuals in the industry who had testified against the Communists in the hearings held by the House Committee on Un-American Activities.

[redacted] advised that the consensus of opinion of the group was that the motion picture industry as a whole and particularly MGM was unwilling to sever connections with the Communists since some of the Communist personalities in the industry represented valuable properties and extensive investments. [redacted] advised that the group was endeavoring to get in touch with Howard Hughes of RKO as one of the few motion picture figures who is willing to put up a stiff fight against the Communists. [redacted] also quoted Menjou as stating at this meeting that James Cagney was no longer connected with the Communist movement nor would he even now admit that he had been a Party member. However, Menjou stated that Cagney had once admitted to Robert Montgomery that he had been a member of the Communist Party. In connection with Cagney, [redacted] stated that it was well known in Communist circles that Cagney was a Party member at large and that his name had appeared on a list of frequent contributors to the Party, which [redacted] had in his possession in 1939 but which was destroyed [redacted] a Florida hurricane in 1947. [redacted]

[redacted] a stage, radio and television actor in New York City, on October 9, 1950, advised that an organization known as "Theatre for Freedom" is presently active in fighting Communism within the theater. The informant reported that Hilda Reade, an actress, and Ben Gitlow, former Communist Party functionary, were both active in this organization. [redacted]

The October 8, 1950, edition of "The Worker" in an article by David Platt stated that the publishers of "Red Channels" (which was published by "Counterattack") were extending their activities to the screen and were engaged in collecting names of Hollywood actors, writers, directors and producers who are or have been members of organizations declared "subversive" by the Attorney General, which material would be published in the future in book form. [redacted]

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X - ANTI-COMMUNIST ACTIVITIES
(January 1, 1951 to June 15, 1951)

Motion Picture Alliance for the Preservation of American Ideals (MPA)

[redacted] advised that on March 22, 1951, he had attended a meeting of the MPA which had been called to honor the late James K. McGuinness, one of the organizational founders of the MPA. The meeting was under the chairmanship of John Wayne who was followed by Roy M. Brewer and Hedda Hopper. Mrs. Hopper stated that while dressing to come to the meeting she had heard a radio commentator quote Wayne as commending Larry Parks for his testimony before the HCUA. Hopper stated that she did not approve of such a commendation and did not agree therewith. She stated that she condemned Parks and all other traitors to American ideals and expressed the opinion that the only reason Parks had made his admissions was that he had been forced to do so and in her opinion had come forward too late.

The next speaker was Victor Riesel who stated that he agreed with Hopper's opinion and then commented on the Communist affiliations of Jules Garfield and George Willner. Following Riesel's speech Wayne argued that he had not commended Parks for his admissions before the HCUA but in a telephonic interview with the press had stated that Parks admission was commendable but the radio commentator had twisted his comment to indicate he was sympathetic with Parks.

Confidential Source [redacted] advised that following the above mentioned meeting the Executive Council of MPA met to consider the group's stand toward Parks. He stated that the majority of the Council felt that Hopper's criticism of Parks had been too severe and the majority of the Board also felt that individuals such as Parks who had endeavored to clear themselves should be afforded some rehabilitation as far as their positions in the Motion Picture Industry are concerned.

[redacted]

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Cinema Educational Guild (CEG)

[redacted] advised that the CEG held a meeting on March 20, 1951, the entire program of which consisted of a talk by Myron C. Fagan. Fagan stated that his publication "Red Treason in Hollywood" had been responsible for the reopening of the HCUA investigation concerning Communism in the Motion Picture Industry. [redacted]

[redacted] also reported that a meeting of the Cinema Educational Guild had been held on May 3, 1951, at which Fagan was again the principal speaker and again attributed the current HCUA hearings on Communism in the Motion Picture Industry to the activities of the Cinema Educational Guild.

Fagan then went into great detail concerning his new anti-Communist film "Operation Survival" which he stated had been made at the specific request of the Veterans of Foreign Wars and which had been directed and narrated by Fagan. Meadows advised that the Veterans of Foreign Wars had repudiated the film and claimed that they had nothing to do with its sponsorship or production. Fagan then appealed to the CEG to help in the production of the film which the informant reported has a general theme of showing that the United States Government pampered the Communists and appeased Stalin during the Roosevelt and Truman regimes. The picture deals briefly with the formation of the Communist Party in the United States and the Communist methods of causing internal strife by setting race against race. Meadows expressed the opinion that the film could be made into a very effective picture when it has been cut but that it is "brutally frank in its criticism of the Roosevelt and Truman Administrations."

Assistant Director Nichols by letter dated March 27, 1951, was furnished by the Anti-Defamation League with a letter dated April 20, 1950, from Gerald L. K. Smith to William C. Ring in which Smith admitted that he started the CEG, that he named it, conducted the first meeting, raised the first money and thereafter turned the Guild's operation over to Fagan. [redacted]

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The March 13, 1951 edition of the Daily Worker in a column by David Platt comments on an anti-Communist film by the CBS entitled "It Can Happen Here." The Daily Worker article indicates that Fagan's anti-Communism is a cloak behind which he carries out his anti-Semitism and the article then continued by attacking Fagan and the CBS. [redacted]

Anti-Communist Pictures

"I Was A Communist For The FBI"

The Daily Worker of March 1, April 24, May 8, and May 9, contained numerous articles attacking the Warner Brothers' "I Was A Communist For The FBI" which picture was based on a story by Mathew Cvetic, a former Bureau informant. These articles characterized the picture as "gutter sewage," a picture designed to incite mob violence and anti-Semitism and a "vile anti-labor film."

"High Frontier"

The January 14, 1951 edition of The Worker reported that Howard Hughes was planning a "top secret" war-mongering film entitled "High Frontier" which would be used to "help put our country closer to the anti-Soviet world which is the thrill of every big profiteer" and that this production had been ordered by the Truman Administration as their answer [redacted] to the growing world demand for peace.

"The Big Lie"

The March 12, 1951 edition of the Daily Worker reported that Ben Hecht and Charles MacArthur were writing an anti-Communist play to be called the "Big Lie" which would be produced by Billy Rose.

"The Man Who Voted No"

David Platt's column in the Daily Worker of March 12, 1951, reported that Gilbert Goldsmith Rothschild was financing an anti-Communist film entitled "The Man Who Voted No." This picture concerns the village idiot in one of the Iron Curtain countries who voted against the Stalin regime.

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but the idiot is so loved by the people that the Communists do not dare to touch him. Platt remarked that this "idiotic cold war film," would be made in Paris and that possibly Harpo Marx would be the hero. [redacted]

"Tokyo File 212"

The Daily Worker of March 12, 1951, reported that this picture had received only a lukewarm reception as well as some hostile reviews. It reportedly dealt with the "underground Communist work in Japan and efforts of United States intelligence to smash it." [redacted]

The column of Victor Riesel appearing in the March 27, 1951 edition of the New York Mirror reported that Helen Hayes was the star in a still untitled spy movie concerning the fight between the United States and the Soviet for the minds of the "Workers of the World." He described the picture as an aid in "our Government's global campaign to keep the Russians from turning working people into fanatical anti-American troops." Riesel continued that this picture was one of 42 Hollywood feature films, 19 documentary films and 400 Government anti-Communist scripts being planned. [redacted]

Miscellaneous

The Hollywood Reporter on January 26, and 29, 1951, contained an article by W. R. Wilkerson, owner and publisher, dealing with the Communist situation in the Motion Picture Industry. He pointed out that there are some 568 persons in the Motion Picture Industry whose membership or connections with subversive organizations are well known and that they should either prove their innocence or have the guilty tag pinned on them. Wilkerson suggested that a tribunal be set up by those who want to be cleared of Communist accusations; that the Motion Picture Industry leaders should ask the HCUA to send one or two of its Committee to Hollywood to sit on such a Board; that the successor to the California Committee on Un-American Activities should also send two representatives and that each of the Motion Picture Guilds should be requested to appoint a representative. Thereafter individuals accused of Communist connections would be invited to appear before this board which would either give them a clean bill of health or through its failure to so clear them let them be labeled as Communists or in sympathy with the Communists. [redacted]

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The April 25, 1951 edition of the New York Journal American reported that Ralph Bellamy in speaking for the National Board of Theater for Freedom had appealed to all persons in the entertainment world to join the fight against the Communists. [redacted]

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X. ANTI-COMMUNIST ACTIVITIES
(June 15, 1951, to April 15, 1952)

Wage Earners Committee

The "Los Angeles Times" for October 26, 1951, carried a news item to the effect that a group called the Wage Earners Committee had begun picketing a number of motion picture theaters in Los Angeles where personalities connected with the films being shown had been subjected to scrutiny by the House Committee on Un-American Activities. Up to that time the Wage Earners Committee had pickets at five theaters which were showing such movies as "M," "Saturday's Hero," and "Bathsheba."

In connection with this matter of picketing by the Wage Earners Committee, the management of the Paramount Theater in downtown Los Angeles, which was one of those theaters being picketed, advised during a contact there the pickets had been withdrawn when the management agreed that at the end of the current run of "M" the theater would not run it again.

With regard to the Wage Earners Committee itself, [redacted] American Legion Post No. 43, Hollywood, California, advised on December 12, 1951, that it is about a year old and has its headquarters in Glendale, California; that it claims several million followers who are anti-Communists and object to films being shown which have alleged Communists connected with them; that the committee claims its picket lines at the above-mentioned theaters were definitely effective by bringing box office pressure to bear against patronizing the pictures.

According to [redacted] the head of the Wage Earners Committee is an individual named Raymond McConnon of Glendale. [redacted] believed that the committee's claimed numerical strength is probably a considerable exaggeration. [redacted]

On January 7, 1952, a suit for $1,000,000.00 libel damage was filed in Los Angeles Superior Court by film producer Stanley Kramer against the Wage Earners Committee of the United States of America.

The "Los Angeles Daily News" of that date quoted Kramer as stating that his action was based on distribution by this committee of libelous circulars by its members picketing his Columbia production of "Death of a Salesman" at a Beverly Hills theater. Kramer's suit alleged that these handbills distributed by the pickets and sent through the mail described the producer as "notorious for his red-slanted, red-starred films."

Individuals named as defendants to this suit, in addition to the committee, were Norman S. Smith, L. C. Vincent and R. A. McConnon, who were described as officers and directors of the organization.

The "Los Angeles Mirror" of January 9, 1952, reported that the so-called Big Three of the major film producers group had commended Stanley Kramer for filing his $1,000,000.00 libel suit against the Wage Earners Committee. According to this paper, the Society of Independent Motion Picture Producers, the Independent Motion Picture Producers Association and the Association of Motion Picture Producers have come out in support of Kramer's action. The paper further noted that Dore Schary of MGM had wired Kramer and offered his support.

According to the "Daily Variety," Hollywood trade publication of January 31, 1952, the Wage Earners Committee had approached Kramer through his attorney with the proposition of trading a retraction by the committee in return for Kramer's calling off the libel suit. The committee's attorney had reportedly submitted one form of retraction to Kramer and his attorney but this was not acceptable to them. According to the "Daily Variety," another written retraction would be submitted after consultation with State Senator Jack Tenney, Counsel for the Wage Earners Committee.

According to the "Los Angeles Times" of February 9, 1952, Dore Schary, head of production at MGM, also filed a suit for $1, 250,000.00 libel damages against this committee. The complaint was filed shortly after committee pickets appeared in front of downtown theaters carrying placards attacking Schary's loyalty to the United States and intending to convey to the public that he had been associated with one or more subversive organizations. Schary's suit also asked the court to issue a temporary restraining order directing the defendants to cease their picketing activities.

[redacted]

American Legion

The local press of Los Angeles on October 20, 1951, noted that the American Legion's Los Angeles County Council would soon consider the question of boycotting all motion picture films participated in by persons identified as Communists or followers of the Communist Party line and that the Legion's Hollywood Post No. 43 would offer a resolution aimed at the alleged Communist influence in the film industry and the unfriendly witnesses before the recent hearings at Los Angeles.

[redacted] previously identified, advised that the above resolution has been passed along to the Council which has set up a special committee to act on it and that such action will probably be announced during the latter part of December after which the resolution will be presented to the State Convention of the American Legion at Riverside, California, in February, 1952.

At the National Convention of the American Legion held at Miami, Florida, in October, 1951, a resolution was unanimously passed calling on posts throughout the nation to make public the intention of the American Legion to condemn, expose and combat such individuals employed by the motion picture industry and the entertainment world who are engaged in subversive activities. [redacted]

According to the January, 1952, issue of the "Hollywood Legionnaire," news organ of the Hollywood Legion Post No. 43, a resolution was adopted calling for Legion picketing action against any film which carries the name or credit of any individual who refused to answer questions put to them by the House Un-American Activities Committee.

After adoption of this resolution by Hollywood Post No. 43 it was also adopted at the 24th District meeting of the American Legion and was then sent to the Department level for appropriate action. [redacted]

The "Washington Post" of March 6, 1952, reflected that the District American Legion on the previous day picketed the Ontario Theater where the film "Death of a Salesman" was showing. According to [redacted] Chairman of the District Department of the Legion's Americanism Committee, the action was taken because some persons connected with the production of the film had been reported to have had Communist connections.

According to the article, [redacted] stated he has not seen this movie but understood its contents were objectionable because the picture presented the American scene in an unfavorable light. In addition, [redacted] stated the committee would decide whether picketing would be authorized against some fifty other films which were mentioned in an article appearing in the December issue of "The American Legion Magazine" and were described as films with which recently exposed Communists were alleged to be connected.

(Washington Post, 3/6/52 [redacted]

According to an article appearing in the "Washington Star" of March 13, 1952, William J. Hellman, Department Commander of the American Legion District Department stated at a press conference on the previous day that picketing of all local theaters offering movies with a Communist taint in the writing, acting, preparation or of any other kind would be continued.

Mr. Hollman further stated that this picketing was an effort to force down the box office receipts to the extent that it would be unprofitable for the theater operators to continue offering such movies.

(Washington Star, 3/13/52, [redacted])

A Washington City News Service release of March 31, 1952, reflected that top leaders of the American Legion and the motion picture industry met in Washington for a high level "exploratory talk" on possible methods to eliminate the "menace" of Communism from movies. The meeting was reportedly called by Eric Johnston, President of the Motion Picture Association of America, while the American Legion was represented by Commander Donald R. Wilson and Director of Legion Publicity James O'Neill.

According to this release Johnston told the United Press that no decisions were made at the meeting.

(Washington City News Service 3/31/52, [redacted])

With regard to the above conference, it is noted that Colonel Louis Johnson, former Secretary of Defense, telephonically advised Inspector L. R. Pennington of this Bureau that the Legion "stood pat" on its present policy of doing everything possible to weed Communists and their sympathizers out of the motion picture industry. He further stated that Eric Johnston was disappointed and a future meeting has been tentatively set for April 7, 1952.

(Memo Mr. Pennington to Mr. Ladd [redacted])

Americans Against Communism

"The Film Daily" of January 4, 1952, contained an article reflecting that an organization called Americans Against Communism has been formed and will produce anti-Red pictures. This organization was reportedly headed by Rupert Hughes as President, Lionel Barrymore as Vice President and Adolph Menjou as Secretary. (The Film Daily, 1/4/52, Filed in Publications)

"Counterattack" of January 11, 1952, carried an article reflecting that the organization called Americans Against Communism is a nonprofit, nonpolitical group. According to "Counterattack," "The Sickle or the Cross," exposing Communist infiltration tactics in government, labor unions, churches and schools, will be the groups first film with four other films exposing Communist tactics also scheduled for production.

(Counterattack, 1/11/52, [redacted])

Anti-Communist Pictures

"Seeds of Destruction"

"The Film Daily" of April 2, 1952, carried an article reflecting that Astor Pictures, which has just released "It Can Happen Here," a thirty-five minute featurette dealing with Communist gangsterism in Europe, will follow up with an anti-Red feature tentatively titled "Seeds of Destruction," the story of which points out the Communist method of infiltrating the American way of life.

(The Film Daily, 4/2/52, Filed in Publications)

"The Hoaxers"

According to an article appearing in the March 12, 1952, issue of "The Film Daily," MGM was planning a spring release for the documented history of Communism called "The Hoaxers."

(The Film Daily, 3/12/52, Filed in Publications)

According to the "Daily Worker" of March 25, 1952, "The Hoaxers" is described as an FBI steel pigeonseye view of the Communist movement since its inception.

(Daily Worker, 3/25/52, [redacted])

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"My Son John"

The "Daily Worker" of March 25, 1952, describes this film by Leo McCarey as the story of "a Communist Government employee" who steals top secrets for a foreign power. According to this publication two of the leading characters in this film are said to resemble Alger Hiss and Judith Coplon. (Daily Worker, 3-25-52, [redacted]

In an article reviewing this film appearing in the "Daily Worker" of April 15, 1952, the question was raised as to whether it isn't time for patriotic Americans to get together and form a Committee of Political and Moral Decency made up of people of all creeds to tell Leo McCarey and Paramount Pictures what they think about this incitement to violence and contempt to the Constitution and to demand that local theater management stop fouling up the community with pictures of this kind. (Daily Worker, 5-15-52, [redacted]

"Walk East on Beacon"

This film, produced by Louis D. Rochemont and soon to be released by Columbia Pictures Corporation, deals with the counterespionage work of the FBI. It exposes the innermost operations of a fantastic Communist espionage network in America and reveals how seemingly insignificant individuals apparently above suspicion fit into the Red web. (The Investigator, May 19, 1952)

The "Daily Worker" of March 25, 1952, refers to this film as "A drama of 'Red' espionage in America," produced by Louis D. Rochemont in conjunction with John Edgar Hoover. (Daily Worker, 3-25-52, [redacted]

"Assignment in Paris"

The "Daily Worker" of March 25, 1952, reflects that this film will soon be released by Columbia and concerns a reporter who goes to Budapest to investigate the jailing

of an American businessman. According to this article, the "reporter" could be William Oatis who confessed in an open court in Czechoslovakia that he was a spy for the State Department while the "businessman" could be Robert Vogeler who also confessed in a Budapest People's Court that he was carrying on espionage and sabotage against the Hungarian People's Government. This article further reflected that the purpose of this film is to present the fantastic idea that both these agents of Wall Street are great Americans. (Daily Worker, 3/25/52, [redacted]

"Viva Zapata"

"The Worker" of March 16, 1952, contains a review of this film by Harry Wyllis which is in general quite uncomplimentary and states that this picture does not give a real portrayal of the Mexican Revolution. (The Worker, 3/16/52, [redacted]

It is interesting to note that this film also received uncomplimentary mention in the February 15, 1952, issue of "Counterattack," although in this case it was due to the individuals connected with the film and not with the story itself. Among these individuals were the following: Elia Kazan, Director; Marlon Brando, leading actor; Marge, leading actress; Lou Gilbert, actor; Frank Silvera, actor; and Anthony Quinn, actor. According to "Counterattack," all of these afore-mentioned individuals have been associated with Communist front organizations. (Counterattack, 2/15/52, [redacted]

Miscellaneous

The "Washington Star" of March 18, 1952, contained an article reflecting that RKO Pictures Corporation had asked Superior Court to declare that RKO is not obligated to Paul Jarrico, the film writer, in any way. Jarrico, who was fired by RKO after he refused to tell the House Committee on Un-American Activities whether he was or had been a Communist, had asked for back pay and screen credit for "The Las Vegas Story."

According to the above article, RKO claims that after firing Jarrico it discarded everything he had written in connection with this movie and a new script was prepared. The Screen Writers Guild, however, after a hearing ruled Jarrico's contribution made up more than a third of the finished story. (Washington Star, 3/18/52, [redacted]

The "Washington Post" of March 30, 1952, reflected that Paul Jarrico was suing RKO for $350,000.00 and charged the studio with acting against him to get widespread publicity as "savior" of American morals.

According to this article, this action was a counter claim to a previous RKO suit which had been filed on March 17, 1952. (Washington Post, 3/30/52 [redacted]

The "Washington Times Herald" of April 7, 1952, contained an article reflecting that approximately 100 employees of RKO were notified on April 5, 1952, by principal owner, Howard Hughes, that they were being placed on "leave of absence status," effective as of the previous day. Hughes stated that the 100 employees were "innocent victims of the Communist problem in Hollywood."

The above article further reported that Hughes stated it was his determination to make RKO one studio where the work of Communist sympathizers will not be used and for this reason he has found it necessary to reduce production temporarily.

This article also reflected that a studio spokesman said that before the reduction approximately 640 of the total RKO employment of more than 3,500 was working in Hollywood.

Hughes stated that due to his dispute with Paul Jarrico he has installed a method of screening "so that to the extent humanly possible, such a situation could not occur again at RKO." He continued that during the past six months

RKO has been searching for scripts for two stars available to the studio and of the 150 scripts studied 11 were considered suitable for these particular stars. An examination of these 11 scripts, however, disqualified every one of them because of information concerning one or more persons involved in the writing of the script or the original stories.

(Washington Times Herald, 4/7/52

[redacted]

According to a reliable informant who furnished this information on April 15, 1952, Hughes has acknowledged privately that he "is in a hell of a mess" on his dispute with the Screen Writers Guild for failing to accept their decision favorable to Jarrico. The informant continued that from the producers standpoint Hughes may not be on solid ground although the Motion Picture Producers Association has as yet made no official statement on the matter. The informant felt that Hughes has used this dispute as an excuse to cut down RKO operations which he wanted to do anyway.

[redacted]

X

ANTI-COMMUNIST ACTIVITIES
(July 15, 1952 to February 15, 1953)

"Clearance" Program

[redacted] free-lance screen writer and confidential source of the Los Angeles Office, recently outlined in a general way a system being utilized by the major film producers for the purpose of "clearing" employees in the film industry. According to [redacted] the threat of the American Legion in 1951 to picket those motion picture productions with which alleged Communists or Communist suspects were connected was a matter of considerable concern to a number of motion picture producers. As a matter of fact, in a number of instances in which the American Legion actually did engage in picketing activities the film producers concerned suffered a definite financial loss.

Accordingly, therefore, these particular producers got in touch with George Sokolsky, well-known syndicated columnist in New York City, to determine what the producers could do to alleviate this situation.

As a result of this get-to-gether the following plan was generally adopted by the major film producing companies. The Legion furnished the producers with a list of individuals objectionable with the Legion based on reports of the HCUA, the California Legislative Committee and other sources including certain anti-Communist publications. The producers thereafter would demand a letter from those employees whose names appeared on this list wherein the employee was to explain how his name became associated with the Communist Party, its activities or its front groups. If the employee's explanation was satisfactory to the producers and the Legion, no objection would be raised to his being connected with a film production. If his explanation was not satisfactory the producer would thus be under notice that the employee was not "clear" or satisfactory to those concerned.

As the letters of explanation were received by the producers who requested them they were made available to the Legion. [redacted] pointed out, however, that neither the producers nor the Legion knew anything in particular about

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Communism, the Communist Party, or its activities and as a practical matter were not in a position to be able to evaluate the explanations set out in the letters. Accordingly, therefore, the letters were transmitted to George Sokolsky. Sokolsky in turn made the letters available to film actor, Ward Bond, and Hollywood labor leader, Roy Brewer, both of whom have long been active in combating Communism in the film industry.

According to the above plan, Bond and Brewer were to coordinate and pass on the acceptability of the explanations made to the producers by the employees in the letters demanded of them. [redacted] pointed out, however, that in spite of their long fight against Communism in Hollywood, neither Bond nor Brewer was in possession of any real evidence or knowlege of the extent of Communist activity in the film industry over the years. Accordingly, they called upon film writer Martin Berkeley, a one time Communist Party member and a cooperative witness before the HCUA in 1951, to examine these letters carefully and based on his personal knowledge to determine whether the letter writer told the truth, hedged or deliberately falsified the explanation.

[redacted] continued that [redacted] Berkeley in analyzing these letters which as a result of their deliberations are rated "acceptable," "not acceptable," "not satisfactory," or "no comment."

According to [redacted] only the "not acceptable" rating in actual practice has generally prevented the hiring of a prospective film employee or caused the dismissal of such an employee already on the payroll at the time the letter was demanded of him.

[redacted] expressed the opinion that this plan is undoubtedly faulty in some respects, particularly in view of the fact that it amounts to a private concern or body taking upon itself to judge who is and who is not acceptable for employment in the film industry. [redacted]

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American Legion

In addition to its connection with the afore-described "Clearance Program," the Legion has continued to keep a close check on any production from Hollywood with which any individual with a subversive background is connected. Among their most recent activities in this regard has been the opposition to the new Charlie Chaplin film "Limelight." The Legion has announced definite intentions of picketing any showing of this film.

On January 9, 1953, George Sokolsky advised Assistant to the Director L. B. Nichols that Loew's Theatres made a decision to distribute "Limelight." Sokolsky advised that he notified Loew's that if such distribution was made an organized campaign would be directed against Loew's. [redacted]

According to "The Worker" of February 1, 1953, Loew's Theatres canceled bookings of "Limelight" in view of the picketing threat of the Legion for which action they were commended by National Legion Commander Lewis K. Gough. ("The Worker," February 1, 1953, [redacted]

The film "Limelight" is reviewed in the "Daily Worker" of October 24, 1952, as a story of a famous clown of the English Music Halls who has lost the ability to make audiences laugh. This clown nurses back to health a beautiful young dancer, Claire Bloom, who tried to kill herself in the mistaken belief that she can never walk again. The clown watches her rise to stardom with his support and understanding and she in turn helps him get on his feet. According to this article "Limelight" ranks with Chaplin's best films and in it is to be found Chaplin's real thinking about the world we live in as well as his appeal for more fellowship among human beings. ("Daily Worker," 10-24-52, [redacted]

Anti-Communist Pictures

"Big Jim McLain," according to the "Daily Worker" of September 9, 1952, is one of the most vicious of the

recent anti-Democratic, anti-union Hollywood films. According to this article, this film stars John Wayne and classifies the anti-labor activities of the HCUA with the plot involving insane charges against U.S. Communists. ("Daily Worker," 9-10-52, [redacted]

According to the "San Diego Union" of September 6, 1952, however, this film is described as a semidocumentary story of Communist chasing, filmed with intelligence and "minus the familiar corn." According to this article it is a human story of "McLain" who is portrayed as an FBI agent and his personal fight to uncover suspected subversive elements and at the same time it discusses the frustration of soldiers who win their battles and then find the fruits of victory lost by the same laws under which they prosecute. ("San Diego Union," 9-6-52, [redacted]

"Diplomatic Courier"

According to the "New York Compass" of June 15, 1952, this film is a haphazard story produced by Twentieth Century-Fox concerning the existence of an important document sought by the Soviets which is supposed to include "the complete Communist timetable including the date for the invasion of Yugoslavia" by the Soviet Union. ("New York Compass" June 15, 1952, [redacted]

Miscellaneous

Amvets

According to the "New York Times" of August 5, 1952, the California State Branch of Amvets, national organization of veterans of World War II, called on the heads of motion picture studios to sign a pledge that they will not employ any persons who refused to respond to the HCUA or any other duly constituted Government agency investigating charges of alleged subversive activities involving Hollywood personalities.

According to this article, the pledges were mailed to the studios with an accompanying letter which explained

that the action represented the carrying out of a resolution adopted at the recent Amvets State Convention at Santa Barbara, California. ("New York Times" August 5, 1952, [redacted]

Veterans of Foreign Wars

According to the "New York Herald Tribune" of August 9, 1952, the Veterans of Foreign Wars at its 53rd National Encampment at Los Angeles on August 7, 1952, adopted a resolution commending the motion picture industry for "its example in fighting Communism" and pledged its full support to the industry's continuing battle against subversive persons and activities.

The organization also served notice that it would "utilize every weapon of public protest in action to route Communists and Communist sympathizers from other branches of show business and from all other areas of the United States which have been infiltrated." ("New York Herald Tribune," August 9, 1952, [redacted]

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X. ANTI-COMMUNIST ACTIVITIES:
(February 15, 1953 - July 15, 1953)

"Wonderful Town"

An article appearing in the March 27, 1953, issue of the "Evening Star" reflected that the Broadway hit musical "Wonderful Town" had cancelled its April 8 performance rather than play for an alleged left wing group.

Producer Robert Fryer on March 26, 1953, confirmed reports that he had called off the performance, a move which caused the show management about $4,000.

According to the above article this cancellation followed the suggestion of Ed Sullivan, columnist for the "Daily News," who wrote on March 9, 1953, that "a leftist sheet, forever raising money to trumpet the Party line" had bought tickets for the April 8 show and Mr. Sullivan suggested that Rosalind Russell, the musical's star, "step out" of the show for the night.

The above article further reflected that the publication in question, "The National Guardian," had bought a block of 300 tickets for a benefit and that on the previous day a spokesman for the publication commented: "Things have come to a pretty pass in this wonderful town of ours when a tabloid tattler with a few blows on his typewriter can close a Broadway theater to an audience of 1,500 people because of political pique against a handful of theater-goers." ("Evening Star" March 27, 1953;

[redacted]

Anti-Communist Pictures

"Pickup on South Street"

The Washington "Daily News" of June 1, 1953, contained a review of the motion picture "Pickup on South Street" which reflected that the lesson gained from the film is that no matter how evil a criminal may be a Communist

Tolson
Ladd
Nichols
Belmont
Clegg
Glavin
Harbo
Rosen
Tracy
Carroll
Hendon
Vinterrowd
Tele. Room
Holloman
Sizoo
Miss Gandy

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is far more evil. According to this article, the film in general concerned the story of a pickpocket, a lady of questionable character, who is a Communist courier, and the work of the FBI and the New York police in recovering a strip of microfilm upon which was a secret formula, from the above-mentioned lady. ("Daily News" June 1, 1953;

[redacted]

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X. ANTI-COMMUNIST ACTIVITIES
(July 15, 1953 - December 15, 1953)

Hollywood American Federation of Labor Film Council

An article appearing in the October 7, 1953, edition of "The Film Daily" reported that with a pledge of a continued aggressive fight against Communism, the Hollywood American Federation of Labor Film Council elected unanimously as its president Carl Cooper, the International Vice President of the International Alliance of Theatrical and Stage Employees Union. Cooper succeeds Roy Brewer who resigned after six years as head of the Hollywood American Federation of Labor Film Council composed of unions and guilds representing more than twenty-seven thousand workers in the motion picture industry.

"Aware"

In a letter dated November 16, 1953, [redacted] communicated with the Director and advised that they are now active in a new anti-Communist organization known as "Aware" which has been formed by "leading elements among the established anti-Communist groups in our entertainment world here in the East."

The correspondents enclosed a copy of the Statement of Principles of "Aware" which states that "Aware" is "an organization to combat the Communist conspiracy in the entertainment world."

[redacted] is a well known Hollywood and Broadway actor who has been very cooperative in furnishing information to Agents of the New York Office.

[redacted]

X. ANTI-COMMUNIST ACTIVITIES

(December 15, 1953 - July 1, 1954)

Anti-Communist Pictures

"Jump Into Hell"

An article appearing on page eight of the June 6, 1954, edition of "The Worker" informs that Warner Brothers Studio is sending a crew to Indochina to make the captioned film. The article also reports that "... the French Government has offered its fullest cooperation to the company."

"Prisoner of War"

On page eight of the May 30, 1954, edition of "The Worker" there appeared a review of this film by columnist David Platt which states in part: "The story behind MGM's release of the lie-packed, war-inciting film 'Prisoner of War' directed against the Soviet Union and the People's Republic of China gets worse and worse.

"This is the film that said Russians were in charge of Chinese and North Korean prisoners of war camps and they got Americans POWs to 'confess' to germ warfare by subjecting them to the most inhuman tortures ever conceived by the mind of men.

"The film is a gigantic fraud nonetheless and The Worker is not the only one making the charge. The Department of Defense in Washington has also attacked the picture's veracity.

"'It is not an accurate portrayal' and it is 'contrary to the facts as we know them,' said a spokesman for the Army, who also revealed that the Defense Department had instructed 'all six Army commands in the continental United States' to take no part in MGM's efforts to exploit the film commercially. Army bands were told not to play at the opening of the film.

"But this is hair-raising! Here is a McCarthyite war film based on pure forgery. It's such a phony it smells bad even to the Pentagon. The Department of Defense gave the

studio a technical adviser on the film but now warns its six Army commands not to touch it with a 10-foot pole. MGM disregards all this and goes right ahead and releases the film, passing it off as the gospel truth okayed by Washington."

"Night People"

On page seven of the May 19, 1954, edition of the "Daily Worker" there appears an article entitled "'Night People,' Anti-Soviet Film Propaganda."

In essence the review states: "When it isn't boring 'Night People' is one of the most openly savage pieces of war propaganda Hollywood can boast of in a long time."

Motion Picture Alliance

On page eight of the June 6, 1954, edition of "The Worker" it is reported that Roy Brewer [redacted] of the pro-McCarthy Motion Picture Alliance. Some of the better known movie people who were elected officers and executive board members of the Alliance along with Brewer are: Charles Coburn, Ward Bond, John Wayne, Gary Cooper, Cecil DeMille, Irene Dunne, John Ford, Clark Gable, Adolph Menjou, Robert Taylor, Alan Mowbary, Morris Ryskind and Cedric Gibbons. Ace Republicans--not a Democrat in the lot! With one or two exceptions these are the people who were bitterly opposed to Franklin Delano Roosevelt during the critical war years. Some were members of the Alliance when the outfit was playing a disruptive role in Hollywood win-the-war affairs and was condemned as having 'facist tendencies and aims' by 19 Hollywood guilds and unions representing 22,000 film industry workers.

"The Alliance rode back into the limelight on the heels of the Un-American witchhunts. Its leaders were among the witnesses who testified against the Hollywood Nine whom they helped send to jail for their opinions. This is the gang it should be noted, that tried to stop the production of 'Salt of the Earth' and failing in that organized the theatre boycott against the picture."

Miscellaneous

An article appearing in the May 6, 1954, edition of "The Hollywood Reporter," a trade journal, states: "Anti-Commie Picture In Works at Farmers. George Zuckerman reported

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to Warners yesterday to develop a story and screenplay on anti-communism. It will be patterned close to some of the successful anti-Nazi films the studio made during World War II. David Weisbart will produce. Herb Tobias of the Nat C. Goldstone Agency negotiated."

X. ANTI-COMMUNIST ACTIVITIES
(July 1, 1954 - December 31, 1954)

Motion Picture Alliance

Mr. Ward Bond, motion picture actor and an officer of the anti-Communist Motion Picture Alliance, advises that there are no individuals who have been identified as Communists working in the film industry at the present time insofar as he is aware. Mr. Bond feels that the backbone of the one-time Communist influence in the motion picture industry has been broken. However, he also feels that there may be a lessening of the once adamant position taken against the Communists by the major film producers and that there is some indication that the American Legion may also be backing down from its former policy of pressuring against the studios who hired individuals affiliated with Communist front groups. Mr. Bond advised that, although he cannot be specific as yet, he feels that, among some film producers, the policy seems to be to risk anti-Communist pressure if particular talent or property in question is really good and might make some money for the studio. Mr. Bond cited as an example the recent purchase by Samuel Goldwyn Studios of the New York stage success, "Guys and Dolls," which was written and produced by Abe Burrows, former Communist radio writer in Hollywood.

Mr. Bond also pointed out that Dore Schary, Production Head at Metro Goldwyn Mayer Studios and one of the most influential men in the film industry, has become affiliated with the American Civil Liberties Union and has apparently accepted the position of the group in defending the victims of "witch hunts," such as those black-listed in the film industry for having been once connected with organizations cited as Communist influenced.

Mr. Bond also informed he is somewhat concerned with the large influx into Hollywood film productions of New York stage and radio people about whom he or the Motion Picture Alliance knew little other than that they have supported questionable organizations and groups in the east. Mr. Bond said that at this time he could not be more specific concerning his opinion in this matter.

II. [redacted]
(July 16, 19[redacted], to April 15, 1950)

[redacted] of the American Magazine and Father [redacted], Assistant Editor of American Magazine, both reported that to their knowledge neither Communists nor the Communist Party have utilized or infiltrated into the screen magazine field. In addition, Mr. [redacted] of Quigley Publications, New York City, advised that to his knowledge there has been no Communist infiltration into the screen magazines and he pointed out that if there had ever been such infiltration he would have been advised by his staff who are continually on the alert for such infiltration. [redacted]

The Washington Daily News of March 28, 1950, on page 7, reported that Chairman Edwin C. Johnson of Colorado had stated that the Senate Commerce Committee might conduct an investigation into the morals of the movie industry. The article indicated that the Committee would begin its investigation in April 1950 and would consider a bill by Senator Johnson to impose strict Federal license curbs on movie companies and films. The article indicated that Senator Johnson had been extremely critical of the "narcotics menace," Rita Hayworth, Ingrid Bergman and Roberto Rossellini.

Information was also received concerning George Slaff, described as a brother of Edith Slaff Miller, who had admitted membership in the Communist Youth League and who had taught Communist doctrine. Slaff has reportedly admitted membership in the National Lawyers Guild, the Washington Bookshop Association and the Washington Committee for Aid to China. He has also been reported as friendly with Robert W. Kenny, active in the Independent Citizens Committee of the Arts, Sciences and Professions and has expressed friendship for the "Hollywood Ten." Slaff is main attorney for Samuel Goldwyn who reportedly hired him upon the personal recommendation of Judge Sam Rosenman. It was reported that Slaff is a brilliant writer who has been with Goldwyn since 1946 and who writes all of Goldwyn's speeches, articles, announcements and press releases. [redacted]

CHS:jgh

[redacted]

XI. MISCELLANEOUS
(April 16, 1950, to June 23, 1950)

The column by David Platt appearing in the April 28, 1950, edition of the "Daily Worker" reported that General Motors was planning a film to be produced at a cost of two hundred thousand dollars for the purpose of reassuring the nation "that big business - free enterprise - is just dandy for everybody." He indicated that the picture would run for a period of seventy-five minutes and would be an entertainment feature without any commercial advertising or any mention of General Motors. The article concluded by describing the production as NAM propaganda.

[redacted]

CHS:jgh:td

XI. MISCELLANEOUS
(June 24, 1950, to December 31, 1950)

In 1947, an individual identified as John Hans Winge was identified as an employee of Metro-Goldwyn-Mayer Studios. In 1944, this individual was reported as having attended the People's Educational Center, a Communist-front school. In 1945, it was reported that he was an acquaintance of Hans Eisler and in 1947, he was reportedly a subscriber to the "U.S.S.R. Information Bulletin." Los Angeles Informant [redacted] in 1943 stated that he considered Winge as a Socialist rather than a Communist. [redacted]

In the spring of 1946, John Hamilton was an employee of Paramount Pictures. He was recruited into the Communist Party in May, 1946, was [illegible]ly assigned to the Studio Workers Branch and later to the Actors Br[illegible]. In December of 1946, he discontinued his Communist Party af[illegible]. He reported as inactive in Communist Party affairs and has been re- since October, 1947. It was further reported that he is not active in Communist program. As of September, 1950, Hamilton was employed free lance actor. [redacted]

On June 16, 1950, [redacted] a salesman for Bell & Howell Corporation, advised Agents of the Los Angeles Office that the individuals hereinafter named, all associated with the motion picture industry, were suspected of being pro-Communist. [redacted] based his suspicion on the fact that they were all friends and have been interested in certain literature and film in the past years which were favorable to the Russians. [redacted] stated that these individuals asked for and rented from the Bell & Howell library every film which seemed to promote the Russian cause and system. These individuals identified by [redacted] were as follows:

Earl Felton, screen writer;
Leslie Fenton, former actor and now a director;
J. Dratler, writer;
Sam Rubin, occupation unknown;
Gordon Kahn, writer and one of the "Unfriendly 19;"
Dalton Trumbo, writer and one of the "Hollywood 10;"
Arch Obler, occupation unknown;
Warren Duff, occupation unknown.

[redacted]

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The Washington "Evening Star" of August 24, 1950, contained a news item indicating that the Senate on the previous day had approved a resolution by Senator Johnson of Colorado condemning the showing in the United States of motion pictures produced or directed by Fascists, Marxists or Communists. [redacted]

On July 26, and August 4, and 10, 1950, Los Angeles Informant [redacted] identified a number of individuals who he indicated were associated with the Communist Party. This information was furnished on the basis of his experience and recollection of the Communist movement in Hollywood. Among the individuals identified by him were numerous persons who were not associated with the motion picture industry itself but were active in the Hollywood area. Only those individuals described as actually associated with the motion picture industry are set forth as follows:

Lou Auster - This informant described him as a writer and Communist Party member who now resides in New York. Los Angeles Informant [redacted] in 1944 and 1945 identified Auster as a Communist Party member.

Ben Barzman - The informant identified him as a motion picture writer and Communist Party member in Hollywood. Los Angeles Informant [redacted] has in the past identified Barzman as a member of the Communist Party and assigned to Branch A in 1944.

Seymore Bennett - This individual and his wife, both writers in the motion picture industry, were identified by the informant as Communist Party members. Los Angeles Informant [redacted] identified Bennett as a Communist Party member in 1948 and according to Los Angeles Informant [redacted] Bennett as of July, 1950, was a writer at Columbia Studios.

Margaret (Maggie) Bennett - The informant identified this person as a Communist Party member in Hollywood and as of February, 1950, identified her as a secretary for an unidentified screen writer in Hollywood.

Leonardo Bercovici - The informant identified him as a Hollywood writer presently associated with Sidney Buchman Productions. The informant was of the opinion that Bercovici

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is now definitely out of the Communist movement and that the Communist Party dropped him because he would not take a definite position on Party matters. The informant was of the opinion that Bercovici still believes in theoretical Communism but has not gone along with the Party because of his concern for his family.

Arthur Birnkrant - The informant identified Birnkrant as a motion picture writer associated with Sidney Buchman Productions The informant stated that he had little question as to Birnkrant's loyalty to the Party and regards him as one of the Party's smart members in Hollywood, although due to poor health at the present time he is inactive in Party matters. The informant stated, "The worst thing that could be done to him would be to be left out if the FBI picked up a lot of Party people."

Henry Blankfort - The informant stated that Blankfort, as well as his wife, was very definitely in the Communist Party movement in Hollywood but does not know his present status. As of July, 1950, Blankfort was reported to be a free lance writer.

Herman Boxar - The informant identified Boxar as a writer who joined the Party during the latter 1930's although he does not know his present status. It has been reported that Boxar as of May, 1950, was a free lance writer in care of the Screen Writer's Guild. Los Angeles Informant [redacted] identified Boxar as a Party member in 1943 and 1944.

John Bright - The informant identified him as a motion picture writer, Communist Party member and a devoted comrade who is a brilliant writer and one of the best in Hollywood. Los Angeles Informant [redacted] identified Bright as a Party member in 1943 and 1944. Los Angeles Informant [redacted] as of July, 1950, advised Bright was employed as a writer at Paramount Studios.

J. Edward Bromberg - The informant identified Bromberg as a motion picture and stage actor who was a Communist Party member but who is now located in New York.

Sidney Buchman - Buchman is currently a motion picture producer in Hollywood and according to the informant was a Communist Party member. The informant believes that Buchman

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has gradually become inactive and to the best of his knowledge is presently out of the Party movement completely although he may be influenced into donating to some cause with Communist backing.

Hugo Butler - Butler is a Hollywood screen writer who, according to the informant, became a Party member in about 1940. Los Angeles Informant [redacted] identified him as a Party member during 1943 and 1944. As of January, 1950, Butler was reported among the staff of writers at Columbia Studios.

Edward Chodorov - This person is a Hollywood writer whom the informant seems to recall as a Party member, but whom he cannot definitely state was such a member. Los Angeles Informant [redacted] and [redacted] have both identified him as affiliated with the Communist Party. As of June, 1950, he was reported to be a writer for Metro-Goldwyn-Mayer Studios.

Maurice Clark - The informant stated Clark is a writer who was definitely in the Party movement in Hollywood and in his opinion is still doubtless in the movement. He was identified in 1943 and 1944 as a Party member by Los Angeles Informant [redacted] As of February, 1950, Clark was reported to be a free lance writer in Hollywood.

Richard Jay Collins - Collins is a Hollywood motion picture writer with whom the informant is still personally acquainted. The informant identified him as an early member of the Party in about 1937 but who definitely dropped out a few years ago and is no longer associated with the Party. Los Angeles Informant [redacted] identified Collins as a Party member in 1944. He is currently reported to be employed as a writer with Sidney Buchman Productions.

Jeff Corey - The informant identified him as a Hollywood actor who was a member of the Communist Party although his present status is unknown to the informant. One Jeff Cory was identified as a Party member in 1943 by Los Angeles Informant [redacted] As of July, 1950, Corey was reported to be an actor with Twentieth Century Fox Studios.

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Howard DeSilva - The informant identified DeSilva as a member of the Communist Party but could not state concerning his importance or leadership in the movement. He was identified as a Party member in the 1940's by Los Angeles Informant [redacted]. As of July, 1950, he was reported to be negotiating with Twentieth Century Fox as an actor.

Jules Dassin - The informant identified him as a motion picture writer who was definitely a member of the Party at one time although the informant states he has not been active in the Party for the past four or five years and may be out of the movement entirely by now. In 1943 and 1944, Dassin was identified as a Party member by Los Angeles Informant [redacted]. As of July, 1950, Dassin was reported to be negotiating with Twentieth Century Fox on his next picture assignment.

Howard Dimsdale - He was identified by the informant as a Hollywood writer who was definitely a Party member at the same time as the informant. Although the informant does not know his present status, he does recall that Dimsdale wrote the speech given by Kathryn Hepburn at the rally for Henry Wallace at the Gilmore Stadium in 1947. Los Angeles Informant [redacted] identified Dimsdale as a Party member in approximately 1944. As of January, 1950, Dimsdale was reported to be under contract to the Jean Davis Productions, an independent motion picture producing company.

Edward Eliscu - The informant recalls Eliscu as a writer who was active in the Party at the same time as the informant. The informant expressed the opinion that he is probably still a loyal Party member. As of February, 1950, Eliscu was reported as a free lance writer in Hollywood.

Guy Endore - Endore was identified by the informant as a member of the cultural groups in Hollywood who was a motion picture writer. Los Angeles Informant [redacted] identified him as a Party member in the middle 1940's. He was last reported in June, 1950 to be a free lance writer.

Michael Gordon - The informant described him as a motion picture writer who was a Communist Party member at one time but who dropped out several years ago when he decided the

Party was not doing him any good. Los Angeles Informant [redacted] has identified Gordon as a Party member in 1949, at which time he held the minor functionary post of Branch Educational Director. In 1949, Gordon was reported to be employed by Universal Studios, while as of July, 1950, he was free lance writing.

E. Y. (Yip) Harburg - The informant identified Harburg as a screen writer but cannot positively identify him as a Party member. He recalls that Harburg attempted to join the Party but could not do so because of the opposition of screen writer Jay Gorney who was opposed to his membership inasmuch as Harburg had married Gorney's ex-wife. In 1948, Harburg was residing in New York City, but in September, 1949, was reported to have returned to Los Angeles to write a screen adaptation of his play, "Finian's Rainbow."

Lou Harris - The informant identified him as a writer and one of the early group of cultural people to become affiliated with the Party in approximately 1937. The informant always regarded Harris as completely devoted and loyal to the Party. Los Angeles Informant [redacted] has identified both Harris and his wife as Party members. As of March, 1950, he was reported to be connected with the National Screen Service Organization, Santa Monica, California.

John Huston - The informant stated that Huston, a director, was never known to him to be actually affiliated with the Party as a member but describes him as a radical but one who acts entirely on his own. As of June, 1950, Huston was reported to be a director at Metro-Goldwyn-Mayer Studios.

Paul Jarrico - The informant identified him as a motion picture writer and member of the Party for years. He described him as completely devoted to the movement and as one of the leaders among the cultural group. He is presently head of the Film Division of the Hollywood Arts, Sciences and Professions Council. As of April, 1950, Jarrico was employed as a writer at Columbia Studios.

Gordon Kahn - The informant identified him as a Hollywood writer and long-time Communist Party member. He was

further identified as a Communist Party member in 1944 by Los Angeles Informant [redacted]. As of June, 1950, he was engaged in free lance writing in Hollywood.

Howard Koch - The informant stated that Koch was a motion picture writer who was never a Party member within the informant's experience although the informant believes Koch is sincere in his beliefs and social theories, as a result of which he has been tied up with such front groups as the Hollywood Arts, Sciences and Professions Council. The informant stated Koch's present wife was at one time a Party member who later dropped out of the Party completely. As of July, 1950, Koch was reported to be a writer with Twentieth Century Fox.

Hy Kraft - The informant described him as a Hollywood writer and a Party member within the informant's experience. He expressed the opinion that Kraft may be out of the movement "in the flesh but may not be out in spirit." Los Angeles Informant [redacted] identified Kraft as a Party member in approximately 1943. As of June, 1950, he was reported to be a free lance writer in Hollywood.

David Lang - The informant recalls him as a Hollywood writer and a member of the Party in 1943, although he does not know his present status. He has been identified as a Party member by Los Angeles Informant [redacted]. In 1948, he was reported to be a writer at Warner Brothers Studios and as of May, 1949, was engaged in free lance writing.

Al Leavitt - This individual, a Hollywood writer, and his wife were both identified by the informant as Party members within the informant's own experience. Los Angeles Informant [redacted] advised that Leavitt in July, 1950, was employed as a writer at Columbia Studios. Los Angeles Informant [redacted] reported that Helen Leavitt, his wife, was employed by the Committee to Free the Hollywood 10, a group organized to seek a pardon or reduction of sentence for the "Hollywood 10."

Robert Lees - The informant identified him as a Hollywood writer who was a member during the informant's connection with the Party and he believes Lees is probably still a member. As of June, 1950, Lees was reported to be a writer at Universal Studios, according to Los Angeles Informant [redacted].

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Melvin Levy - Levy, according to the informant, is a Hollywood writer who was a member of the Party during the same time as the informant although he does not know Levy's present status. Levy was identified as a Party member in 1944 under the Party name of George Francis by Los Angeles Informant [redacted] As of July, 1950, Levy was reported by Los Angeles Informant [redacted] as a writer under contract to Metro-Goldwyn-Mayer Studios.

Mitchell Lindeman - The informant identified him as a motion picture director currently employed in Hollywood who has been a Party member and in the informant's opinion would rate as one of the more important members in the movement among the cultural groups. Los Angeles Informant [redacted] identified one Mitchell Lindaman as a Party member during 1946-1947. As of February, 1950, Lindeman was reported to be an assistant to Harold Hecht, producer at Norma Productions in Hollywood. He was also reported to be associated as a director with the radio show, "Life of Riley."

Arnold Manoff - The informant identified him as a motion picture writer who was a member of the Party at the same time as the informant and who in the informant's opinion is probably still a member. Los Angeles Informants [redacted] and [redacted] have previously identified Manoff as a Party member. As of February, 1950, he was engaged in free lance writing.

Frederic March - The informant stated that although there has been a lot of "smoke" concerning both March and his wife, as far as the informant knows March was never an actual Party member. As of September, 1949, March was reported as a free lance actor in New York City, who in May, 1950 returned to the West Coast to do a picture for Metro-Goldwyn-Mayer Studios.

Karen Morley - The informant identified Morley as a screen actress who has been a Party member within the informant's experience and whom he characterizes as "one who will stay in." As of June, 1950, Morley was reported to be a free lance actress.

Carlton Moss - The informant identified Moss as a Negro actor-writer who was the author of "Negro Soldier." The informant does not definitely know of Party membership on the part of Moss although he is of the opinion that he is such a member. Moss is currently reported to be a free lance writer-actor, residing in Santa Monica, California.

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George Pepper - The informant recalls Pepper as a Party member who has been active in several front groups. In 1946, Los Angeles Informant [redacted] identified Pepper as a Party member. Although he is a musician by training, in February, 1950 he claimed to be an independent motion picture producer.

Paul Perlin - The informant described Perlin as a Party member and one of the Party teachers in past years although he does not know his present status in the Party. As of April, 1950 Perlin was reportedly connected with Columbia Pictures.

Abraham Polonsky - The informant characterizes Polonsky as a first-rate writer in the motion picture industry at the present time and a Party member who is devoted to the Party. Polonsky was identified in 1946 and 1947 as a member of the Party by Los Angeles Informant [redacted] In July, 1950, Los Angeles Informant [redacted] advised that Polonsky is under contract as a writer to Twentieth Century Fox.

Fred Rinaldo - The informant identified him as a member of the Communist Party in the past. Los Angeles Informant [redacted] identified him as a Party member as late as 1946-1947. As of July, 1950, according to [redacted] Rinaldo was a writer at Universal Studios.

Robert Rossen - The informant identified Rossen as a Party member in the past in Hollywood. The informant has expressed the opinion that although Rossen has not attended Party meetings in recent years, he possibly still makes occasional contributions. The informant feels that Rossen would like to get away from the Party completely now and he may be definitely out as an active member. He also stated that Party leaders no longer consider Rossen as entirely reliable.

Waldo Salt - The informant stated that Salt was one of the original group of writers to join the Party in Hollywood in approximately 1937. He was of the opinion that Salt should be considered as important to the movement at the present time.

Dore Schary - The informant advised that based on his own knowledge and experience as a member of the Party for many

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peare, Schary was never a Party member and as a matter of fact has taken an anti-Party stand on several issues in the past. The informant states that the Party never had any real use for Schary and characterizes him as one of those individuals not connected with the Party concerning suspicions of whose "red connections" from certain quarters was always a matter of comfort to the Party for the reason that "if they think Schary is a red, they must not have any real information about us." Schary is currently vice-president in charge of production at Metro-Goldwyn-Mayer and is generally regarded as one of the most important men in the motion picture industry.

George Sklar - The informant recalls Sklar as a writer and member of the Party and has expressed the opinion that he is still a member. Los Angeles Informant [redacted] identified Sklar as a Party member in about 1944. As of November, 1949, he was reported to be a self-employed playwright in Hollywood.

Louis Solomon - The informant advised that Solomon was a definite Party member within the informant's experience although he does not know his current status in the Party. As of July, 1950, Solomon was a writer at Universal Studios.

Gale Sondergaard - The informant has identified her as a Party member within his own experience. She has also been identified as a Party member by Los Angeles Informant [redacted] and by [redacted] She is also the wife of Herbert Biberman. As of July, 1950, she was reported to be a free lance actress.

Phil Stevenson - The informant identified him as a Hollywood writer and a member of the Party. Los Angeles Informant [redacted] has also identified him as a Party member in about 1944. As of July, 1950, Stevenson was reported as an "available" writer in the motion picture industry.

Bess Taffel - The informant characterizes her as a writer who was a Party member in Hollywood and who may still be a member. During the World War II period, she was identified by Los Angeles Informant [redacted] as a Party member. As of March, 1950 she was reported to be free lance script writing in Hollywood.

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Dorothy Tree - The informant has identified her as an actress and one of the early group of cultural people in Hollywood who joined the Party about 1937. The informant said she had been in the Party movement a long time and probably still is. As of February, 1950, she was reported to be an actress under contract with Metro-Goldwyn-Mayer.

Paul Trivers - The informant identified him as a motion picture writer who was a Party member within the informant's own experience. He also stated he believed Trivers to be one who could never be shaken in his belief in the Party. Los Angeles Informant [redacted] identified Trivers as a Party member about 1944. As of March, 1950, he was reported to be employed by R. B. Roberts Productions in Hollywood.

Mickey Uris - The informant described him as a writer who joined the Party in approximately 1937 and who is probably an entirely devoted comrade. The informant advised Uris was a member as late as 1948. As of January, 1950, Uris was reported to be under contract with Columbia Studios.

John Weber - The informant stated Weber was an early functionary of the Party prior to coming to the West Coast and also stated he was devoted to the Party and could probably be classified as one of the most important people in the movement in Hollywood. Until 1950, Weber was connected with the William Morris Agency in Hollywood but was terminated when that agency combined with another agency.

Everett Weil - The informant described Weil as a Party member within his own experience although he does not know his current status. As of July, 1950, Weil was reported as a free lance writer.

John Wexley - The informant identified him as a writer who is a Party member who has spent considerable time in Europe within the past year. He does not know of his current status in the Party. Wexley is reported to have returned to Hollywood in the spring of 1950.

[redacted]

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The "Daily Worker" of September 14, 1950, in the column by David Platt, reported on a meeting the previous Friday between President Truman and representatives of the motion picture industry. The article stated that the motion picture industry was to pledge its full resources to the "current war emergency" and devise a plan for the coordination of war film activities to eliminate waste and duplication. Platt criticized the meeting, stating that the plan called for the joint production by Government departments and the film industry of films made especially for overseas distribution which will "soften up resistance to and bolster belief in the holiness of U. S. imperialism's preparation for war against the Soviet Union." He then stated, "The movie industry has pledged its cameras and its screens to Wall Street, whose dirty war for power and profits it will be their job to transform into a 'crusade for freedom'."

On October 4, 1950, [redacted] the Screen Actors Guild, reported that within the previous twenty-four hours a number of "ultra left Hollywood Commies" had been in contact with the Screen Actors Guild and the Hollywood Coordinating Committee for the purpose of offering their services for entertaining troops in Korea. Among the individuals the informant so identified were Will Geer, Edward G. Robinson and Howard Duff. The informant pointed out that these individuals had offered their services following the turn of the tide of the war in favor of the United Nations forces and he referred to these individuals as "48-hour patriots."

On August 16, 1950, Los Angeles Informant [redacted] reported that he had received information that Rosella Stewart, the secretary to Billy Wilder, motion picture producer at Paramount Studios, had been making statements denouncing the American system of government. The informant advised that until recent weeks no information had come to his attention indicating anti-American sympathies on the part of Stewart. No derogatory information concerning her is available in the Los Angeles Office.

[redacted]

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XI - MISCELLANEOUS
(January 1, 1951 to June 15, 1951)

On December 12, 1950, [redacted] of MGM Studios voluntarily furnished certain information to the Los Angeles Office as follows:

[redacted] advised that MGM is considerably concerned and anxious not to hire any members of the Communist Party or Communist sympathizers in connection with any film production. He reported that recently Betsy Blair, wife of Gene Kelly, had been selected for a small part in a picture after Kelly had personally assured [redacted] that his wife had no Communist sympathies. After being employed, however, she participated in a meeting sponsored by the Hollywood Council of the Arts, Sciences and Professions and was thereupon notified by the studio that she was being released from the picture. Thereafter Kelly advised [redacted] that his wife was willing to sign an oath concerning her loyalty and had not realized the nature of the meeting at which she spoke. [redacted] after talking with Blair and making certain inquiries of his own, rehired Blair upon authority from the MGM Headquarters in New York. He also arranged for her to execute an affidavit concerning her loyalty.

[redacted] stated that it is extremely difficult to know what action to take concerning particular individuals and mentioned the fact that he was listed in the publication "Red Treason in Hollywood" by Myron C. Fagan, although there was no truth whatever in the charge. [redacted]

On January 16, 1951 [redacted] and [redacted] respectively at MGM Studios, furnished the following information:

[redacted] stated he was leaving MGM after thirteen years because [redacted] feels it has become a hotbed of Communists, both he and [redacted] blaming this development on Dore

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Schary. [redacted] explained that while he did not mean to infer that Schary is a Party member, since Schary was put in charge at MGM, one by one all writers, directors, and producers in any way connected with the Motion Picture Alliance for the Preservation of American Ideals (anti-Communist organization) had been released or given poor assignments. He cited as examples James McGuinness and Sam Marx and added that Clarence Brown, John Waters and Tay Garnett, as well as he himself had received very poor assignments.

Both [redacted] agreed that Schary is not alone in this responsibility, but that Arthur Freed, Producer and Vice President of MGM, had hired more than his share of suspected Communists although Freed claims to be anti-Communist. [redacted] also expressed the opinion that Mr. L. B. Mayer had "lost his grip" and on several occasions [redacted] had questioned Mayer concerning individuals hired and in every instance Mayer had told him these individuals had assured him they were not Communist Party members. [redacted] also commented on Mayer's nephew, Jerry Mayer, whom he described as definitely pro-Communist, and who has been influenced in his pro-Communist beliefs during his attendance at Stanford University.

During the interview [redacted] advised that E. Y. (Yip) Harburg and Donald Ogden Stewart had both recently been rehired by MGM and he also stated that June Allyson in commenting on Gene Kelly stated she had known and worked with him in New York before he became prominent in motion pictures and that it was general knowledge that Kelly was a member of the Communist Party at that time.

Actor George Murphy also participated in the above mentioned interview and stated that Larry Parks was apparently wavering in his Communist sympathies, but that this was not true of his wife Betty Garrett.

[redacted]

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The March 5, 1951 edition of the Daily Worker reported that fifteen members of the International Alliance of Theatrical Stage Employees had sued the union for $217,000 and reinstatement. The complaint alleged that corrupt deals had been made between the major studios and the IATSE as a result of which these fifteen had been blacklisted at the time they refused to cross picket lines during the 1946 film strike. [redacted]

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XI. MISCELLANEOUS
(June 15, 1951 to April 15, 1952)

Carl Foreman Productions

The "Washington Post" of September 27, 1951, contained an article reflecting that Stanley Kramer was calling a meeting of his movie company's board of directors and shareholders to "take necessary action" with regard to his writer-associate, Carl Foreman, who was a reluctant witness at the HCUA hearings. According to this article, Kramer stated that "there is a total disagreement between Carl Foreman and myself." According to the article, Foreman refused to comment on Kramer's statement but said he would attend the meeting. ("Washington Post" 9-27-51

[redacted]

"The Film Daily" of 10-25-51 reflected that Carl Foreman had severed connections with the Stanley Kramer Company and a financial settlement had been effected covering Foreman's interests according to a joint announcement by the two principals.

This same publication contained an article reflecting that Carl Foreman on the previous day announced the formation of his own independent film company, Carl Foreman Productions, as well as the consummation of a financing and release deal with Robert L. Lippert. According to this publication, this deal calls for three pictures to be released through Lippert's distribution setup, and is non-exclusive while Foreman will function as writer, director, and producer in the new company and will have complete independence in all phases of production.

Among the shareholders listed in this new concern were Gary Cooper, I. H. Prinzmetal, Sidney Cohn and Henry C. Rogers. ("The Film Daily" 10-25-51
Filed in publications)

The "Washington Star" of November 2, 1951, contained an article reflecting that Gary Cooper announced that he will not associate with Carl Foreman in a new film company. According to this article, Arthur Jacobs, Mr. Cooper's representative, stated that since the announcement of Cooper's association with Mr. Foreman, Cooper has "received notice of considerable reaction against it," and felt it would be better for all concerned if he did not purchase this stock.
("Washington Star" 11-2-51

[redacted]

Independent Producers, Inc.

On March 13, 1952, [redacted] who has been previously identified in this memorandum, furnished information which he had received from Mike Connelly, a columnist for the film trade paper "Hollywood Reporter", to the effect that certain individuals who have appeared before the HCUA as "unfriendly witnesses" are in the process of establishing an independent motion picture company probably to be known as Independent Producers, Inc., and that Paul Jarrico, screen writer, is believed to be one of the key figures in forming this company.

According to [redacted] information, this proposed company is presently seeking financial support and is being "fronted" by Simon M. Lazarus, whose home at 1250 Beverly Estates Drive, Beverly Hills, is being used as a temporary headquarters.

In connection with this matter, [redacted] International Alliance of Theatrical and Stage Employees Union in Hollywood, advised on March 5, 1952, that during the latter part of February, 1952, he had been approached by Lazarus for the purpose of determining what the union's position would be if Lazarus were to engage in the independent production of motion pictures utilizing individuals who have been identified as Communists in the motion picture industry.

Lazarus, who owns the Ritz Theater on Wilshire Boulevard in Los Angeles, and who possesses considerable wealth, told [redacted] that he was planning to establish an independent film company to produce pictures in Hollywood but that before endeavoring to commence production he desired to determine whether or not the International Alliance of Theatrical and Stage Employees Union would have any objection to its members working for a company which would utilize the services of individuals who had been named as Communists. Lazarus indicated to [redacted] that the film company would have Dalton Trumbo, writer, Adrian Scott, director and Paul Jarrico, writer, associated with this organization. It is noted that Trumbo and Scott are members of the so-called "Hollywood Ten."

[redacted] advised that he told Lazarus that he personally would endeavor to exert all the necessary effort to prevent members of the union's locals as well as affiliated Hollywood unions from assisting or working on any film production sponsored by this contemplated organization of Lazarus.

It may be noted that during his contact with [redacted] Lazarus remarked that it would be possible for his film company to make pictures in Mexico without any objections or obstacle from Hollywood personalities and unions. Lazarus, however, did not indicate that any films were actually being planned for production in Mexico and appeared to be more desirous of arranging matters with the crafts and guilds in Hollywood in order to produce pictures there.

With regard to Lazarus, [redacted] stated that although he does not have any specific information indicating that Lazarus may be or has ever been affiliated with the Communist Party, Lazarus made a trip to Russia in 1938 or 1939, where he is said to have remained two or three years. [redacted] further advised that Lazarus had been on the reception committee in Los Angeles to welcome a Russian plane that had flown non-stop to Los Angeles from Russia some years ago. [redacted]

XI. MISCELLANEOUS
(July 15, 1952 to February 15, 1953)

Independent Productions Corporation

It may be noted here that information concerning the Independent Productions Corporation has been set forth previously on page 19 in Section XI of this memorandum under the title of Independent Producers, Inc.

In July, 1952, reliable information was received that a group of individuals, including Herbert Biberman, one of the "Hollywood Ten," was planning to make a motion picture at Silver City, New Mexico, dealing with the problem of the Mexican workers in that area, it being noted that this was the scene of a recent strike conducted by the International Union of Mine, Mill and Smelter Workers.

Subsequent investigation reflected that this film is being produced by an organization known as the Independent Productions Corporation in conjunction with the International Union of Mine, Mill and Smelter Workers. This production is to be entitled "Salt of the Earth" and will portray Mexican workers in the Silver City mining area in a backward light and will depict them as victims of discrimination. The feminine lead is to be played by one Rosaura Revueltas, a Mexican motion picture actress, who has been alleged to be a Communist. [redacted]

Officials of the Independent Productions Corporation have been reliably reported to include Simon W. Lazarus, Paul Jarrico, and Herbert Biberman. Biberman and Jarrico have both been reliably identified as Communist Party members in the past and Lazarus has been reportedly connected with various Communist front organizations.

Other individuals engaged in the production of this film include Edward Biberman, Gail Sondergaard Biberman, Sonja Dahl Biberman, Paul Perlin, and Herman Waldman, all of whom have been identified as Communist Party members in the past by various witnesses before the House Committee on Un-American Activities when that Committee was investigating Communist infiltration of the motion picture industry in Hollywood in 1951 and 1952.

WCT:jdt

On February 24, 1953, Representative Donald L. Jackson, a member of the HCUA made a speech in the House concerning the above-mentioned film. Congressman Jackson stated that the film was being made by pro-Communists and that it was designed to stir up racial hatred.
(Washington Post 2-25-53; [redacted]

On February 25, 1953, the above-mentioned Rosaura Revueltas was arrested by officials of the Immigration and Naturalization Service and was charged with illegal entry into this country.

According to the "Washington Evening Star" of March 7, 1953, Revueltas was to leave for Mexico City that day by plane and deportation proceedings against her were being dropped by Immigration officials.
(Washington Evening Star, 3-7-53; [redacted]

As a result of Congressman Jackson's speech in the House and the arrest of Revueltas, the production of this motion picture received considerable publicity in the press in all parts of the country.

Citizens of the Silver City area became aroused over the situation and warned the people connected with this production to leave the area or expect trouble. During the course of this agitation, Clinton Jencks, International Representative of the International Union of Mine, Mill and Smelter Workers was beaten and his automobile shot up. In the face of this agitation, it was reported that plans were being made for the completion of this film to be accomplished in Mexico.
(Washington Evening Star, 3-6-53; [redacted]

XI. MISCELLANEOUS
(February 15, 1952 - July 15, 1953)

Independent Productions Corporation

Information concerning this organization and its production of the motion picture "Salt of the Earth" under the guidance of Paul Jarrico, Herbert Biberman and Michael Wilson, all of whom have been reliably identified as Communist Party members in the past, has been previously set forth in this memorandum.

By letter dated March 26, 1953, the Los Angeles Office forwarded photographic copies of the script of the above motion picture. A review of this script reflected that the film was definitely a Communist propaganda portrayal of a story of Mexican miners and their families during a strike at a zinc mine in New Mexico. The script was studded throughout with the Communist line including such items as racial hatred, white supremacy, graft and corruption of public officials, police brutality, and "Red baiting." [redacted]

On May 11, 1953, information was received from [redacted] a reliable informant of the Los Angeles Office, that "Salt of the Earth" was complete with the exception of a few close-up shots of the Mexican star Rosaura Revueltas which had to be done in her native Mexico. According to this informant when the film company recently went to Mexico to obtain these final shots they found the Mexican authorities unfriendly with the results that the desired shots were not obtained. The informant further advised that attempts would be made to shoot "sneak shots" in the Province of Sonora, New Mexico, and that the premiere of this picture when finished is to be in Silver City, New Mexico, around July or August 1953. The informant continued that it is hoped that a "sneak preview" can be held possibly in the Los Angeles area before that.

This same informant advised that Independent Productions Corporation hopes to make five more films

after "Salt of the Earth" although no concrete plans have been evolved as yet. One of these contemplated films may be based on a play by Dalton Trumbo although the particular play was not otherwise identified. [redacted]

On June 22, 1953, [redacted] who was at that time employed as [redacted] and who is a confidential source of the Los Angeles Office advised that his best estimate was that the film was still about six weeks away from completion. He continued that apparently all the necessary "shooting" has been completed including the final close-ups of the Mexican Star, Rosaura Revueltas, although he had no information as to where or when these final shots were taken. [redacted]

On July 2, 1953, [redacted] advised that he recently had an opportunity to observe a preliminary run of this motion picture in its present state of production. He characterized the film as "amateurish in spots" but believes it will make a fairly good picture when completed. In his opinion the film will probably be rather effective anti-American propaganda, particularly if shown in Latin or South American countries. [redacted]

XI. MISCELLANEOUS
(July 15, 1953 - December 15, 1953)

Independent Productions Corporation

Information concerning this organization and its production of the motion picture "Salt of the Earth" under the guidance of Paul Jarrico, Herbert Biberman, and Michael Wilson, all of whom have been reliably identified as Communist Party members in the past, has been previously set forth in this memorandum.

[redacted] a reliable informant of the Los Angeles Office learned on June 19, 1953, from Herbert Biberman, director of the film "Salt of the Earth," that he expected the film production to be ready for release in approximately two months from that date but in all likelihood it would not have a premiere in Los Angeles.

During June and July, 1953, those concerned with the "Salt of the Earth" production engaged a member of the Film Editors Union to edit the production up to that date. However, according to [redacted] of the powerful International Alliance of Theatrical and Stage Employees Union in Hollywood, the Union felt that no assistance whatsoever should be given to those backing the "Salt of the Earth" production. [redacted] long known for his anti-Communist fight in Hollywood and currently the President of the anti-Communist organization, Motion Picture Alliance, felt that every legitimate obstacle should be thrown in the way of those endeavoring to produce a film which was alleged to be anti-American and pro-Communist.

On January 17, 1953, at a meeting of the Hollywood Film Council, with which all Hollywood unions are affiliated, [redacted] urged all members of the guilds and unions affiliated with the Council to refuse to work for or with persons connected with the "Salt of the Earth" production.

As a result, the individual who had been employed to edit the film for the "Salt of the Earth" producers terminated his employment. In view of the importance to any film production of a qualified editor, this has, according to [redacted] definitely delayed the completion of the film.

In the latter part of August, 1953, [redacted] of the Film Editors Union in Los Angeles confidentially advised the Los Angeles Office that Paul Jarrico, one of the producers of "Salt of the Earth," remarked that they were admittingly having difficulty in obtaining competent help to edit the film and that its completion was being delayed accordingly. [redacted]

[redacted] a reliable informant of the Los Angeles Office, reported on September 11, 1953, that according to Paul Jarrico, several months technical work remained to ready the film for release to the public and Jarrico estimated that it would not be ready before January, 1954. Jarrico stated that Independent Productions Corporation will release the motion picture and if necessary, the film will be "smuggled" to the public. Jarrico characterized this movie and subsequent ones to be filmed as the kind that must be made to educate the people of the United States as to what is happening to their freedoms and further, the people must be aware of the slave state in which they live.

[redacted] informed on October 28, 1953, that information [redacted] received indicates that $15,000 is still needed by the producers of "Salt of the Earth" in order to finish the picture. In fact, the producers are trying to borrow the necessary funds at interests as high as ten per cent in order to complete the production.

[redacted]

XI. MISCELLANEOUS

(December 15, 1953 - July 1, 1954)

"Martin Luther"

This motion picture was written by Allen E. Sloane, whose true name is Allen Silverman. Sloane appeared in Executive Session as a cooperative witness before the House Committee on Un-American Activities on January 13, 1954. He stated he was a Communist Party member during the period from March, 1943, to July, 1944. He said he became disenchanted with the Communist Party when they endeavored to slant his writings and thereupon dropped out of the Party.

"Ghost of a Chance"

On page eight of the April 18, 1954, edition of the "Daily Worker" appears an article stating that "Hollywood movie director, Vincent Sherman, was all set to shoot 'Ghost of a Chance' at Universal Studios when it was discovered that the story had been written by one, Ned Young, a recently unfriendly witness before the Un-American Activities Committee. The picture was shelved."

It will be recalled that Hedrick Young appeared before the House Committee on Un-American Activities on April 8, 1953, and refused to answer questions concerning his membership in the Communist Party, utilizing the Fifth Amendment to the Constitution as his defense.

"Guys and Dolls"

The following item appeared on page eight of the April 18, 1954, edition of the "Daily Worker": "Sam Goldwyn's purchase of the screen rights to the Broadway hit musical 'Guys and Dolls' is under attack by the pre-McCarthy Motion Picture Alliance in Hollywood. Reason: The musical was co-authored by Abe Burrows, who was a friendly witness for the Un-American Committee but whose groveling, according to the Alliance, was 'vague' and 'unsatisfactory.' They want him to 'come clean' or else."

Burrows appeared before the House Committee on Un-American Activities in public session at Washington, D. C., on November 12, 1952, pursuant to his request after having been identified as a member of the Communist Party. Burrows testified that he had never joined the Communist Party. However, [redacted] who is a special service contact of the Los Angeles office, advised that he felt Burrows had "lied" in his testimony when he said he had no recollection of ever joining the Party or of signing a Party card. [redacted]

"From Here to Eternity"

The November-December, 1953, issue of "Hollywood Review," a publication of the Southern California Council of the Arts, Sciences and Professions, 509 North Western Avenue, Los Angeles 4, California, contains a critical review of this motion picture. The reviewer dwells at length on the cruelty to which certain characters in the film are subjected, the immorality of the regular Army men stationed at Schofield Barracks, Hawaii, in the pre-World War II days, and the general state of depravity then existing among Army personnel.

This motion picture, it will be recalled, won several Academy Awards for the year 1953.

"Communists in Hollywood"

George Sokolsky, the well-known columnist, wrote the captioned article which appeared in the June 3, 1954, edition of the "Washington Post and Times Herald."

Sokolsky states that "The Communists or 5th Amendment witnesses are creeping back into Hollywood." According to Sokolsky's write-up, the main problem which the anti-Communists now face is that "somehow the Communist treasury in Hollywood will be restored."

Artkino Pictures, Incorporated

[redacted]

[redacted]

Charles Chaplin

An article appearing in the May 28, 1954, edition of the "Washington Post and Times Herald" reported that Charles Chaplin accepted the $14,000 World Peace Prize of the Communist sponsored World Peace Council.

The announcement made at an East Berlin meeting of the Council said the award was in recognition of his work for the protection of peace. According to a Washington City News Service dispatch datelined June 3, 1954, at Corsier, Switzerland, Chaplin said he was "honored and very happy" to receive it. "To promulgate a demand for peace, whether from East or West, I firmly believe is a step in the right direction," Chaplin said.

Freedom Stage, Incorporated

This organization filed articles of incorporation with the Secretary of State of the State of California on February 27, 1952, and ostensibly its purpose is "to initially engage in the primary business of preparing, presenting and producing dramatic productions for the living stage," and "joins in the movement toward establishment of a living people's theatre." The majority of the officers of the organization as well as other persons in the group, for example, members of the cast, playwrights, and so forth, are Communist Party members.

According to a number of reliable and confidential sources of the Los Angeles Office, the presentations of the Freedom Stage, Incorporated, are sponsored by, and receive the support of Communist front organizations active in the Los Angeles area.

Freedom Stage, Incorporated, has been cited by the Attorney General pursuant to Executive Order 10450, and is under active investigation by the Bureau as a Communist front organization. [redacted]

"Hollywood's Here"

The April-May, 1954, issue of "Hollywood Review," previously mentioned, offers considerable space to the topic "Hollywood's Here," written by Michael Wilson.

A review of this discourse indicates that the writer takes issue with the character of the heroes of present-day motion pictures as compared to the heroes during the 1930's and early 1940's. Wilson utilizes statistics to show that the modern movie hero is an "irascible, mercenary compoke," a hardened killer, and is ruthless, insolent and mean, while the hero of the 1930's was a "homespun fellow, awkward and inarticulate, shy and idealistic." Wilson states in his article: "A host of current pictures presents a freebooter-hero who brazenly interferes in the affairs of another nation--usually a colonial country. At a time when embarrassed politicians assure us that American imperialism is a thing of the past, movie stars are busy glorifying white supremacist adventurers."

Wilson states that the titles of pictures "alone show that the Hollywood freebooters encircle the globe." He illustrates this theme by naming such movies as:

"East of Sumatra"
"Drums of Tahiti"
"Jamaica Run"
"Desert Legion"
"Flame of Calcutta"
"White Witch Doctor"
"The Royal African Rifles"

Wilson concludes by stating: "Meanwhile we cannot remain silent as the Hollywood hero becomes a paragon of McCarthyism. If audience protest is loud enough, even the men who control the movie industry cannot remain deaf to it. The fascist hero may be invulnerable on the screen but he is not invulnerable at the box office."

White Lake Lodge

This lodge, according to former Confidential Informant Herbert A. Philbrick, is one of a group of accredited summer camps for children of Communist Party members.

White Lake Lodge consists of 262 acres of land and is located between White Lake, New York, and Bethel, New York, in Sullivan County. [redacted]

An article appearing on page seven of the June 7, 1954, issue of the "Daily Worker" reports that Lionel Stander has formed "a resident repertory company to do classic drama and good topical reviews and variety at White Lake Lodge."

Lionel Stander, [redacted] was an uncooperative witness in his testimony before the House Committee on Un-American Activities on May 6, 1953, stating that he had been smeared by "stool pigeons, psychopaths, and political heretics." [redacted]

XI. MISCELLANEOUS
(July 1, 1954 - December 31, 1954)

"Gone With the Wind"

David Platt, feature editor for the "Daily Worker," reviewed this film in the July 18, 1954, issue of "The Worker," which is the Sunday edition of the "Daily Worker." He writes that the Dixiecrats should be grateful to Metro Goldwyn Mayer for reviving this film which can be useful in their fight to block the carrying out of the decision of the Supreme Court against segregation. Platt writes that the message of the film is:

(1) Abraham Lincoln was a tyrant and a coward.

(2) The Negro people were satisfied with their lot as slaves and had nothing but contempt for those few who wanted to be free.

(3) The Ku Klux Klan is a democratic institution.

(4) General Sherman's Army was not an Army bent on liberating the South from the strangle hold of the slave master but a gang of killers who invaded the South in order to rape the most politically, economically, and culturally advanced section of the country.

"Executive Suite"

David Platt in the "Daily Worker" of August 1, 1954, writes that the basic idea of this film is that Big Business is concerned with truth and morality as well as piling up profits. Platt writes that it is a pity that Charles Chaplin's satire, "Monsieur Verdoux," which exposes the murderous nature of business for profit, is not around to answer the National Association of Manufacturers' propaganda in "Executive Suite" that Big Business has its good side.

"Demetrius and the Gladiators"

In the "Daily Worker" of August 6, 1954, Platt writes that this film is another "super colossal mixture of history and hokum, sex and sadism, brilliance and bombast." Platt states that the core of this film is the great political frame-up of the Crucifixion and that there are scenes in the film that parallel to some extent the McCarthyite terror in our country today.

"The Raid"

In the September 23, 1954, issue of the "Daily Worker," Platt reports that this film is antidemocratic and with the comeback of the Nazis in West Germany with the help of Washington, 20th Century Fox sees no wrong in rewriting the history of the American Civil War so that a large share of the glory falls on the Confederate conspirators who also tried to overthrow the United States by force and violence.

"Broken Lance"

In the "Daily Worker" of September 24, 1954, Platt states that this film is one of the finest films Hollywood has ever made on a mixed marriage or antiracist theme. Platt states it is a pleasure to report on a movie that deals with a real American theme instead of the usual violence, Red-baiting, and sex.

"Dragnet"

This motion picture, starring Jack Webb as Sergeant Joe Friday of the Los Angeles Police Department, also gets its share of condemnation in the September 23, 1954, issue of the "Daily Worker." The review states in part, "Don't write off 'Dragnet,' new Warner Bros. film at the Victoria, as just another cop picture.

"It's something a lot more sinister than a color movie version of Jack Webb's TV program.

"The picture's major theme is an effort to indict the Fifth Amendment. Its secondary plea is for legalization of wire-tapping.

"Ostensibly this is a story in the tradition of the radio and TV program of the same name -- of how the Los Angeles police department seeks to bring the perpetrators of a gangland killing to justice.

"Actually, Richard L. Breen's screenplay is a plea for 'something to be done' about persons who invoke the historic and hard-won right against self-incrimination.

"In addition, at one point he has Webb, playing his traditional Sergeant Joe Friday, repeat all the hackneyed police arguments in favor of wire-tapping.

"A few minutes later, with magnificent disregard for the question of legality, Friday and his curt-spoken pals are shown tapping wires like mad....

"When Webb and his partner put a 'bumper to bumper tail' on a suspect and frisk him a dozen times a day in public, one gets a rough idea of the kind of treatment political prisoners can expect (and have received) at the hands of cops and FBI men trained in this tradition of law enforcement."

"The Caine Mutiny"

This popular motion picture, adapted from a novel written by Herman Wouk, received a critical review in the November 21, 1954, edition of "The Worker."

The editorial states that Humphrey Bogart, who plays the role of Captain Queeg, "is in excellent form in the role of this psychopathic liar, petty tyrant and incompetent who, almost everyone will agree would have lost his ship and his men in the typhoon if his command hadn't been taken away from him by force."

The article continues, "In what seems to be a deliberate attempt to confuse the issue, probably in order to make the work acceptable to Washington in the era of McCarthyism, the film, like the novel and the play, goes into a last scene which says that the mutiny was a mistake and that Queeg was a victim of a miscarriage of justice....

"That's odd. We could have sworn that the Quaegs were the ones who were responsible for our defeat at Pearl Harbor and for the fact that we almost lost that precious time necessary to build our forces."

"Birth of a Nation"

The following excerpts are taken from an article by David Platt that appeared in the December 12, 1954, edition of "The Worker."

"The most important film news of the past week was the shocking announcement that a syndicate of businessmen on the West Coast are planning to spend eight million dollars re-making the 40-year-old inflammatory racist movie 'Birth of A Nation' next year....

"I saw 'Birth Of A Nation' many years ago and whenever I think about it I get sick. The film portrayed the Civil War and the Reconstruction period -- the most democratic period in the history of the South -- from the viewpoint of the defeated slaveowner....

"The film identified Negroes with cruelty, superstition, insolence, lust. Thaddeus Stevens, author of the Equal Rights Amendments to the Constitution and one of the foremost fighters for Negro rights in our history, was brutally caricatured. The Ku Klux Klan, of course, was deified as the saviour of white womanhood. The South must be made 'safe' for the whites, the film editorialized....

"'Birth Of A Nation' said in essence that white skin is superior to dark; lynching is an admirable institution; the Emancipation Proclamation was a criminal act; every Negro who is not in chains is either a rapist, an arsonist or a thief; the Ku Klux Klan is a democratic organization."

"These are the things we are going to get in color and wide screen."

"On the Waterfront"

This motion picture, which has received wide acclaim as a possible Academy Award winner for its star, Marlon Brando, was directed by Elia Kazan and written by Budd Schulberg.

Kazan, a top screen and stage director, appeared before the House Committee on Un-American Activities at Washington, D. C., on April 10, 1952, and admitted membership in the Communist Party from 1934 to 1936, at which time he quit the Party because he refused to "crawl and apologize and admit the error of his ways."

("New York Journal-American," April 12, 1952; [redacted])

On May 23, 1951, Schulberg appeared before a public session of the House Committee on Un-American Activities and admitted that he had been a member of the Communist Party in Hollywood from 1937 to 1939, at which time he broke with the Party following its criticism of his book, "What Makes Sammy Run?"

("Washington Post," May 24, 1951, page 9; [redacted])

The "Hollywood Review" for November - December, 1954, published by the Southern California Council of Arts, Sciences and Professions, a Communist front organization, carried a feature article concerning this motion picture written by John Howard Lawson, one of the well-known Hollywood Ten.

Lawson writes that "What we see on the screen is not a segment of reality; it is a total distortion...few Americans would agree that ordinary citizens and especially the working class live and work in a climate of terror and brutality. Yet this view is established in the film through a simple device: we move with the young people in what seems to be the open world that we know. But their emotions and their story keep them within the sealed world of the gangster film." Lawson continues, "'On the Waterfront' should serve as a warning that it is unwise to underestimate the influence of McCarthyism in American film productions or to discount the effectiveness of skillfully contrived anti-democratic, anti-labor, anti-human propaganda."

In one section of his article, captioned "Craven Bargain," Lawson states that Kazan, Schulberg and Lee J. Cobb, a friendly witness who testified before the House Committee on Un-American Activities in 1953, "have officially promised to make no artistic effort which does not conform to the views of the most reactionary members of Congress."

In regard to Kazan, Lawson writes, "Kazan has recently found it necessary to deny publicly that he made 'On the Waterfront' as part of a bargain concluded when he became a stool pigeon."

An interesting note in regard to "On the Waterfront" emanated from [redacted] the Head of Paramount Pictures. On August 3, 1954, [redacted] said this motion picture is one which could be [redacted] in foreign countries by the Communists to the detriment of the American way of life.

[redacted] stated that this picture is a story of corruption, graft and crime, which centers on the docks and piers of New York City and which shows this phase of our economy in a very unfavorable light. He feels that distribution of this picture can have a damaging effect among foreign nations on the efforts of our Government to promote a better understanding of American democracy and pointed out that, although the picture does not contain any material which he could cite as propaganda favorable to Communism, the picture, nevertheless, could be circulated by Communist nations to counteract our propaganda efforts to sell democracy to nations throughout the world.

According to [redacted] a number of prominent motion picture critics, including Hedda Hopper, have praised the picture and have already predicted possible Academy Awards for it and its participants. Recently, [redacted] had occasion to discuss Hopper's praise of this picture with her, pointing out to her the damaging type of propaganda which this production could generate when distributed abroad, whereupon Hopper advised that she had been impressed with the great performance given by Marlon Brando, who has the lead in the picture, and had not realized the anti-American propaganda potentialities of the production. Hopper told [redacted] that she now realizes the damage that foreign distribution of such a picture could do to the efforts of our Government to sell democracy abroad and expressed the feeling that action should be taken to prevent the picture from being distributed in foreign markets. [redacted] said that with the production already in release in the United States it would be almost impossible to curb its foreign distribution. [redacted] felt that a motion picture of this type should not have been produced at this

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time because of it being utilized for anti-American propaganda purposes by the Russians or other Communist countries. However, [redacted] said that there are apparently motion picture production companies in Hollywood which are not concerned about the manner in which America and American customs are shown in foreign lands but are only interested in producing a sensational or unusual type of film to produce substantial revenues for the company. [redacted]

Freedom Stage, Incorporated

This organization has been cited by the Attorney General pursuant to Executive Order 10450.

According to [redacted] Freedom Stage has merged with the Hollywood Council of the Arts, Sciences and Professions and is now the drama division of that organization. [redacted]

Senator Richard L. Neuberger

An item appearing in the December 7, 1954, edition of the "Daily Worker" stating that Walter Wanger "is planning to make a movie based on 'Adventures in Politics,' a recent book by newly elected Senator Richard L. Neuberger, Oregon Democrat is an interesting bit of news. The producer said the movie would be 'non partisan' but that the 'political philosophies' of the Senator and his wife, Maurine Neuberger who was re-elected to the Oregon legislature last month, would be 'reflected to some extent' in the screen treatment. If honestly done the film could have an impact in the country. Sen. Neuberger has a reputation as an anti-monopoly fighter and was backed by the trade unions in his state. He beat out his opponent, Guy Cordon, a tool of the power and timber trusts whose backers spent enormous sums for billboards, newspapers and radio advertising and even had a team of Republican bigwigs headed by Eisenhower himself stumping the state for his election."

Confidential informants of the Portland Office such as [redacted] and [redacted] have indicated that Neuberger is [redacted], pro-Socialist and Progressive.

[redacted] Portland letter to the Bureau dated November 29, 1954. [redacted]

Newspaper Article Appearing in the "New York Times" October 10, 1954

The "New York Times" of October 10, 1954, contained an article captioned "Cheesit, the Cops!"

This article details a run of recent movies discrediting the police. The articles discussed in particular the following four motion pictures.

"Pushover." In this movie, Fred MacMurray, a policeman, is assigned to keep vigil on the mistress of a bank robber. He eventually approaches the woman and cuts himself in on part of the loot. MacMurray is subsequently killed.

"Shield for Murder." In this production, Edmond O'Brien, a policeman, kills a bookie in cold blood and robs the body of $25,000. A deaf mute who witnessed the murder is also eliminated by O'Brien. O'Brien eventually has his head blown off by fellow officers.

"Private Hell 36." In this motion picture, Steve Cochran, as a detective, picks up some bills scattered by the wind when a robber he was chasing was killed in an automobile accident. However, a fellow detective was with Cochran and took a dim view of Cochran withholding some of the recovered loot. Eventually, the other detective has to shoot Cochran to save himself.

"Rogue Cop." In this item, Robert Taylor is a grafting detective, but his brother is an honest one who will not play along with the individuals from whom Taylor is extracting his regular graft. Taylor, in all justice, is killed by his "friends" when he turns upon them.

The article sums up that it is "very unfortunate that there should appear at this time, when juvenile crime and delinquency are becoming more and more difficult to control, a run of low-grade films that circulate suspicion and distrust of individual policemen. 'Cop hating' is encouraged thereby. This is a matter that calls for the discretion of the makers of films, not for police or censor action."

[redacted]

"Rough Stuff' in the Movies"

An article appeared in June 14, 1954, issue of the "New Leader" entitled "Rough Stuff in the Movies" by Geoffrey Wagner.

The article decried the brutality, corruption, vulgarity, and immorality that is a part of some of Hollywood's recent productions.

The author cited such films as "Pickup on South Street," wherein all the characters answer to money, everyone is corrupt, and morals are dictated by politics. The author states "No matter how venal you may be, you're okay if you're anti-Communist. If you're not, you're kayoed." The author continues, "My argument here is concerned with how such movies misrepresent America overseas. It would not matter, of course, if this film were taken for what it is: a rather surrealist nightmare of everything America is not. But this movie is not only spuriously serious; it is actually sent to Venice (Venice Film Festival) to represent the U.S.A. there."

Also mentioned is the film, "The Glass Wall," which, according to the author, "has already aroused the surprised criticism of my colleagues in both England and France." In this film, Vittorio Gassman, playing the part of an ex-displaced person, a veteran of the Auschwitz concentration camp during the days of Hitler, lands in America. Gassman is subsequently chased, shot at, and slugged by Americans until he reaches the safety of the United Nations Building at the end.

Regarding this film, the author states "Technically, this is not a good film. It is not nearly as efficiently scripted or directed as 'Pickup.' Pete is a hopeless Galahad, and unconvincingly acted by Gassman. The chase sequences, in which he has to prototype the alienated individual, are faintly reminiscent of 'Odd Man Out'; and one realizes that, although neither Gassman nor Mason can act, in the latter film Mason showed that he could at least be directed and that he possessed a certain personality. Yet, withal, 'The Glass Wall' is put over with a certain air of factitious authenticity. And still there remain these of us, like myself, who have emigrated to America of late and found something other than socks on the jaw."

The author notes in his article that the Academy Award winning film, "From Here to Eternity," after it reached England was alternately criticized by leading film critics as "'a story of savagery...indictment of American civilization...which seems to me unfairly and inopportunely to put a weapon in the hands of America's enemies.

"'In my opinion, this is not an expert picture. Its terrible expose of conditions in the United States Army before the attack on Pearl Harbor; its frank outlay of brutality; its complete indifference to world affairs; its acceptance of drunkenness as an endearing part of American Army life; its completely amoral outlook; all these would make me, if I were responsible for the maintenance of American prestige abroad, ban this picture out of hand, before it has a really disastrous effect in foreign countries.'"

Concluding his article, the author states "It is this kind of thoughtlessness and vulgarity that it is essential to try to check, not to mention the making of a film like 'Invasion U.S.A.,' the message of which is that America must turn into a police state, or else. It is often idle to call forms of culture fascist; yet, these propaganda films come close to being such, for what else do they do but apply the conditions of war and the thought-habits of war to peace and call the result America?... Even if we in America are unable to stop mayhem on our screen today (the kids love it), surely something might be

done to prevent another 'Pickup' from being exported to Venice. Giving testimony before the Senate Foreign Relations Subcommittee investigating propaganda in foreign countries recently, Eric Johnston, head of the Motion Picture Association of America, seemed oblivious of these weaknesses. Referring to crass and stupid Russian movies being shown (fairly seldom) in Europe, Johnston complacently declared, 'People quickly catch on to propaganda.' You can say that again, Mr. Johnston."

"A Child of the Century" by Ben Hecht

This book is a best seller published during the summer of 1954 by Simon and Schuster.

An editorial appeared in the June 17, 1954, edition of "The Film Daily" entitled "Want to Get Fighting Mad...then read Ben Hecht's libel." The article states in part, "It is extremely doubtful if a greater libel of either (the motion picture industry or Hollywood) ever has been set down on the printed page. Hecht tells you:

"'The movies are one of the bad habits that corrupted our century. Of their many sins, I offer as the worst their effect on the intellectual side of the nation. It is chiefly from that viewpoint I write of them -- as an eruption of trash that has lamed the American mind and retarded Americans from becoming a cultural people.'

"You wonder as you scan the subsequent pages and find dirty words, phrases and expressions which can only remind one of the moronic scribblings on the walls of public rest rooms just what culture Hecht would have in America."

The editorial continues, "For simon-pure unadulterated literary filth, you will look far, even in this day when, more often than not, the animalism of the barnyard is spread across a novel's pages, before you find anything approaching what Hecht sets down in his essays, 'Sex in Hollywood' and 'Don Juan in Hollywood.'

"They are enough to make one retch, and if they are not sheer pornography, then they are as close to it as one may get with safety.

"This besmirching of an industry by one who received $300,000 a year for writing movies poses a serious public relations problem, probably the most serious yet faced by Hollywood and certainly one of the most serious in recent years to confront the industry at large.

"The why of this is all too obvious: While the $5 price may keep the volume from too wide a circulation, it stands as a 'source book' for those who, for one reason or another, would tear down the industry, its product and its people.

"The situation requires swift action, and this without pussy-footing, on the part of all those who have a stake in the industry.

"Because mark you this: Hecht is not only besmirching Hollywood and its pictures, he is besmirching every individual whose livelihood stems from production, distribution and exhibition. And he is endangering that livelihood."

A review of the 1948 and 1949 reports of the Senate Fact-Finding Committee on Un-American Activities for the State of California revealed that Ben Hecht was affiliated with such Communist front organizations as the League of American Writers, the Exiled Writers' Committee, which organization was established by the League of American Writers, and Russian War Relief, Incorporated.

These reports also reflect that Hecht signed a letter directed to Governor Thomas E. Dewey of New York, seeking a pardon for Morris U. Schappes who had been convicted of the crime of perjury. This was an enterprise of the Schappes' Defense Committee, a Communist front organization.

XI. MISCELLANEOUS
(January 1, 1955 - June 30, 1955)

[redacted]

Fund for the Republic

The "Hollywood Reporter," a trade publication in the entertainment field in Hollywood, in its issue of January 6, 1955, referred to the fact that the Ford Foundation was financing a survey into the so-called "Hollywood blacklist." The article stated that an extensive survey "into political tests of any kind in hiring and firing practices in the motion picture, radio and television industries" had been launched by the Fund for the Republic, headed by Dr. Robert Maynard Hutchins. Further, aiding the survey which had been set up by a grant from the Ford Foundation was John Cogley, former Executive Editor of the "Commonweal" magazine, a lay Catholic weekly magazine.

The newspaper item further stated that the survey was planned on all phases of the actual situations existing, "including legal, psychological, economical and historical aspects of the issues," and would include a test of public opinion. It was stated that, after the facts are gathered, conferences of all interested parties would be attempted so that various points of view would be fairly and honestly stated for a complete presentation of the whole issue.

The article stated that the local representative on the survey was Paul Jacobs, described as a consultant for the Congress of Industrial Organizations and the American Federation of Labor, as well as a member of the Board of the American Civil Liberties Union.

In March, 1955, [redacted] a former functionary of the Socialist Workers Party who quit the organization of his own volition in 1950 and who was personally acquainted with Paul Jacobs, described Jacobs as a former member of the Socialist Workers Party and an individual who was active in the labor union movement. According to [redacted] Jacobs has been employed on a part-time basis for the Ford Foundation to prepare a report dealing with the so-called "blacklist" in Hollywood. [redacted] stated that Jacobs was to receive $6,000 for his services in connection with this study, that Jacobs had contacted or intended to contact a number of former Communist Party people who had cooperated as witnesses before the House Committee on Un-American Activities, as well as various organizations within the film industry, such as the Motion Picture Alliance, Motion Picture Industry Council and both anti- and pro-Communist elements. [redacted] advised that Jacobs had already been in touch with the anti-Communist Motion Picture Alliance to seek their assistance in his research efforts but that the Motion Picture Alliance had demanded that Jacobs first show evidence of his own anti-Communist feelings, which Jacobs refused to do.

[redacted] advised that, as far as he could determine, he feels Jacobs was trying to be objective in his survey. Jacobs told [redacted] that there are ten other individuals who are engaged in similar research throughout the United States on behalf of the Ford Foundation and that he, Jacobs, feels certain that eight out of ten are anti-Communist. According to [redacted] information obtained from Jacobs, the Ford Foundation intends to publish the primary reports of each of the individuals connected with the research and then expects to receive comments on the research from all types of individuals. [redacted] previously mentioned, who has also been in contact with Paul Jacobs, stated that he too has obtained the impression that Jacobs is endeavoring

to be objective in his survey. [redacted] advised that John Cogley, who apparently is the chief investigator for the survey, had come to Hollywood recently from the east coast and had talked to groups on both sides of the issue. [redacted] advised that he understands Cogley has talked to film writers, John Howard Lawson, Adrian Scott and Dalton Trumbo, who were three of the so-called "Hollywood Ten" film personalities who served one-year sentences in Federal prison for contempt of the House Committee on Un-American Activities, resulting from their appearance before that Committee in October, 1947. Scott allegedly told Cogley that he would rather lose $2,000 a week income, which he did, than "rat" on his friends.

Cogley has not been investigated by the Bureau and our files contain no information concerning him.

Bureau files contain no substantial data that Hutchins was ever a member of the Communist Party or any Communist Party front groups. Hutchins, however, has expressed opposition to loyalty oaths, particularly for teachers and professors, opposed the Supreme Court decision upholding the conviction of the eleven Communist leaders under the Smith Act, opposed the Universal Military Training program, denounced the activities of the Congressional Committee on Un-American Activities, protested the "spread of censorship," and advocated the admission of Communist China into the United Nations.

Bufiles reflect that, in regard to Attorney General Brownell and the FBI, Hutchins, in December, 1953, stated "We are cursed today by a tremendous glorification of the FBI. The only people we will believe are convicted spies and traitors. The Attorney General now proposes to evade the Fifth Amendment and to permit the use of evidence obtained illegally by wiretapping." Hutchins commented that Attorney General Brownell was a student at Yale Law School while he, Hutchins, was Dean of that institution. Hutchins said "I only hope that Brownell was not a student in one of my classes."

[redacted]

[redacted] continued that he understands that Paul Jacobs has recently made a trip to Europe in connection with which he attempted to contact and interview certain past or present Hollywood Communists now in Europe. [redacted] learned through hearsay that apparently these individuals were not inclined to cooperate with Jacobs.

In regard to Jacobs, it is noted that, according to the records of the City College of New York, he is a native-born citizen who attended that institution from 1934 to 1936. The records of the University of California at Los Angeles reflect that he was a research assistant in industrial relations at the University of California at Los Angeles during 1951 and 1952. He is presently employed in an advisory capacity as consultant and writer in labor relations for Nathan and Associates, 416 East Eighth Street, Los Angeles.

In August, 1949, during a personal interview with Bureau Agents, [redacted] admitted that in 1933 and 1934 he had been active in the Young Communist League but had been expelled for Trotskyite activities.

The Young Communist League has been cited by the Attorney General pursuant to the provisions of Executive Order 10450.

In March, 1953 [redacted] reported that Paul Jacobs was a speaker at a "Democracy and Education" program sponsored by the Vanguard Club of the University of California at Los Angeles on March 14, 1953, at 727 South Westgage Street, Los Angeles.

During his remarks on this occasion, Jacobs told his audience, among other things, that the House Committee on Un-American Activities investigation is confusing to him and he objected to the manner in which it is carried out. He warned his audience that the refusal of private citizens to answer past or present affiliation with the Communist Party always results in loss of job and reflected on chances for future employment.

During the speech, Jacobs compared academic freedom today with that in the 1930s. He said that formerly a student had his rights and could not be restricted by professors, that the contrary is true today and, in order to regain this former status, a student should exercise his power of civil liberties and encourage those who have dared to stand up for their rights and have incurred disfavor of college administrators. He said he had no hope for students and could see no future for them unless they planned a well-organized demonstration of their feelings toward academic freedom and students' rights.

In this speech, Jacobs also criticized FBI investigators, stating "they do their job of investigating, but not very well," and that wiretapping by the FBI has grown tremendously.

He also complained that Gus Hall, Communist Party leader convicted in New York City in 1949 for violation of the Smith Act and a fugitive in Mexico, was not afforded his Constitutional rights and he was literally dragged across the border rather than going through the legal process.

[redacted] of Paramount Pictures, reported that a review and survey was being undertaken of various motion picture films produced in the past by the Fund for the Republic, ostensibly to determine the extent to which propaganda may have been injected into motion pictures by Hollywood producers and writers. According to [redacted] information, the Fund for the Republic was established with a $15,000,000 grant from the Ford Foundation through the influence of Paul G. Hoffman, former executive of the Foundation and currently an executive of the Studebaker-Packard Motor Company.

[redacted] advised that he feels that the program of analyzing the content of films produced by Hollywood in the past, as undertaken by the Fund for the Republic, has a predetermined objective, i.e., to discredit the Hollywood motion picture industry and to undertake a program of ridiculing Government Congressional committees and other Government agencies who have engaged in the investigation of Communism in

the film industry. [redacted] expressed the opinion that the Fund for the Republic program will be damaging in that it will endeavor to show Government investigating agencies, particularly Congressional committees, in an unfavorable light; that it will try to show that the content of motion pictures produced in Hollywood during the period when known Communists were employed was in no way influenced by Communists; further, that it will show that people have been injuriously "blacklisted" by the Hollywood producers in recent years because of their political beliefs and affiliations with subversive groups. [redacted] said that, while it is claimed that the project desires to inquire into the possible "blacklisting" of anti-Communists by film producers, as well as Communists, it is his feeling that this phase of the survey will receive little attention.

[redacted] declared that he is opposed to the project being undertaken by the Fund for the Republic because he believes it is an unfair effort to present Hollywood and the film industry in an unfavorable light, particularly with regard to the efforts that have been undertaken by the industry in past years to eliminate Communist Party members and sympathizers from employment.

In this connection, it is interesting to note that in February, 1955, one Mrs. Dorothy Jones, an employee of the Fund for the Republic, was then making a review of pre-World War II motion pictures produced by Paramount at the Academy of Motion Picture Arts and Sciences Library in Los Angeles, ostensibly to determine the extent to which propaganda may have been injected into motion pictures by Hollywood producers and writers in the past.

[redacted] said that one of the pictures being reviewed by Mrs. Jones to establish its relationship to international markets was entitled "The General Died at Dawn," produced by Paramount in 1936.

After reviewing the picture, [redacted] Mrs. Jones' notes available to an Agent of the Los Angeles Office, which notes contain the following conclusions:

"The portrayal given to the Chinese in the film 'The General Died at Dawn' is certainly one which would not be acceptable in Hollywood today. But it cannot be said that it was strikingly different from several other warlord pictures made in Hollywood at about the same time, and it is, therefore, significant that none of the other warlord films aroused the same degree of concern and protest on the part of the Chinese government. The extreme reaction of the Chinese government to 'The General Died at Dawn' can only be explained by the fact that the film's portrayal of the Chinese warlord, General Yang, was undoubtedly taken by Chiang Kai Shek as a portrait of himself and the background of the screen story as a reference to the Shanghai massacres of 1927. It is well known that this bloody chapter of Chiang's career is one which he is reluctant for biographers to explore and one which is but lightly touched upon in his official biographies. It is only in this light that the unusually vigorous and adamant protest of the Chinese government with respect to 'The General Died at Dawn' can be fully understood and appreciated."

[redacted] of course, brought this matter to the attention of [redacted] who directed [redacted] to communicate with Mrs. Jones, pointing out the objections which Paramount entertained regarding her conclusions and implications and to advise her that no films previously produced by Paramount Pictures, Incorporated, would henceforth be made available to Jones for review in connection with this project. [redacted]

House Committee on Un-American Activities

Mr. William Wheeler, investigator for the House Committee on Un-American Activities, advised that a Congressional committee will hold scheduled hearings at Los Angeles in June, 1955, but that the hearings will not be directed particularly at Hollywood although at least one

film actress has been subpoenaed. This individual is Angela Clark who was identified as a member of the Communist Party in Hollywood at previous House Committee on Un-American Activities hearings but who has never been reached with a subpoena until this time. Wheeler said that in all probability Clark will be an uncooperative witness.

[redacted]

World Peace Prize and Charlie Chaplin

As reported in previous inserts to this memorandum, an article appearing in the May 28, 1954, edition of the "Washington Post and Times Herald" announced that Chaplin accepted the $14,000 World Peace Prize of the Communist-sponsored World Peace Council, an international Communist front organization.

An article appearing on page seven of the May 26, 1955, edition of the "Daily Worker" states that Cesar Zavattini, Italian movie scenarist ("Bicycle Thief," "Miracle in Milan," "Shoeshine"), on learning that he had been awarded one of the World Peace Council's annual peace prizes, said in part, "Last year a peace prize was awarded to Charlie Chaplin. This fills me with joy and confusion because it imposes on me a responsibility for which I was not prepared. My beginnings in films were inspired by Chaplin. Today I feel that I have been rewarded for the faith and constancy of my devotion to him and my admiration for his constantly growing determination to belong to the reality of our time, both as an artist and as a man."

In regard to Chaplin, David Platt, film critic for the "Daily Worker," wrote a column in the May 22, 1955, edition of that newspaper deifying Chaplin and his past motion pictures. Platt writes that Chaplin's "great" 1936 movie, "Modern Times," has been revived all over Europe. He states, "What a sensation this story of human crusading in pursuit of happiness would be if it could be shown here.

"The film brilliantly satirized speed-up in mass production factories."

After describing in detail a number of Chaplin's pantomimes in the film, Platt in rhetorical ecstasy writes, "Oh! To see this master work again!" Platt continues, "Only the other day I saw for the 100th time 'The Rink,' 'The Pawnbroker,' 'One A. M.' and 'Behind the Scenes' at the 55th Street Playhouse.

"Of these four, the 'Pawnshop' is by far the finest example of Chaplin's art up to 1917."

Hollywood Productions Contrary to the Communist Party Line

David Platt, film critic of the "Daily Worker," has reviewed numerous Hollywood films in his column, "Current Films," during the period January 1, 1955, to June 30, 1955. Listed below are portions of Platt's criticism of some films which are in opposition to the prevailing line of the Communist Party.

"Carmen Jones"

On page seven of the January 18, 1955, edition of the "Daily Worker," Platt, in obvious sympathy, quotes from the column of Thomas Spencer, film critic of the London "Daily Worker," "...this segregated art....although 'Carmen Jones' has an all Negro cast, it is not a Negro film. It was produced and directed by Otto Preminger and written by Oscar Hammerstein, it is a white man's fantasy of Negro life distorting it and caricaturing it for the amusement of its social 'superiors.'"

"On the Waterfront"

This film was judged as the best film of 1954 by the Academy of Motion Picture Arts and Sciences.

On page seven of the January 9, 1955, edition of the "Daily Worker," Platt states "I didn't include it in our list of Best Films because it used the skills of a lot of good actors and some bad actors to create the suspicion in people's minds that all unions, and not only the pistol local on the waterfront, are cesspools of crime and corruption."

"Hell and High Water"

Platt states "The film was such an obvious fraud it was blasted to bits by Crowther of the Times ("New York Times") and Guernsey of the Tribune ("New York Herald Tribune"). Crowther commented 'The idea that such a foreign intrigue would be manipulated as shown here is mad. The magnificence of nonsense is the use that is here made of cinemascope.' Stated Guernsey, 'The film glorifies private military enterprise...the whole effort has a slight sour taste...the Atom Bomb does not make a good subject for wild and wooly fiction."

"Night People"

Platt has this to say concerning this film, "another vicious piece of war propaganda out of Twentieth Century Fox," attacking the idea of coexistence with the Russians. Platt continues, "'Night People' had nothing whatever to do with Communism, it had a lot to do with Fascism however. There were times when you couldn't tell it apart from the movies made under Hitler and Goebbels."

"Prisoner of War"

Concerning this film, Platt rants as follows: "...a war-curdling movie based on a whole series of slanders and forgeries about the Chinese, North Koreans and Russians who were depicted as having much less human kindness than the men of Mars in the pseudo-science fiction films."

"The Long Wait"

Platt succinctly sums up his views on this film as "sadistic to the extreme."

"Dragnet"

Concerning the above motion picture, Platt states, "'Dragnet' had for its central theme an attack on the Fifth Amendment to the Constitution. It also used the traditional cops and robbers story as a stepping-stone for arousing public sympathy for legalizing wiretapping and search without warrant."

"Battle Cry"

On page seven of the February 18, 1955, edition of the "Daily Worker," Platt, in part, states, concerning this film, "This is cinemascope war, technicolor war, Hollywood war with an eye to the bedroom rather than the battle field.

"The war itself is kept in the background as much as possible, which is understandable in a film that is aimed to send draft-age youth heading for the nearest Marine recruiting office.

"Two Indians in the Corps are given the typical 'ugh' routine while the bad boy of the outfit is given the nickname 'Spanish Joe.'"

"The Bridges at Toko-Ri"

On page eight of the February 6, 1955, edition of the "Daily Worker," Platt has this to say concerning the above picture: "The film is based on the James Michener novel by the same name which was a shameful glorification of militarism."

"20,000 Leagues Under the Sea"

On page six of the April 25, 1955, edition of the "Daily Worker," Platt states that Disney's movie version of "20,000 Leagues Under the Sea" differs from Jules Verne's book in one important respect, "In the book Nemo (Captain Nemo) is pictured as having a warm and friendly relationship with colonial peoples, fighting for their freedom and independence and he is shown assisting them with gold pillaged from sunken ships.

"The movie, it goes without saying, gave this dangerous theme a wide birth, giving us instead a Nemo (James Mason) who seems to have lost all contact with the realities and humanities of life, and depicting the dark-skinned peoples in the region he is operating in as cold-blooded brutes and killers."

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"Blackboard Jungle"

On page seven of the April 15, 1955, edition of the "Daily Worker," Platt writes that this Metro Goldwyn Mayer picture "...is a brutal and destructive movie about juvenile delinquency."

Ten Best Films of 1954 in the "Daily Worker"

(1) "Salt of the Earth"

(2) "Seven Brides for Seven Brothers"

(3) "Broken Lance"

(4) "Go Man Go"

(5) "20,000 Leagues Under the Sea"

(6) "Vanishing Prairie"

(7) "Act of Love"

(8) "A Star is Born"

(9) "Knock on Wood"

The "Daily Worker" excludes "On the Waterfront" because it is antilabor.

The Winter, 1955, issue of "Fourth International," a Marxist quarterly, according to its own masthead, contained an article on pages ten to fourteen entitled "The American Motion Picture Today...What Unions can do to get Better Movies." The article contends that Grade A films have certainly not become more meaningful if today's best American movies are compared to the best of the era "before the witch hunt, the witch hunt that was to charge the cultural atmosphere with hatred, fear, and cowardliness, the temporary triumph of anti-intellectual forces."

The article continues that the motion picture is a work of art and if the script writer expresses his own real feelings, emotions and ideas without being censored, the groundwork for a valuable movie is laid even if his ideas do not happen to be Marxist.

The article attacks the "artificial world of dreams and despair" that is Hollywood, as well as the censorship activities of the Breen office.

The article mentions the ostracism of Charlie Chaplin and the so-called boycott techniques of the studios.

The latest technical improvements in the industry are mentioned, such as 3-D, vistavision, cinerama and cinemascope. However, such "gadgets" cannot replace either "artistic inspiration or a sound story."

The article pointedly attacks the influence of the Catholic Church in the motion picture industry. The article states the Catholic Church "has become far more influential than the percentage of Catholics in America's population would warrant." The article continued that the Catholic Church systematically tries to influence the studios and individual persons and its efforts are overwhelmingly successful. "No other religious denomination can boast of as many pictures disseminating its views and dedicated to its glorification."

In conclusion, the article points out that "union-sponsored movie-production would be one of the most effective means of spreading the outlook of the American worker." Further, "if the unions went into movie production on a large scale, they would attract talented young artists who don't get a chance in Hollywood, as well as experienced veterans of the movie industry who have been witch-hunted or are simply disgusted with the way things are run in Hollywood."

<u>Ed Sullivan, Columnist</u>

Ed Sullivan, feature columnist for the "New York Daily News," in his column entitled "Little Old New York," dated March 30, 1955, featured an article regarding Elia Kazan's spectacular series of scripts: "On the Waterfront," "East of Eden," "Tea and Sympathy," and "Cat on a Hot Tin Roof."

Sullivan stated that these plays "have been four giant blows in freeing the movies and Broadway theater of Communist influence."

Sullivan continued, stating Kazan lessened the "Commie" grip on entertainment by demonstrating that denunciation did not lead to personal distinction in the movies or in the theater.

The article pointed out how Kazan had joined the Communist Party in 1934 and left in 1936 after denouncing it. Sullivan mentioned that the youngsters of the theater "blackmailed" for years by the threat of joining the "Commies" or having their careers wrecked, watched carefully. Then Kazan went on to greater triumphs, far from destruction. Sullivan also pointed out how in the ballet, Jerome Robbins denounced the "Commies" and his recent "Peter Pan" production on television played to the greatest single audience in history.

Sullivan indicated that the youngsters of the theater learned that the "Commies" could not back up their threats. Concluding, Sullivan indicated this season should be remembered as a blue-ribbon event in the movies and legitimate theater and as a shining experience for all who had, in their earlier years, fought the "Commie invasion" of the theater to the best of their ability.

XI. MISCELLANEOUS
(July 1, 1955, through December 31, 1955)

Center Stage, Incorporated

In August 1955 [redacted] a discontinued confidential informant who has furnished reliable information in the past, advised that Sidney Hoffman, Paul Gurev, his wife Bobbe Gurev, and Tim Baer had applied for a public license and police permit for a theater which they were opening at 1447 North Las Palmas Avenue, Los Angeles, California. According to [redacted] this theater was to be known as Center Stage, Incorporated, and each of the three men had a one-third interest.

[redacted] and a confidential source of our Los Angeles Office, advised that Hoffman came to Los Angeles in 1949 and immediately became a member of such organizations as the American Committee for Protection of Foreign Born and the Civil Rights Congress, both of which have been designated by the Attorney General of the United States pursuant to Executive Order 10450.

[redacted] confidentially identified Paul Gurev in April 1954 as a member of the Communist Party.

Information obtained from an anonymous source indicated that Bobbe Gurev was a member of the Communist Party sometime prior to 1947. [redacted]

Fund for the Republic

On June 30, 1955, [redacted] previously described, advised that he had instructed the executive secretary of the Motion Picture Academy of Arts and Sciences to refuse the facilities of that organization's film and reference library to representatives of the Fund for the Republic which had been established with Ford Foundation funds and which was, at that time, reviewing films and scripts for the purpose of criticizing Hollywood motion pictures for alleged propaganda by the Fund in the past. [redacted] expressed his feeling that the real objective for the Fund for the Republic in this program had been predetermined; that the real purpose was to discredit the motion

picture industry for excluding suspected subversives from employment and to further endeavor to discredit the action of Congressional committees inquiring into the loyalty of persons connected with the motion picture industry. [redacted] said that he had previously denied representatives of the Fund for the Republic the right to review several old Paramount films which he felt they were attempting to criticize. [redacted] said he is opposed to the program being continued by the Fund for the Republic and did not cooperate with the group or its representatives in any manner. [redacted]

FREEDOM OF INFORMATION AND PRIVACY ACTS

SUBJECT: COMMUNIST INFILTRATION-MOTION PICTURE INDUSTRY(COMPIC) (EXCERPTS)

FILE NUMBER: 100-138754

SERIAL:1106

PART: 12 OF 15



FEDERAL BUREAU OF INVESTIGATION

Report Form
FD-72 (5-12-6

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FEDERAL BUREAU OF INVESTIGATION

REPORTING OFFICE	OFFICE OF ORIGIN	DATE	INVESTIGATIVE PERIOD
LOS ANGELES	LOS ANGELES	MAY 15 1956	12/22,29/55;1/4,6;3/15, 27,28,31;4/4,9,17,18, 23,25;5/1-4/56

REPORT MADE BY [redacted] TYPED BY bjf

TITLE OF CASE

COMPIC

CHARACTER OF CASE

INTERNAL SECURITY - C

INDEXED - 6

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21,29,30,31,32,33

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DATE 5-8-80 DRK/web

SYNOPSIS:

Los Angeles County Communist Party (LACCP) according to information from T-1, have registered a total of 35 members in its Cultural Section for current year. By comparison, in 1944 - 1945, LACCP was reported to have had 100 writers alone in three Writer's Branches with an estimated total in all cultural categories of 500. During recent House Committee on Un-American Activities (HCUA) hearings, a group of musicians in Local #47, AF of L, (16,500 members), endeavored to win Union backing for a protest against HCUA hearings but had little, if any, influence. A MUSICIANS COMMITTEE FOR CULTURAL FREEDOM was formed to fight HCUA and was supported by CITIZENS COMMITTEE TO PRESERVE AMERICAN FREEDOMS with a protest rally against HCUA on 4/9/56, just prior to hearings. HOLLYWOOD ARTS, SCIENCES, AND PROFESSIONS COUNCIL (HASP) organized a testimonial dinner honoring J HN H WARD LAWSON on 11/12/55. However, this was the organization's last function of any importance and on 1/3/56, HASP was dissolved by action of its Executive Committee and general membership.

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[redacted] Independent Productions Corporation (IPC) continuing efforts to distribute its first and only production to date, "Salt of the Earth" in European and South American countries, but informants report no evidence of future film productions by IPC at this time. DALTON TRUMBO and one or two other writers who have been identified with Communist Party (CP), alleged to be ghostwriting for films. Between April 16 and 21, 1956, HCUA held public hearings at Los Angeles during which a number of musicians from Hollywood film and allied industries were subpoenaed. Majority were uncooperative but a few friendly witnesses identified members of the CP's Musicians Branch during 1940s. HCUA may next inquire into Communist influence of Independent Progressive Party at a future date not yet set.

- P# -

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LA 100-14732

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DETAILS:

At Los Angeles, California

Confidential informants designated by T symbols in this report have furnished reliable information in the past unless otherwise indicated.

HISTORY AND DEVELOPMENT OF COMMUNIST PARTY (CP) IN HOLLYWOOD

Information received from T-1 on February 17, 1956, indicates that the local CP organization in Los Angeles County registered a membership total of only 35 in its so-called Cultural Section for the current year, the Cultural Section being a part of the Northern Division under the present organizational set-up of the Los Angeles County Communist Party (LACCP). This figure is based on the local CP annual registration for 1956. According to membership data, this figure comprises a little less than 2% of the overall total membership for the county.

The fact that the Cultural Section is still made up almost entirely of members connected either directly or indirectly with the motion picture and allied industries is indicated by the union or guild affiliations of the membership as follows:

Screen Actors Guild	9
Actors Equity Association	7
Musicians Union, Local #47, AFL	2
American Guild of Musical Artists	1
Writers Guild of America	10
American Federation of Television and Radio Artists (AFTRA)	3
(Members not yet registered and recorded)	3
	35 TOTAL

T-2, who for some years was affiliated with the CP organization in the Hollywood film industry throughout the 1940s recalls that during the war years of 1944-1945, the Los Angeles County Communist Party member strength in Hollywood was at its highest point. During this period, the Party could claim about 100

writers alone in its Cultural Section with an overall membership strength of almost 500 in all categories directly or indirectly connected with the film industry. T-2 so advised on April 9, 1956.

By way of further comparison, it is noted that on March 12, 1956, Mr. DONALD CHRISTLIEB, musician currently employed at Twentieth Century-Fox Studios, advised Special Agents [redacted] and [redacted] during an interview that he, CHRISTLIEB, was a member of the CP organization in the film industry between 1941 and 1947. During this period he was assigned to the Party's branch for musicians. CHRISTLIEB recalled over 60 members, all active musicians, who were fellow members of this CP Branch during that period.

CHRISTLIEB recalled that in discussions of the eventual replacing of capitalism by a Soviet system, the subject of force and violence was a matter which appeared to be avoided insofar as possible. The majority of the membership, at least in the Musicians Branch to which CHRISTLIEB was assigned, would have been against force and violence and probably would not have remained affiliated with the Party if such had been definitely a part of the CP program; however, the subject of the manner in which the overthrow of the capitalist system would come about, was discussed in Party meetings.

As CHRISTLIEB recalls, they were told that before a successful revolution could take place, certain conditions must necessarily be present including economic stress in the country, loss of confidence by the people in their leaders, and general decay and incompetence of the Government leaders themselves. If and when such general conditions were found to exist, the people themselves would call for a change and at this time the Communists would serve as the vanguard to lead the revolt. The change in the system would be brought about by lawful means if possible; however, the Party expects the so-called "intrenched interests" to resist the change and in doing so, to call upon the police and possibly the military. The force and violence therefore, would be started by the ruling classes, while the people, with the Party as their vanguard, would necessarily have to resist force with force.

On March 14, 1956, ALBERT GLASSER, 506 North Edinburgh Avenue, Los Angeles, musician, arranger, and composer in the film industry in Hollywood, together with his wife KATHERINE,

were interviewed by Special Agents [redacted] and [redacted] Both the GLASSERs admitted membership in the CP organization in the Hollywood film industry for a comparative short time in 1943-1944. During the period of their affiliation, they were assigned to the CP Musicians Branch. The GLASSERs identified some 25 individuals whom they recalled as fellow members of the Musicians Branch at that time, although these 25 did not comprise the entire membership strength of the Branch.

They further recalled that late in 1943, the CP was the motivating factor behind the formation of an organization called the Musicians Congress Committee which organized and staged a so-called Musicians Congress. According to ALBERT GLASSER, this was one of the reasons why he and his wife soon dropped out of the CP organization. The GLASSERs objected to the manner in which the CP dominated the Musicians Congress Committee and exercised control over it.

With regard to the Musicians Congress Committee (MCC), it is noted that the California Committee on Un-American Activities in its 1948 Report on Communist Front Organizations, pages 310, 316, and 317, characterized the MCC as a Communist front organization early in 1944 "for the purpose of 'involving' non-Communist musicians in Communist activities."

The MCC headquarters was located at 1655 Cherokee Street, Los Angeles and the Musicians Congress was held at the Roosevelt Hotel in Hollywood on February 1, 1944.

T-3, of unknown reliability but an admitted member of the CP organization in the Hollywood film industry between 1938 and 1945, advised on April 25, 1956, that during the period of her CP affiliation, she was assigned to one of several so-called Writers Branches. T-3 identified some 28 individuals, practically all of whom were film writers, who were fellow members of the CP at that time.

COMMUNIST INFILTRATION OF LABOR

During April 1956, the House Committee on Un-American Activities (HCUA) scheduled public hearings at Los Angeles for which it had subpoenaed some 35 musicians along

with other witnesses. On April 16, 1956, T-4, a member of Musicians Local #47, AF of L, furnished information to the effect that a group of some 22 members of Local #47 had gotten together and drawn up a fact sheet which it addressed to all members of Musicians Local #47. This announcement dealt with the fact that the HCUA was scheduled to hold hearings in Los Angeles from April 16 to 20. The purpose of the group within the union and its so-called fact sheet was to question whether the visit of HCUA to Los Angeles was in the best interest of Local #47. The group felt that members of Local #47 should ask themselves the following questions:

1) "Is the House Un-American Activities Committee coming to Los Angeles to help the music business?

2) "Is it true that the House Committee's appearance has nothing to do with the internal affairs of Local #47?

3) "If the Committee doesn't want to interfere, why does it not wait until the current problems of Local #47 are settled?

4) "Why has the Committee so often conducted its investigations of trade unions at times when such unions were attempting to settle serious internal problems?

5) "Have Los Angeles' Congressmen Donald Jackson and Clyde Doyle, as members of this Committee, timed this investigation to further their re-election campaigns in the light of the publicity surrounding our union at this time?

6) "According to the United States Supreme Court, Committees of Congress cannot inquire into private affairs, but can only investigate in connection with proposed legislation (Quinn v. U.S., 1955)

"Has this investigation been called to obtain information for legislation that would improve the working conditions of the music profession?"

The notice to Local #47 membership stated that the 22 signers of this fact sheet had given the above questions

careful consideration and had reached the conclusion that regardless of the stated intent of the House Committee, their scheduled April 16 hearings were an interference in the internal affairs of Local #47; that organized labor could straighten out its own affairs without interference from outside forces.

The fact sheet urged that if the membership of the union agreed, it should wire or telephone members of the HCUA Sub-Committee requesting that the hearings be called off and that the subpoenas for the 35 musicians be cancelled.

Information from T-26, a source close to the affairs of Musicians Local #47, on May 3, 1956, was to the effect that the above group and its so-called fact sheet had little or no influence with the union which claims an overall membership of some 16,500 musicians. It is noted by reference to the data received from T-1 on February 17, 1956, regarding the current CP registration, that the CP claims only two actual members in the musician's local #47 at the present time. XX(4)

COMMUNIST INFILTRATION OF INTELLECTUAL GROUPS

Citizens Committee to Preserve American Freedoms (CCPAF)

On April 5, 1955, T-9 advised that the CCPAF was organized in Los Angeles, California, in January 1952 for the announced purpose of supporting a number of individuals from the medical and legal professions who had been subpoenaed to appear before the House Committee on Un-American Activities.

Since its establishment, the CCPAF in extending its scope, has worked for the abolition of all Congressional, State, and local committees investigating subversive activities, and in the latter part of 1954, became very active in opposition to State and Federal legislation directed at the Communist movement.

FRANK WILKINSON, the Executive Secretary of the CCPAF, is described by the informant as "the brains and energy behind the organization."

T-27 advised on September 17, 1952, that FRANK WILKINSON was a CP member as of that time.

On April 4, 1956, T-5 furnished a copy of an announcement by the CCPAF that there would be a protest meeting against the House Committee on Un-American Activities and its "attack on culture" which meeting would be held at the Embassy Auditorium on April 9, 1956. It announced that 35 musicians had been subpoenaed by the House Committee for its forthcoming hearings.

T-5 advised on April 4, 1956, that the CCPAF had mailed 10,000 notices for this rally and was endeavoring to make a big thing of it; further, that the CCPAF was endeavoring to get 50 people to start a telephone campaign in behalf of this rally.

On April 17, 1956, T-5 reported concerning the rally sponsored on April 9, 1956, by the CCPAF. In connection with the affair, the program called for a "protest concert" which was presented by a newly formed group which called itself Musicians Committee for Cultural Freedom (MCCF). This new group represented those musicians who had been subpoenaed to appear before the House Committee on Un-American Activities beginning April 16, 1956. T-5 advised that the headquarters for MCCF was 4274 Beverly Boulevard, which also appears to be the headquarters for the CCPAF.

With regard to the CCPAF-sponsored protest rally at the Embassy Auditorium on April 9, 1956, T-5 estimated that there were between 1500 and 1800 people present. Approximately 35 musicians formed a string ensemble that presented two musical compositions as the "protest concert" part of the program. The chairman of the rally who was one of the speakers, charged that the House Committee on Un-American Activities was using Communists as scapegoats in the pending hearing; that the true purpose of the Congressional investigation was an attack on organized labor in order to incite public hysteria and divide the rank and file members of the local Musicians Union and destroy freedom.

He went on to charge that the Un-American Activities Committee had been making investigations for many years in connection with proposed legislation. He asked how much longer the Committee would be allowed to obtain free headlines and publicity for their ulterior motives. He further charged that

the blacklisting and harrassment of fearless musicians "who are not afraid to stick their necks out in behalf of fellow musicians" is an attempt to intimidate and divide the outspoken rank and file leaders of the union. He told the rally that action must be taken to have "the inquisitorial hearings cancelled and the House Committee chased out of town." He urged the rally to make personal telephone calls to members of the House Committee, protesting against the hearings, as well as to the Speaker of the House in Washington, D. C. If the hearings are held, he said, it was important that a large number of people attend them and register their protest.

Film actress ANNE REVERE also addressed the rally with comments on the "Un-American Committee" and its infringement of the Bill of Rights. She commented favorably on the courageous witnesses who had defied the Committee in its previous hearings. During her address, ANNE REVERE introduced to the rally each of the musicians who had received subpoenas to appear before the House Committee. Later, the wives of the subpoenaed musicians were brought on stage and this group thereafter passed through the audience taking up a collection following REVERE's request for financial contributions.

T-5 reported that another speaker was GEORGE KAST, one of the subpoenaed musicians. CYRIL TWBIN, another of the subpoenaed musicians, conducted the orchestra at the rally.

With respect to KAST and TWBIN, it is noted that both of these were among the more than 60 musicians identified by DONALD CHRISTLIEB as fellow members of the Communist Party Musician's Branch in Hollywood during the interview with CHRISTLIEB on March 12, 1956 (supra).

On April 18, 1956, T-5 furnished a copy of a printed booklet entitled "Smear and Run" which had been distributed at the CCPAF-sponsored protest rally on April 9, 1956. This booklet reveals that it was co-sponsored by the CCPAF and constitutes a general attack on the House Committee on Un-American Activities. The booklet charges throughout that actually the target of such hearings and investigations is organized labor and it called for the abolition of the HCUA.

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According to information from T-6 on March 28, 1956, the CCPAF sponsored a meeting at the Hollywood Athletic Club on March 24, 1956, in honor of OWEN LATTIMORE, former State Department Advisor who was indicted for perjury. Speakers who preceded OWEN LATTIMORE at this affair hailed the 35 musicians who had been subpoenaed to appear before the forthcoming HCUA hearings and vigorously attacked the House Committee itself.

T-6 observed that during the course of the various speeches given, all individuals in attendance responded instantly and vociferously to all remarks made which tended to degrade the Government or Government officials. Distributed at the meeting was a mimeographed letter put out by the CCPAF dated March 24, 1956, which called attention to the fact that 35 musicians had received subpoenas to appear before the HCUA beginning April 16, 1956. The letter described all of these musicians as having made contribution to the cultural life of the community and as "topflight concert artists, members of the Los Angeles Philharmonic Orchestra, contract players with various studios, and free-lance musicians". The letter constituted a general attack on the forthcoming hearings by the House Committee.

The featured speaker, Mr. OWEN LATTIMORE, in his talk stated that a mere 300,000 Nationalists on Formosa should not be in a position to control the mainland of China where there were some 400,000,000 Chinese and the only possible way for the Formosan forces to leave the island would be through American assistance. He considers it merely a matter of time before Formosans would arise and ask to be freed from its (foreign) control. He declared that the United States Government has released from office all persons who have had an active knowledge of the situation in the Far East.

On March 31, 1956, T-7, who also attended the meeting honoring OWEN LATTIMORE on March 24, 1956, noted that among those present on that occasion were HENRY STEINBERG, DOROTHY HEALEY and DOROTHY FOREST. All of these individuals are currently on appeal from convictions under the Smith Act.

California Legislative Conference (CLC)

On December 27, 1954, T-8 made available information reflecting that the Los Angeles County Communist Party (LACCP) had just prior thereto, conducted a survey concerning the CP influence and domination of certain organizations in the Los Angeles area. According to the source, the CLC was considered by the LACCP as a "left-led" organization with several CP members assigned by the CP to be active within the CLC.

T-5, on March 27, 1956, made available a copy of a letter dated April 3, 1956, issued by CLC regarding the activities of this organization. An addendum to this letter announced that there would be a meeting sponsored by the Citizens Committee to Preserve American Freedoms at the Embassy Auditorium on April 9, 1956 (supra), to protest the forthcoming hearings by the House Committee on Un-American Activities and its "attack upon musicians."

T-5, on March 27, 1956, also reported that on March 25, 1956, the CLC had sponsored a function which it called "an evening with KAREN MORLEY and LLOYD GOUGH" which was held at 1716 South Robertson Boulevard, Los Angeles. This affair was given in honor of KAREN MORLEY and LLOYD GOUGH, former actors in the Hollywood motion picture industry. Film writer PAUL JARRICO introduced MORLEY and GOUGH and also made a pitch for funds to further the work of the CLC organization.

In regard to MORLEY, GOUGH and JARRICO, it is noted that according to the 1952 Annual Report of the House Committee on Un-American Activities, all of these individuals have been identified in sworn testimony before the Committee as having been affiliated with the CP organization in Hollywood.

Musicians Committee for Cultural Freedom (MCCF)

On April 18, 1956, according to Mr. WALTER SCRATCH, Assistant Editor of the Hollywood Citizens News, a daily newspaper, a press release had been received from a group which called itself the Musicians Committee for Cultural Freedom, 5959 Franklin Avenue, Hollywood, California. According to this release "a group of Los Angeles musicians subpoenaed to appear before the House Committee on Un-American Activities on April

16, 1956, today announced the formation of a Musician's Committee to initiate a vigorous campaign to keep the House Committee from Los Angeles. The release further stated that the Committee spoke out against "the State Department's ban on travel against the 100-member Symphony of the Air....; and the travel ban against subpoenaed members of the Los Angeles Philharmonic Orchestra in its Asian tour commencing April 20."

It is noted that the current Los Angeles telephone directory lists the address of 5959 Franklin Avenue to GEORGE KAST, whose past affiliation with the CP Musicians Branch in Hollywood has been referred to.

The Daily Peoples World, Communist newspaper for the West Coast, in its issue of April 12, 1956, stated that the House Committee had subpoenaed 35 musicians to appear before its forthcoming hearings and that a Musicians Committee for Cultural Freedom had been formed; that the MCCF had issued a fact sheet charging that the hearings were really an "attack upon all musicians in their striving for a better professional future."

T-5, on April 17, 1956, furnished a copy of the MCCF "fact sheet" which charged that the real purpose of the House Committee was to interfere in the internal affairs of Musicians Local #47, AF of L, and to "blacklist" musicians who are not afraid to "stick their necks out" in behalf of their fellow musicians.

Both T-5 on May 3, 1956, and T-10, on April 18, 1956, characterized the MCCF as a temporary organization, probably only a paper organization, created for the specific purpose of protesting the hearings by the House Committee and its subpoenaing of certain musicians in Hollywood being backed by the MCCF.

According to the Los Angeles Mirror News for April 29, 1956, the MCCF in a press conference, stated it represented 26 of the 35 members of Local #47, AF of L, Musicians Union, who had been summoned before the House Committee. The MCCF admitted it had no officers.

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Southern California Chapter,
National Council of Arts, Sciences,
and Professions, Aka. Hollywood ASP Council (HASP)

On January 4, 1956, T-5, who had been close to the affairs of this organization for some years, advised that until January 3, 1956, the HASP was the Southern California chapter of the National Council of Arts, Sciences and Professions (NCASP)in New York, and consistently followed the program and policies of the parent organization. On January 3, 1956, the HASP ofically dissolved by action of its Executive Committee and vote of its membership.

The NCASP has been cited as a "Communist front" by the Congressional Committee on Un-American Activities, House Report Number 1954, dated April 26, 1950.

On February 17, 1956, T-1 furnished information regarding the current membership strength of the LACCP, in connection with which informant noted the Party strength in what the CP refers to as mass organizations. As of December, 1955, the local CP claimed thirteen members in the Southern California Chapter of NCASP, of which twelve were rated as active (XX(4)

T-5, a member of HASP up to the time it dissolved in January, 1956, recalled on January 4, 1956, that HASP claimed membership of around one thousand members in past years, but that this membership had shrunk to a point where at the time of the chapter's dissolution last January, ten or twelve members would constitute a majority at most of its meetings.

On November 15, 1955, T-11 furnished information concerning a testimonial dinner honoring JOHN HOWARD LAWSON, which was sponsored by HASP on November 12, 1955, at the Nikabob Restaurant, 875 South Western Avenue, Los Angeles.

With regard to JOHN HOWARD LAWSON, it is noted that according to T-11, on January 6, 1956, LAWSON had for a number of years been an officer of the HASP and its chief policy maker. On that date, informant also advised that as it turned out, the testimonial dinner for LAWSON was the last function of any importance sponsored by HASP prior to its dissolution the following January. T-11 was present at the dinner and on November 15, 1956, reported concerning it.

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Over five hundred attended the dinner and the affair was considered a success. Film writer and HASP member PAUL JARRICO served as Master of Ceremonies. JARRICO spoke on the early events in LAWSON's life and thereafter introduced a number of actors and actresses who read highlights from LAWSON's writings. These performers included STANLEY WAXMAN, VICTOR KILLIAN, GALE SONDERGAARD (Mrs. HERBERT BIBERMAN) and JEFF COREY.

During the program, the following speakers paid tribute to LAWSON, all of whom had been connected with the motion picture film industry in Hollywood:

ALVAH BESSIE, writer;
ANN ROSEN (ANN REVERE), actress;
MICHAEL WILSON, film writer;
ADRIAN SCOTT, writer;
DALTON TRUMBO, writer;
KATHERINE WEXLEY, spoke for her husband JOHN WEXLEY, writer, who was absent

With the exception of KATHERINE WEXLEY, but including her husband JOHN WEXLEY, all of the above actors, actresses, and writers have been identified in sworn testimony before the HCUA as having been affiliated with the CP in Hollywood, according to the 1952 Report of the HCUA.

JOHN HOWARD LAWSON, in whose honor the dinner was given, has been, according to the 1952 Report of HCUA, repeatedly identified by witnesses in sworn testimony before the Committee as having been an important figure in the CP's organization in the film industry.

In his speech, LAWSON reviewed his forty years as a writer. At one point in his address, LAWSON referred to DOROTHY HEALEY (Chairman of the LACCP) as among his close friends.

T-12, who was also present at the dinner, advised on November 16, 1955, that during the program, PAUL JARRICO read letters of tribute to LAWSON from people, both in the United States and abroad who had been prevented by distance from attending in person. These letters were also printed in a brochure which had been prepared for the affair.

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In regard to this brochure, T-11, on November 15, 1955, advised that this publication had been prepared for the testimonial dinner by a committee from HASP consisting of writers DALTON TRUMBO and PAUL JARRICO; actress, GALE SONDERGAARD and artist EDWARD BIBERMAN.

TRUMBO, SONDERGAARD and JARRICO have been previously referred to herein, and the past CP affiliations on the part of EDWARD BIBERMAN have also been the subject of sworn testimony by former CP members before the HCUA, according to the 1952 report of that committee.

On December 14, 1955, the Executive Committee of the HASP held a membership meeting. According to T-5 on December 22, 1955, JOHN HOWARD LAWSON had returned from New York in time to attend this meeting. LAWSON announced that the New York Chapter of the NCASP had been dissolved, although it was uncertain whether the National ASP would follow suit at this time. He attributed this situation to the fact that Federal action was pending against the NCASP. LAWSON pointed out, however, that this situation should not delay action to dissolve the Southern California Chapter, HASP, if it was decided to take this course. (S)(M)

LAWSON discussed the whys and wherefors of the contemplated action to dissolve, stating that he was convinced by a discussion with members of the ASP organization in New York that cultural elements were no longer working through ASP as heretofore. (S)(M)

During the HASP Executive Committee meeting on December 14, 1955, a draft of the statement dissolving the New York Council of ASP was read; and it was decided to pattern the statement dissolving the HASP along the same lines. LAWSON agreed to draft the letter to be sent to the HASP membership, together with the proposed statement of dissolution. (S)(M)

On December 29, 1955, T-5 made available a copy of the statement of dissolution of HASP as drafted by LAWSON and distributed to the membership. The statement indicated that HASP had served its purpose, and that many aspects of its program had today been taken over by large professional organizations with thousands of members. (S)(M)

On January 6, 1956, both T-5 and T-11 advised that HASP had actually gone out of existence by action of its Executive Committee and vote of its membership on January 3, 1956; further that there was no indication that HASP planned to reform under another name. T-11 advised that the guiding light and real influence behind HASP policies had over the years been JOHN HOWARD LAWSON, and that the action to dissolve the Council had been a great blow to LAWSON. LAWSON had stated privately that he had fought for ASP and its program for ten years but that he had to admit the organization had served its purpose and was no longer the rallying point of cultural activities of the "progressive" movement.

T-11 advised that although LAWSON's draft of the dissolution statement indicated that "many aspects of our program have today been taken over by large professional organizations with thousands of members", he personally admitted in private that actually no parallel organizations are successfully accomplishing much at the present time. (20)(4)

COMMUNIST INFLUENCE IN MOTION PICTURES AND PLAYS

Independent Productions Corporation (IPC)

According to the records of the Division of Corporations, Los Angeles County Clerk's Office, the IPC is a California corporation formed September 18, 1951, for the purpose of producing and distributing motion pictures.

On September 16, 1954, T-10 advised that the IPC's first and only film to date had been the controversial picture "Salt of the Earth" and that the principal figures behind this film were MICHAEL WILSON, HERBERT BIBERMAN, and PAUL JARRICO, who were, respectively, the writer, director and co-producer of the film.

All three of these individuals have been identified in sworn testimony before the HCUA as having been members of the CP in Hollywood.

The "Daily Worker", an East Coast Communist newspaper, in issue of April 4, 1954, reflected that a corporation called Independent Productions Corporation, Distributors (IPCD) was the releasing or distributing corporation for IPC.

On March 15, 1956, T-14, of unknown reliability, but in a position to know something of the activities of the IPCD, advised that this company has its offices at 6021 Hollywood Boulevard, Hollywood, California, at the present time.

On April 9 and April 30, 1956, T-14 reported that during the past year, the IPCD had been engaged in efforts to distribute the film "Salt of the Earth" in European and South American countries, including the USSR and some of the so-called "Iron Curtain" countries. Informant indicated that although the picture had been originally produced in the United States, copies of the film for distribution purposes were being made. by Clasa Studios in Mexico City.

T-14 ascertained that monies received from outright sales of distribution rights of the film included $10,339.80 from East Germany in August, 1954; $12,949.33 from Poland in April, 1955, and $8,965.63 from Czechoslovakia in February, 1956.

T-14 further noted that negotiations had been carried on for distribution rights in Yugoslavia, Bulgaria, Hungary and Rumania, although informant did not know the exact status of these negotiations at the present time. Efforts to make deals on a percentage basis have also been carried on with Canada, England, Mexico, France, Australia, Israel, Holland, India, Denmark and some of the other Scandinavian countries.

On March 15, 1956, T-14 learned from a member of IPCD's office staff, that Independent Productions Corporation was not currently engaged in the production of another film and that the only one to date had been "Salt of the Earth."

T-5 also learned and reported on March 27, 1956, that apparently IPC has not made a film subsequent to "Salt of the Earth" and that IPC was endeavoring to recoup its investment in "Salt of the Earth" before undertaking a second film. (U)

T-15 and T-16, in November, 1955, learned and reported that HERBERT BIBERMAN, who directed "Salt of the Earth" and who is one of the principal figures in the IPC, had not made another trip to Mexico City as planned; that BIBERMAN had apparently dropped his plans to produce a contemplated film in Cuba based on a story of Negroes in the turpentine industry. Informants understood that BIBERMAN had been unable to raise the necessary finances to produce the picture at that time. (U)

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Alleged Ghost Writing Activities On
The Part of Writers Who Have Been
Identified With the Communist Party

In its issue of April 12, 1956, the "Hollywood Reporter", motion picture trade publication, carried a small news item headed "FBI Builds Case on Red Ghost Scribes", wherein it was alleged that the FBI had built a case on former top writers who had been ruled out of the film production business because of their "Communist activities" and who have been writing screen plays using other writers' names. The article also stated that the United States Treasury Department was looking for possible tax evasions in such activities.

T-17 advised on April 17, 1956, that there had been general allegations in the motion picture industry for some time that some of the screen writers who had been ruled out of the film industry because of their communist activities, particularly some members of the so-called "Hollywood Ten", had been ghost writing scripts, the credits for which were attributed to other lesser known writers. On April 30, 1956, T-17 reported that he had learned that WARD BOND, well-known actor, and the current president of the Anti-Communist organization called Motion Picture Alliance for the Preservation of American Ideals (MPA), had "planted" the article in the "Hollywood Reporter" on April 12, 1956. According to T-17's information, the basis for this article was that RKO-Radio Pictures, Incorporated had recently purchased a motion picture entitled "Pay the Piper", which had been produced in England by TONY OWEN, ex-orchestra leader and now a film producer. The director's credits in this film were listed in the name of JOSEPH WALTON, who WARD BOND claimed was actually JOSEPH WALTON LOSEY, who had stood on the Fifth Amendment when subpoenaed before the HCUA and had declined to answer questions relative to his past or present affiliations with the CP.

T-17 went on to say that WARD BOND had advised Mr. DANIEL T. O'SHEA, President of RKO-Radio Pictures of the identity of JOSEPH WALTON and that, according to BOND, O'SHEA had said that as far as he was concerned the director's name was JOSEPH WALTON and that it would not effect RKO's releasing the picture. BOND also claimed he had discussed the matter with JOHN WAYNE, top acting star in the film industry and a prominent figure in the MPA organization, who is currently negotiating a contract with RKO Studios for independent productions. WAYNE allegedly was going

to advise Mr. THOMAS F. O'NEILL, President of RKO-Teleradio Pictures, Incorporated, which controls RKO Studios of the fact that apparently JOE LOSEY was the actual director of "Pay the Piper" using the name JOSEPH WALTON.

T-17 advised that he did not know how WARD BOND arrived at the conclusion that JOSEPH WALTON, director of the film and JOSEPH WALTON LOSEY were the same individual, beyond the fact that BOND claimed to have talked to certain members of the cast of the film and was particularly friendly with one of the actresses in the cast.

With regard to the above-mentioned LOSEY, it is noted that his correct name is JOSEPH WALTON LOSEY, according to the Identification Record in his name as FBI Number 328563B.

According to the 1952 report of the Congressional Committee on Un-American Activities, LOSEY has been identified in sworn testimony before the Committee as having been affiliated with the CP in Hollywood.

With regard to Mr. DANIEL T. O'SHEA of RKO, it was noted that T-19, who was personally acquainted with Mr. O'SHEA and the policies of RKO, advised in March, 1956, that actually Mr. O'SHEA is strictly anti-Communist and will have no Communists or pro-Communists around the RKO organization if he knows of it; that RKO has a screening system set up for this purpose.

On March 27, 1956, Mr. GEORGE "DINK" TEMPLETON, film producer and director, RKO Pathe Studios, Culver City, California, advised SA LEONARD AUGUSTSON that he had decided to use DALTON TRUMBO, one of the writers who had been identified before the House Committee as having had Communist affiliations in Hollywood. He indicated that he would use TRUMBO as a ghost writer on a rewrite job of a certain script then being considered by RKO. TEMPLETON stated, however, that TRUMBO would not be paid by his studio but would receive his fee through another source.

TEMPLETON further stated that he had learned that TRUMBO has considered going to the Federal Bureau of Investigation in order to discuss his full history but that there appears to be one friendship connection that TRUMBO is waiting to have cleared up before doing so. TEMPLETON stated he did not know what this is. TEMPLETON stated that he feels sure that TRUMBO has been used as a ghost writer by various Hollywood producers,

one of whom he believes to have been WILLIAM WYLER who produced the picture "Roman Holiday" at Paramount Studios.

On March 19, 1956, T-18 advised that a few days previously, he had received anonymous information to the effect that writer PAUL JARRICO was engaged in writing a story for the Danny Kaye Company, but that the story's screen credits would be given to a man by the name of ED LOUIS as a subterfuge to hide the identity of the true author. According to the unknown source, ED LOUIS is not even a writer but an accountant with an accounting firm in Beverly Hills, California. The writing deal is between JARRICO and LOUIS only, however, and the firm where LOUIS is employed apparently knows nothing of it. Whether the Danny Kaye Company has knowledge of it, the informant did not say.

The reported Communist affiliations of PAUL JARRICO have been previously referred to herein.

[redacted]

JOHN HOWARD LAWSON and his reported Communist affiliations have been previously referred to herein.

[redacted]

According to T-22, on August 16, 1951, the Larry Edmunds Bookshop had served as a sort of liaison agency with certain CP writers who had left Hollywood and were then living in Mexico. The bookshop was operated by an individual known as MILTON LUBOVISKI. In 1951, T-2 advised that the Edmunds Bookshop,

operated by MILTON LUBOVISKI had always been a sort of concentration point for the Communist elements in Hollywood. In the past, CP literature was picked up at or through this bookshop. The original owner, LARRY EDMUNDS, had committed suicide some years before, since which time the store had been owned and operated by MILTON LUBOVISKI.

According to T-22, on May 23, 1952, such reported Communists as JOHN HOWARD LAWSON, HERBERT BIBERMAN and others in Hollywood had used the Edmunds Bookshop as a hangout.

T-23, in May, 1947, reported that MILTON LUBOVISKI had been a member of the Communist Party for some ten years, as of that time, and that his wife, GERTRUDE, had also been a Party member for three years.

[redacted]

INVESTIGATION OF COMMUNIST ACTIVITY IN THE MOTION PICTURE INDUSTRY BY THE HOUSE COMMITTEE ON UN-AMERICAN ACTIVITIES

On March 16, 1956, T-18 advised that subpoenas had been issued by the HCUA for a large number of witnesses to appear before forthcoming hearings by a sub-committee of the HCUA, beginning April 16, 1956, and that the majority of these witnesses, if reached with the subpoenas, would be from the music profession in the Los Angeles and Hollywood areas.

In a press conference reported in the Los Angeles "Times", issue of April 16, 1956, members of the HCUA Sub-Committee were quoted as stating that about thirty-five musicians had been subpoenaed to appear before the hearings but that these hearings had nothing whatever to do with the internal affairs of Musicians Union 47, American Federation of Labor, which was at that time undergoing internal policy disputes. The Committee spokesman noted also that there would be a number of witnesses in addition to the musicians subpoenaed from the fields of union, labor, business and government.

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T-18 also advised on March 16,1956, that one of the purposes of the hearing would be to attempt to determine the degree of Communist infiltration into Musician's Union, Local Number 47, American Federation of Labor, along with the fund-raising techniques of the CP and its front organizations. The hearings would constitute a continuation of previous efforts of HCUA to expose the old Northwest Section of the LACCP, which included the CP activities in the film industry. The Committee was also interested in inquiring into the membership and activities of the Independent Progressive Party (IPP).

On April 11, 1956, T-18 advised that additional subpoenas had been issued by the Committee for the appearance of Los Angeles attorneys JOHN T. MC TERNAN and JOHN W. PORTER, as well as labor organizers ABRAHAM CAPLAN, LOUIS SCHNEIDERMAN, THOMAS A. CHAPMAN and SIDNEY LONDON.

On March 13, 1956, Mr. LEWIS J. ELIAS, musician and former member of the CP's Musicians Branch in Hollywood, advised SA [redacted] that he had been subpoenaed by HCUA to appear before the Committee as a witness on April 16, 1956, and that he expected to cooperate in answering the Committee's questions regarding his past knowledge of the CP. He advised, however, that on March 10, 1956, he had received a telephone call from a musician named RUBIN DECKER inviting him to attend a meeting to be held with other individuals under subpoena. DECKER explained that the meeting would be for the purpose of discussing lawyers, expenses and the help each member could be to each other. This group was very anxious to have ELIAS get together with them. He stated another musician named GEORGE KAST was under subpoena and had talked to him during the same telephone call and attempted to persuade him to join the meeting. KAST wanted to know what ELIAS' position would be before the House Committee.

ELIAS told DECKER and KAST, whom he recalled as former members of the CP, that his position would be one of cooperation with the Committee, and ELIAS refused to accept their invitation to attend the meeting.

On March 13, 1956, DONALD O. CHRISTLIEB, musician and former member of the CP's Musicians Branch in Hollywood, between 1941 and 1947, advised SA [redacted] that he had just been contacted by MILTON FEHER and LEO DAHLSTEN, both musicians and both members of the CP during the time he was affiliated with it.

These two requested CHRISTLIEB to meet with a group of individuals who had been subpoenaed by the HCUA, purpose of the meeting being to devise strategy for resisting the Committee. CHRISTLIEB indicated to them that he intended to cooperate with the House Committee and declined to meet with them.

On April 6, 1956, ALBERT GLASSER, Hollywood musician and former member of the CP in 1943, advised SA [redacted] that the April 6, 1956, issue of the Hollywood trade publication "Daily Variety" had carried an article to the effect that thirty-five Los Angeles musicians who had been subpoenaed before the House Committee had drafted and forwarded a letter to the British Musicians Union asking them to intervene with President EISENHOWER to have the forthcoming House Committee hearings called off. GLASSER wanted to advise that although he was one of the thirty-five subpoenaed musicians, he had nothing to do with such a letter and the article in the trade paper was the first he knew of it.

The Los Angeles "Mirror-News", a daily metropolitan newspaper in the issue of March 29, 1956, noted that more than a score of Hollywood musicians, all under Congressional subpoena, were planning a protest concert to raise funds to try to stave off the scheduled hearing by the House Committee. This group had formed a Musicians Committee for Cultural Freedom and claimed to represent twenty-six of the thirty-five members of Musicians Local 47 who had been subpoenaed.

The formation and make-up of the Musicians Committee for Cultural Freedom has been previously referred to under the caption Communist Infiltration of Intellectual Groups.

On April 11, 1956, T-18 advised that one of the first witnesses who would be heard when the hearings started would be NIKOLAI KHOKHLOV, who was described as a former Russian Secret Service agent who had defected to the Allied government in West Germany and who had testified before a Senate investigating committee on May 21, 1954. The HCUA was expected to draw from witness KHOKHLOV information relative to the curtailment of the free expression of art in the Soviet Union. He was also expected to furnish his interpretation of the current so-called peace movement in Russia and the lessening of the one time high regard for JOSEPH STALIN.

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On April 16, 1956, T-18 advised that on the opening day of the scheduled hearings, April 16, 1956, the only cooperative witness was one WILLIAM DON WADDILOVE, who identified some twenty individuals he knew as CP members when he was affiliated with the Party in 1947, and 1949. In the course of his testimony, WADDILOVE said that the Musicians group in the CP once sponsored a slate of candidates for office in an effort to control the Musicians Union in Hollywood.

The following witnesses, all musicians, were uncooperative and refused to answer questions on the basis of their constitutional rights: RUBIN DECKER, JOE PASS, MILTON KESTENBAUM, SIDNEY GREENE, and PAUL POWELL.

On April 17, 1956, the second day of the hearings, according to T-18, witness NIKOLAI KHOHLOV, former Soviet intelligence officer from New York, testified as to culture and the arts in the USSR and told the Committee how these media are controlled by the Soviet State for the purpose of propagandizing the masses.

The House Sub-Committee adjourned on April 17,1956, until 10:00 a.m. on the following April 19, 1956, to permit the Committee members to return to Washington for important legislation.

The House Committee hearings were resumed on April 19, 1956. According to T-18, on that date three subpoenaed witnesses were cooperative and furnished positive information to the Committee. These were ALBERT GLASSER, who identified approximately twelve individuals he knew in the CP in 1943; LEWIS J. ELIAS, who named approximately thirty-six individuals as CP members, the majority of whom were musicians, and KATHERINE GLASSER, who identified twenty-two individuals as musicians who were members of the CP in Hollywood when she was affiliated therewith in 1943.

The following persons, all musicians, accompanied by their attorneys appeared, but refused to testify, basing such refusal on the First and Fifth Amendments to the United States Constitution: HERBERT OFFNER, CYRIL TOWBIN, HELEN TAVERNITE, LEONARD DAHLSTEN, VICTOR GOTTLIEB, EUDICE GOTTLIEB, MANUEL COMPINSKY and MILTON FEHER. In addition to the above, SAMUEL FORDICE and HENRY ROTH also refused to answer Committee questions, but dispite repeated orders by the Chairman, they refused to base their refusal on Constitutional grounds. After being warned, they were dismissed as witnesses and told that they

might be cited for contempt. After being dismissed by the Committee, both FORDICE and ROTH attempted to base their refusal to answer on the First and Fifth Amendments to the Constitution; however, the Committee refused to accept such response at that time and ruled that the responses be striken from the record.

T-18 advised on 4/21/56 that on the preceding day, two witnesses, both friendly DONALD CHRISTLIEB and RAMEY IDRISS, cooperated in identifying as many members of the CP as they could recall. CHRISTLIEB identified fifty-two and IDRISS identified four. The remaining witnesses on this date were all uncooperative and stood on their Constitutional rights in refusing to answer the questions. They were as follows:

THOMAS WALFRID NELSON	KALMAN BLOCH
ARTHUR GLOBE	JACK PEPPER
JOSEPH DE FIORE	JEAN MUSICK
EDGAR LUSTGARTEN	MANUEL NEWMAN
MORRIS BOLTUCK	ROY FRANKSON
PHILIP GOLDBERG	HERBERT LESSNER
JOSEPH EGER	GEORGE KAST

The public hearings by the House Sub-Committee ended on April 21, 1956.

T-5, on April 23, 1956, advised that all witnesses, with one exception, on the concluding date were uncooperative and refused to answer on Constitutional grounds. These were:

THOMAS A. CHAPMAN, former screen writer and now a Steward for Local 26, International Longshoremen and Warehousemen's Union (ILWU) who was removed from hearings because of his contemptuous attitude;

AL CAPLAN, ILWU official;

SID LONDON, ILWU official;

LOUIS SHERMAN, ILWU official;

JOHN W. PORTER, local attorney and former attorney for National Labor Relations Board;

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JOHN T. MC TERNAN, local attorney and former attorney for National Labor Relations Board;

JESSICA WILDMAN, labor union worker and former government employee.

The only "friendly" witness was WILLIAM W. KIMPLE, one time undercover agent in the CP for the Los Angeles Police Department, who identified the above mentioned LOUIS SHERMAN as LOUIS SCHNEIDERMAN, brother of WILLIAM SCHNEIDERMAN, who is head of the CP organization in the state of California.

On May 2, 1956, T-18 advised that executive sessions of the Committee had been held over until June 2, and possibly June 7, 1956. Informant advised that hearings revealed that an estimated 90% of the musicians who were identified with the CP were also active in the IPP. Informant advised the House Committee has now authorized an inquiry into the IPP as a Communist front and that after hearing the recent testimony, Congressman CLYDE DOYLE of the House Committee referred to the IPP in effect as a device created by the CP to deceive the voters. The Committee will, at an unannounced future date, hold a hearing designed to inquire into the entire structure of the Independent Progressive Party (IPP)

T-18 advised that the executive hearings scheduled for early June, next, are for the purpose of hearing a few individuals who have voluntarily aequested to be questioned by the Committee in order to clarify their past activities and affiliations.

On April 25, 1956, SA [redacted] ascertained from ALICE TAYLOR, manager of the Los Angeles Philharmonic Orchestra that this musical organization would depart as scheduled on a goodwill tour of the Far East by plane on April 25, 1956. It was further ascertained, however, that musicians KALMAN BLOCH, MANUEL NEWMAN and GEORGE KAST, who had been members of the Philharmonic Orchestra, would not accompany the orchestra on the trip.

These three members had been subpoenaed before the House Committee in its recent hearings but had refused to answer as to their past or present affiliations with the CP. As previously indicated, they had based their refusal on their Constitutional rights.

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SECRET

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On April 26, 1956, T-25 advised that KALMAN BLOCH, musicia who was scheduled to accompany the Philharmonic Orchestra on its goodwill tour of the Far East, had been replaced by another musician and had not departed with the orchestra. BLOCH had a valid passport which the State Department had enveavored to pick up following his appearance before the House Committee. When contacted, however, by the State Department representative, BLOCH refused to relinquish his passport, stating that it was in the possession of his attorney. His attorney, likewise, refused to surrender the passport when contacted regarding it. Nevertheless, the Los Angeles Philharmonic Orchestra refused to permit BLOCH to accompany the orchestra on the trip.

ASSOCIATION OF MOTION PICTURE PRODUCERS, INC.

None

NEW YORK RAMIFICATIONS IN THE MOTION PICTURE INDUSTRY

None

INTERNATIONAL RAMIFICATIONS OF COMMUNIST INFILTRATION INTO THE MOTIOI PICTURE INDUSTRY

None

ANTI-COMMUNIST ACTIVITY

None.

- P* -

SECRET 40

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LA 100-15732

ADMINISTRATIVE

This report is being classified "Secret" for the reason that it contains information received from [redacted] T-20. [redacted]

Fisurs were conducted on the dates and by the agent personnel as indicated:

April 24, 1956

[redacted]

April 28, 1956

[redacted]

May 1, 1956

[redacted]

A copy of this report is being furnished the New York Office for information purposes in accordance with Bureau instructions.

LEAD

LOS ANGELES OFFICE

At Los Angeles, California: Will continue to follow and report developments pertinent to the matter of Communist infiltration in the motion picture industry.

Careful consideration has been given to each source concealed and T symbols were utilized in this report only in those instances where the identity of the source must be concealed.

ADMINISTRATIVE PAGE

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IDENTITY OF SOURCE	DATE OF ACTIVITY AND/OR DESCRIPTION	DATE RECEIVED	AGENT	LOCATION
T-18 is [redacted] b7D HCUA Investigator, Los Angeles	Hollywood ghost writers	3-19-56	[redacted] b7C	[redacted]
	HCUA hearings	3-16-56	[redacted]	[redacted]
	" "	4-11-56	"	[redacted]
	" "	4/16-21/56	"	[redacted]
	" "	5-2-56	[redacted] b7C	[redacted]
T-19 is [redacted] b7D RKO Los Angeles	[redacted] re Communists	3-19-56	[redacted]	Orally
T-20 is [redacted]	[redacted]	7/1947	[redacted]	100-18539
T-21 is Not Used			b7C	
T-22 is [redacted] b7D (Concealed by request)	Edmunds Bookshop	8-16-51	[redacted]	[redacted]
	"	5-23-52	"	" " [redacted]

ADMINISTRATIVE PAGE

FREEDOM OF INFORMATION AND PRIVACY ACTS

SUBJECT: COMMUNIST INFILTRATION-MOTION PICTURE INDUSTRY(COMPIC) (EXCERPTS)

FILE NUMBER: 100-138754

SERIAL:1118

PART: 13 OF 15



FEDERAL BUREAU OF INVESTIGATION

Report Form
FD-263 (5-17-55)

FEDERAL BUREAU OF INVESTIGATION

Reporting Office	Office of Origin	Date	Investigative Period
LOS ANGELES	LOS ANGELES	5/14/57	12/12/56;1/18;2/2,6,12,21; 3/19,29;4/22,29;5/9,10,13/57

TITLE OF CASE	Report made by	Typed By
COMPIC	[redacted]	pas

CHARACTER OF CASE

INTERNAL SECURITY - C

Synopsis:

In February, 1957, T-1 made available a 5 page document prepared by the Los Angeles County Communist Party for its forthcoming convention. This document, entitled, "Culture: A Report and a Program", noted that "in a period like the present, when creative activity on the left has all but petered out," there must be "a wholehearted recognition of culture as a dynamic force in the campaign for Socialism". Informant advised that for first time in 20 years, Hollywood film industry is without an active front organization. On 3/27/57, Academy of Motion Picture Arts and Sciences issued its 1956 awards, one of which went to one ROBERT L. RICH for writing the story, "The Brave One". On 3/29/57, however, RICH admitted to an FBI Agent that he did not write the story but was credited with authorship by the King Brothers, who produced the picture, in order to cover up fact that DALTON TRUMBO was actually the author. In recent television interview, DALTON TRUMBO, one of the "Hollywood 10", said that during the last 10 years he has been the winner of "more than one and less than four" Academy nominations. TRUMBO strongly indicated that major studios have been buying scripts from "black-listed writers".

Approved	Special Agent in Charge	Do not write in spaces below
Copies made:		1118

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2 - Los Angeles (100-15732)

RECORDED - 76
INDEXED - 76

17 MAY 1957

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SYNOPSIS (CONT'D):

In one of his weekly lecture series on 4/17/57, JOHN HOWARD LAWSON and his guest, ADRIAN SCOTT, both of the "Hollywood 10", characterized TRUMBO'S television appearance as a "push for the left". The House Committee on Un-American Activities has no plans for further hearings in the Hollywood film industry.

- P* -

DETAILS:

All informants designated by T-symbols in this report have furnished reliable information in the past, unless otherwise indicated.

HISTORY AND DEVELOPMENT OF THE COMMUNIST PARTY (CP) IN HOLLYWOOD, CALIFORNIA

On February 6, 1957, T-1 made available a five page mimeographed document which was prepared by the Los Angeles County CP Headquarters for its forthcoming convention. This document, entitled "Culture: A Report and a Program", goes into a detailed summary of CP aims and shortcomings in the cultural field. It proposed that "a beginning must be made somewhere, and we submit that in a period like the present, when creative activity on the left has all but petered out, the first step should be to encourage cultural activity on every level and in every form. The best encouragement to this end would be a new attitude toward culture in all ranks from top to bottom - a wholehearted, not merely verbal recognition of culture as a dynamic force in the campaign for Socialism."

Exerpts from conclusions drawn in the document are as follows:

> "Our need is for a modest program designed to liberate the creative powers that make for a rich, useful and enjoyable culture; to cut away the underbrush of prejudice and contempt; and to stimulate the most adventurous questing and ranging of the human mind. Such a program, we suggest, might include the following points: 1) Because of our heritage or pragmatism and anti-intellectualism, take pains to establish the positive, active role of culture in social change, not merely on the immediate agitprop level but in the less obvious, long-term sense..... Demonstrate that Marxist culture is the culmination of humanist culture and can be neglected only at the cost of

obstructing socialism itself. Inculcate respect for the creative work of the professional scientist, artist, teacher, theorist; and cease requiring him to be also party functionary, trade-union or guild organizer, orator, toastmaster, skit-writer, pamphleteer, money-raiser and master of the revels -- except as his professional work permits. 2) Make culture a normal and regular part of party life. Institute a campaign to read critically all party literature, challenge all double talk, throw out cliches, stereotypes, formulas and gobbledygook. Review books, plays, art exhibits at branch meetings - not only informational but also creative works, Marxist and non-Marxist..... 3) Struggle for the beginnings of a sound Marxist aesthetics. The discussion may be carried on in technical terms in Political Affairs if necessary; but a parallel discussion in popular terms, from the reader's standpoint, ought to be featured in the daily press..... 4) Start a collective project in each cultural centre; say, the compilation of a bibliography of Marxist creative works and critical pieces on art, literature and aesthetics; or, better, the actual assembling and housing of a library of such works. At present there is only one Marxist reference library in the land, and that one is in the remote provincial town of New York from which alert cultural workers flee young...."

COMMUNIST INFILTRATION OF LABOR

None.

COMMUNIST INFILTRATION OF INTELLECTUAL GROUPS

On May 10, 1957, during a discussion of the subject of Communist influence in the Hollywood film industry past and present, T-2, who has followed CP activities in Los Angeles County for many years, observed that for the first time in some 20 years, the Hollywood film industry is without an active Communist front group. T-2 pointed out that when the Southern California Chapter of the National Council of Arts, Sciences and Professions (NCASP) dissolved the chapter and closed its offices in January, 1956, it ended a long line of successor front groups in Hollywood, dating back to the 1930's in the days of the Popular Front.

T-2 noted that an independent film producing company, the Independent Productions Corporation (IPC), formed about 1951 by PAUL JARRICO, HERBERT BIBERMAN, and others, produced only one picture, "Salt of the Earth", which was a financial failure in this country and which has been the company's only production venture to date.

With regard to PAUL JARRICO and HERBERT BIBERMAN, it is noted that according to the 1952 Annual Report of the Congressional Committee on Un-American Activities, both have been identified by various witnesses in sworn testimony as having been affiliated with the CP in Hollywood.

On May 9, 1957, T-3, who was close to the affairs of the Southern California Chapter, NCASP, before its dissolution last year, stated that Hollywood has been without an active front group since that time, and no parallel organization has been organized to replace it; and so far as informant is aware no similar organization is being planned.

Informant advised that the organization known as the Citizens Committee to Preserve American Freedoms, while not a membership organization, counts a number of professional elements among its backers; however, this organization is only remotely, if at all, connected with the motion picture film industry, according to T-3.

T-3 also advised that the IPC has never undertaken a second film production since the financial failure of "Salt of the Earth"; that the IPC, according to informant's last information, was definitely in financial straits and is depending upon a hoped-for successful outcome of its multimillion dollar antitrust suit against virtually the entire film industry because of an alleged conspiracy to prevent the showing of "Salt of the Earth" in American theaters.

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COMMUNIST INFLUENCE IN MOTION PICTURES AND PLAYS

On March 27, 1957, the Academy of Motion Picture Arts and Sciences issued its 1956 awards in Hollywood to various individuals connected with the motion picture industry. One of the awards was issued for the best motion picture story and was given for the story "The Brave One", produced in motion picture form by the King Brothers, Inc., Hollywood, California. The credit for the story was given to ROBERT L. RICH in whose name the award was issued.

On the evening of March 29, 1957, ROBERT L. RICH, 5525 Case Avenue, North Hollywood, California, personally contacted SA [redacted]. He identified himself as indirectly related by marriage to the KING brothers and said he is the individual whose name was used by the King Brothers, Inc. as the author of the story, "The Brave One". RICH identified the true author, however, as DALTON TRUMBO, film writer and one of the so-called "Hollywood 10", who were convicted of Contempt of Congress in 1947 as a result of the hearings by the HCUA.

RICH went on to say that he had permitted the KING brothers, whose true names are FRANK and MORRIE KOZINSKY, to use his name merely as a favor and as a direct result of their request that he do so. RICH received no remuneration from the KINGS and had nothing to do with the writing of "The Brave One". At the time the award was given out, the King Brothers had JESSE LASKY, JR., the son of the former motion picture producer, accept the award on the grounds that the alleged author of the story was then in Europe.

RICH said that the press had since learned that ROBERT L. RICH resides in North Hollywood and had contacted him for an interview concerning the story which he is alleged to have written. He noted that one writer, Columnist MIKE CONNOLLY of "Variety", Hollywood trade publication, in an item appearing in its March 29, 1957 issue, had suggested that the story credited to RICH may have actually been written by a Communist who was concealing his identity.

"Daily Variety", for April 1, 1957, gave considerable space to this matter and noted that for the first time in the 29 year history of the Academy of Motion Picture Arts and Sciences, identity of the winner of an Oscar was clouded in such doubt and mystery that the Academy's Board of Governors would have to meet in an attempt to decide what to do about it. The write-up went on to point out that ROBERT L. RICH, who was credited with being the author of the award-winning

"The Brave One", had since admitted that he was not the author of the story. The paper also noted that RICH was not even a member of the Writers Guild of America.

The paper further noted that conjecture in the film industry is that the mystery of the missing author might be due to the possibility that the story may have been written by one of the "Hollywood 10" writers, black-listed in Hollywood after their refusal to testify before the HCUA years ago.

The paper also noted that the Writers Guild has no jurisdiction over original material so that it had no reason to check into the situation at the time the story was written; that Academy authorities followed their customary routine in supplying questionnaires to producers with potential nominees, and the King Brothers supplied the name of ROBERT RICH as the author.

With respect to past negotiations and dealings between King Brothers, Inc., DALTON TRUMBO, and ROBERT RICH, it is noted that the following information was obtained from RICH himself on August 23, 1954 during an interview with him by SA [redacted]

At that time, ROBERT L. RICH was residing at 1068 Elk Grove Avenue in Venice, California. His father, IRVING RICH, formerly was employed for a number of years by FRANK and MORRIE KING, true name KOZINSKY, who are the owners and operators of King Brothers, Inc., film producers. Through this connection, ROBERT RICH became well acquainted with the KING brothers; and the KINGS were responsible for securing for him his job at that time with the Standard Coffee Company, Los Angeles, as a salesman.

The King Brothers had been employing DALTON TRUMBO to do writing for their pictures. Not long prior thereto, they had entered into two separate contracts with TRUMBO, one for $5,000.00 and another for $3,000.00. These contracts were not made out in the name of TRUMBO but rather in the name of one BETTY FINCH or FINCHER, whose last name RICH could not recall exactly. RICH got the impression, however, that this was the maiden name of TRUMBO'S wife.

RICH went on to say that recently he had been given checks by the King Brothers made out to Cash for payment to TRUMBO under these contracts. One of the checks was for $3,000.00. RICH cashed the checks at the King Brothers' bank and then delivered the money to TRUMBO, who signed a receipt, using the name BETTY FINCH or FINCHER. On RICH'S first trip to TRUMBO'S home, he was instructed that either TRUMBO himself

or his wife could sign the receipt for the money. On the last occasion, he was instructed that the receipt should be signed by TRUMBO, using the above so-called "pen name". RICH had also delivered the contracts to TRUMBO for signature and noted that the same name was used by TRUMBO in signing them. These contracts contained a clause to the effect that the King Brothers, Inc. could use any name they selected as the author of the story when releasing the picture on which TRUMBO worked.

RICH stated he usually went out to see TRUMBO about once a week for the purpose of delivering money or picking up material which TRUMBO had finished. The King Brothers made it a practice not to make trips out to TRUMBO'S residence during the daytime, although they had been out there at night to discuss story material. Around the King Brothers' offices, TRUMBO was referred to as "DOC". Anyone who read TRUMBO'S material was told that "DOC" wrote it.

On one such trip to TRUMBO'S residence, RICH was told by TRUMBO that he understood that the King Brothers were going to arrange for RICH'S membership in the Writers Guild because they planned to use his name as the author of material which TRUMBO was writing for the company.

RICH said that two of the stories on which TRUMBO had worked for the King Brothers were "Heaven is Where You Find It" and "Indian Fighter". He believed that another was called "The Syndicate".

ROBERT RICH subsequently advised SA [redacted] on September 3, 1954 that he had learned from the King Brothers that the name used by TRUMBO in his dealings with them is BETTY FINCH.

It is noted that the records of the Passport Office of the State Department at Washington, D. C. reflected the name of the wife of DALTON TRUMBO as CLEO PINCHER. These records were examined by SA [redacted] on August 6, 1956.

With further reference to the confidential dealings between DALTON TRUMBO and King Brothers, Inc. in the past, it is noted that the following information was obtained from motion picture director EDWARD DMYTRYK by [redacted] on October 20, 1953:

In 1951, while DMYTRYK was employed by the King Brothers, Inc., he learned from them directly that they had bought a script written by DALTON TRUMBO. As a matter of fact, DMYTRYK had an opportunity to read the script at that time, and he recognized it as TRUMBO'S style, in addition to the KING brothers' identification of TRUMBO as the author.

The film based on TRUMBO'S story was actually filmed in Germany and the King Brothers had arranged for its release through HOWARD HUGHES' RKO organization, although, according to DMYTRYK, HUGHES had no idea that DALTON TRUMBO had anything to do with the script. TRUMBO'S name did not appear in the screen credits and as a matter of fact, a writer by the name of HANS JACOBY was credited with being the author. JACOBY might have made a few changes in order to get credit for a rewrite job on the script, but according to DMYTRYK, the story was basically TRUMBO'S effort. The title, "Carnival Story", was assigned to the finished film story.

DMYTRYK said that TRUMBO wrote this story before he left the United States for Mexico about two years previously. DMYTRYK had an opportunity to read the script at the time King Brothers purchased it. DMYTRYK described it as a powerful story although in no way a propaganda attempt. It dealt with the rather sordid career of a German girl who ran away from home and joined a carnival.

It is noted that "Life" Magazine's issue of May 10, 1954 was devoted almost entirely to present-day Germany and its industrial comeback. As part of this issue, the film, "Carnival Story", was reviewed as an example of Germany's current motion picture industry activity. The write-up pointed out that the German film industry was attracting numbers of foreign producers, including Americans, chiefly because it had the lowest movie production costs of any place in the world. It further noted that the King Brothers of Hollywood made "Carnival Story", described as "an old-fashioned, sexy melodrama", in Munich for about a quarter of what it would have cost in Hollywood.

On April 9, 1957, a short time following the considerable publicity concerning the Academy award to ROBERT L. RICH for "The Brave One", DALTON TRUMBO appeared in a television interview with BILL STOUT on STOUT'S weekly television program, "Special Assignment", over Television Station KNXT at Los Angeles. The program was observed over television sets by SAs [redacted] and [redacted]

During his interview by STOUT, TRUMBO claimed he had won "more than one and less than four" Academy nominations during the last ten years, however, he added that this total did not include any consideration of this year's Academy awards. In reply to a question as to whether any of his nominated work had subsequently won an Academy award, TRUMBO said he felt he should not say whether or not such had been the case. TRUMBO declined to confirm or deny that the author, ROBERT RICH, who was credited with "The Brave One", was actually TRUMBO himself.

TRUMBO attacked the Academy of Motion Picture Arts and Sciences for the furor over the identity of the author of "The Brave One". He contended that the Academy "was acting as a policeman and chose what they thought would be a weak victim". TRUMBO strongly indicated that major film studios are continually buying scripts from so-called "black-listed" writers.

During the interview, STOUT asked TRUMBO if he would make any changes if given the opportunity to live the last ten years over. TRUMBO replied that he would not do it any differently. He said that following his prison term for Contempt of Congress, which he characterized as "inconvenient but not too unpleasant", he spent a few years in Mexico and thereafter returned to Los Angeles, where he has been living for the past three years.

In its issue of April 19, 1957, "The Hollywood Reporter", trade publication for the film industry, carried a news item to the effect that a spokesman for the Writers Guild of America (West) (WGAW) had called attention to the fact that any member of the WGAW who allows his name to be used on another writer's work is subject to a $2,000.00 fine or up to 100 per cent of the amount he receives, together with possible expulsion from the Guild. The WGAW spokesman called attention to this Guild rule as a result of statements by DALTON TRUMBO that he and others on the so-called "black list" had been writing screen plays on which others' credits were used.

The Guild spokesman said that writers using a pseudonym must register it with the Guild before work starts; and none of the writers mentioned in the public press as having been uncooperative before any Congressional or state committees investigating un-American activities has such a pseudonym with the Guild. It was pointed out, however, that the Guild has no jurisdiction over a non-member who sells either an original story or already-written screen play to a producer.

On April 22, 1957, T-5 advised that she was among those attending the weekly lecture of JOHN HOWARD LAWSON, writer, on April 17, 1957, which was held at the Ruskin Art Institute in Los Angeles. LAWSON introduced writer ADRIAN SCOTT to the audience and thereafter he and SCOTT joked back and forth about which of them might possibly have written the Academy award-winning story, "The Brave One", concerning which there had been so much publicity recently. LAWSON and SCOTT talked about the "black list" in Hollywood and took the occasion to express themselves concerning the HCUA.

Referring to DALTON TRUMBO'S appearance on BILL STOUT'S television show, "Special Assignment", recently, both LAWSON and SCOTT characterized TRUMBO'S television appearance as constituting a "push for the left" because so many hundreds of people called both the studio and TRUMBO himself, according to LAWSON, to express protest of "the shackles that have resulted from the black list".

LAWSON and SCOTT are two of the so-called "Hollywood 10".

SOVIET ACTIVITY IN HOLLYWOOD

None.

INVESTIGATION OF COMMUNIST ACTIVITIES IN HOLLYWOOD BY THE HCUA

On April 29, 1957, T-4 advised that the HCUA has no present plans for further hearings on the subject of Communism in the film industry in Hollywood.

ASSOCIATION OF MOTION PICTURE PRODUCERS, INC.

None.

NEW YORK RAMIFICATIONS OF COMMUNIST INFILTRATION INTO THE NEW YORK PICTURE INDUSTRY

None.

ANTI-COMMUNIST ACTIVITY

None.

APPENDIX

CITIZENS COMMITTEE TO PRESERVE AMERICAN FREEDOMS

An informant, who has furnished reliable information in the past, advised on May 22, 1956, that the Citizens Committee to Preserve American Freedoms was organized in Los Angeles, California, in January, 1952, for the announced purpose of supporting a number of individuals from the medical and legal professions who had been subpoenaed to appear before the House Committee on Un-American Activities.

Since its establishment, the Citizens Committee to Preserve American Freedoms, in extending its scope, has worked for the abolition of all Congressional, State and local committees investigating subversive activities and in the latter part of 1954 became very active in opposition to State and Federal legislation directed at the Communist movement.

FRANK WILKINSON, the Executive Secretary of the Citizens Committee to Preserve American Freedoms, is described by the informant as the "brains and energy" behind the organization.

The Citizens Committee to Preserve American Freedoms is not a membership organization. It is an Executive Board with a large mailing list which builds up support behind particular issues rather than behind an organizational program.

An informant, who has furnished reliable information in the past, advised on September 17, 1952 that FRANK WILKINSON was a Communist Party member as of September, 1952.

APPENDIX

APPENDIX

HOLLYWOOD ARTS, SCIENCES AND PROFESSIONS COUNCIL

An informant, who has furnished reliable information in the past, advised on January 4, 1956, that until January 3, 1956, the Hollywood Arts, Sciences and Professions Council was the Southern California Chapter of the National Council of Arts, Sciences and Professions in New York City and consistently followed the program and policies of the parent organization. On January 3, 1956, the Hollywood Arts, Sciences and Professions Council officially dissolved by action of its executive committee and vote of its membership.

The National Council of Arts, Sciences and Professions has been cited as a "Communist front" by the United States Congressional Committee on Un-American Activities in House Report No. 1954 dated April 26, 1950.

APPENDIX

HOLLYWOOD TEN

RICHARD JAY COLLINS, 200 Acari, West Los Angeles, California, a self-admitted former member of the Communist Party (CP), who is currently employed as a screen writer in Hollywood, California, advised on April 27, 1955 that the "Hollywood Ten" was the popular name utilized by the press and public in referring to ten motion picture film personalities who were subpoenaed before the House Un-American Activities Committee in Washington, D. C. in the fall of 1947. As a result of these hearings, all of the ten individuals were cited and subsequently convicted for contempt of Congress and served prison sentences. According to COLLINS, all were or had been members of the CP in Hollywood, California.

APPENDIX

INDEPENDENT PRODUCTIONS CORPORATION

According to the records of the Division of Corporations, Los Angeles County Clerk's Office, the Independent Productions Corporation is a California corporation formed September 18, 1951 for the purpose of producing and distributing motion pictures.

An informant, who has furnished reliable information in the past, advised on May 21, 1956 that the Independent Productions Corporation's first and only film to date has been the controversial film "Salt of the Earth" and that the principal figures behind the film were MICHAEL WILSON, HERBERT BIBERMAN and PAUL JARRICO, who were respectively the writer, director and co-producer of the film. All three of these individuals have been identified in sworn testimony before the House Committee on Un-American Activities as having been members of the Communist Party (CP) in Hollywood.

An informant, who has furnished reliable information in the past, advised on May 22, 1956 that the International Union of Mine, Mill and Smelter Workers was a co-sponsor with the Independent Productions Corporation of the film "Salt of the Earth," although the national officers of the union deny that any union funds were used or advanced to produce the film. This union was, at the time the movie was made and for many prior years, under the direct control of CP members or former CP members who were dropped from the CP to enable them to sign the Taft-Hartley non-Communist affidavit. The union consistently follows the CP line.

X

"POLITICAL AFFAIRS"

The Congressional Committee on Un-American Activities Report No. 1920, dated May 11, 1948, pages 5 and 36, cited "Political Affairs" as an "official Communist Party monthly theoretical organ." "Political Affairs, formerly known as The Communist, 'a magazine of the theory and practice of Marxism-Leninism published monthly by the Communist Party of the United States of America,' now calls itself 'a magazine devoted to the theory and practice of Marxism-Leninism.' Its chief editor is EUGENE DENNIS, executive secretary of the Party."

X

FREEDOM OF INFORMATION AND PRIVACY ACTS

SUBJECT: COMMUNIST INFILTRATION-MOTION PICTURE INDUSTRY(COMPIC) (EXCERPTS)

FILE NUMBER: 100-138754

SERIAL:1122

PART: 14 OF 15



FEDERAL BUREAU OF INVESTIGATION

Report Form
FD 263 (5-12-55.)

FEDERAL BUREAU OF INVESTIGATION

Reporting Office	Office of Origin	Date	Investigative Period
LOS ANGELES	LOS ANGELES	5/20/58	12/9/57-1/30;2/3, 17-19;3/5,19,21,22;4/21-24; 5/5,6/58

TITLE OF CASE

COMPIC

Report made by: [redacted] Typed By: pk

CHARACTER OF CASE

IS - C

Synopsis:

Arts and Research Foundation (ARF) claims to be a non-profit organization incorporated in California in January, 1957, "to carry on research in all the arts and natural sciences, including the cinematic arts and cinematography..." This company, located at Los Angeles, has no paid officers but is directed by three trustees. JOSEPH and ANNE STRICK, trustees; ALICE MC GRATH, administrator and public relations representative; HELEN LEVITT, photographer and editor; BEN MADDOW, reported writer for ARF; and CHARLES J. KATZ, attorney, have all be affiliated with the Communist party (CP). On several occasions in 1957 and 1958 ALICE MC GRATH solicited aid from the Los Angeles Police Department for permits to shoot motion pictures at various locations in Los Angeles; and just before Christmas, 1957, MC GRATH sought to photograph traffic check points of the Highway Patrol, which she referred to as "road blocks" and blockades." No film produced by ARF is known to have been completed for exhibition as yet, although the organization is reportedly working on a 16 mm documentary film about Los Angeles to be called "The Savage Eye." Independent Productions Corporation (IPC) and Independent Productions Corporation Distribu-

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Synopsis continued:

tors (IPCD) continue to maintain offices in Hollywood; however, little or no activity has been engaged in for the past year. HERBERT BIBERMAN, who directed IPC's first and only film, "Salt of the Earth," stated in February, 1958, that IPC is inactive and contemplates no further production effort until outcome of its multi-million dollar anti-trust suit against the film industry is decided. BIBERMAN himself has been replaced as President of the IPC by SIMON LAZARUS, Los Angeles businessman and theater operator, who also heads IPC. The House Committee on Un-American Activities (HCUA) does not feel that there is sufficient communist influence and activity in Hollywood film industry to warrant further hearings and none is contemplated at this time. In March, 1958, a multi-million dollar "blacklist" damage suit by 23 film writers and actors against members of HCUA and certain Hollywood producers and distributors was dismissed by the United States Supreme Court.

- P* -

DETAILS

AT LOS ANGELES, CALIFORNIA:

HISTORY AND DEVELOPMENT
OF THE COMMUNIST PARTY (CP) IN HOLLYWOOD

None.

COMMUNIST INFILTRATION
OF INTELLECTUAL GROUPS

None.

COMMUNIST INFILTRATION
OF MOTION PICTURES AND PLAYS

ARTS AND RESEARCH FOUNDATION (ARF)

On February 3, 1958, it was learned from T-1 that an organization which called itself Arts and Research Foundation (ARF) in the past several months had been soliciting different city, county and state government agencies for

aid in making a documentary film about the City of Los Angeles. Informant advised that apparently most of the front or leg work in soliciting this aid was being done by a Mrs. ALICE MC GRATH, an employee of the Foundation; further, that MC GRATH and others connected with ARF had definite communist affiliations, at least in the past.

Although no film production had actually been completed at this time, there was some indication that ARF was more interested in filming those conditions in Los Angeles which would be uncomplimentary.

On March 5, 1958, a record of the Corporation Division, Los Angeles County Clerk, file No. 153917, was examined by SA [redacted] This file reflected that the ARF was incorporated as a non-profit organization under the laws of California on January 25, 1957; that the directors of the organization shall be designated as "trustees," numbering three; namely, JOSEPH STRICK, 3562 Meier Street, Los Angeles; ANNE STRICK, same address; and LUCY OSAJIMA, 3780 Degnan Boulevard, Los Angeles. The articles further provided that the persons who are trustees of the corporation, from time to time, shall be its only members, and upon ceasing to be a trustee, any person would cease to be a member.

According to the articles of incorporation, the aims and purposes of ARF are, among other things, to "carry on research in all the arts and natural sciences, including the cinematic arts and cinematography and to make grants to persons and corporations to further such research work..."

With regard to the individuals who are the "trustees," and other principal figures in the ARF, the following is noted:

ANNE STRICK, Trustee

According to information furnished by T-1 on February 3, 1958, this individual's complete name is ANNE MILICENT LASKIN STRICK. She was born October 2, 1924, at Philadelphia, came to Los Angeles in 1943 and graduated from the University of California at Los Angeles in June, 1944. She married her present husband, JOSEPH STRICK, at San Bernardino, California, September 11, 1945.

Information from T-2 on February 17, 1945, was to the effect that in about January, 1945, ANNE LASKIN was transferred from the Communist party (CP) at Los Angeles to the CP organization in Washington, D.C.

It was learned from T-3 on November 6, 1946, that ANNE LASKIN was back in Los Angeles and was then a member of the Los Angeles County CP.

On September 21, 1954, ANNE LASKIN STRICK was interviewed at her residence, 3562 Meier Street, Los Angeles, by SA's [redacted] and [redacted] however, she declined to answer any questions and refused to affirm or deny past or present affiliation with the CP. She did express her opinion that the CP did not advocate the violent overthrow of the Government.

On January 22, 1957, Mrs. STRICK was again contacted by SA's [redacted] and [redacted] however, although she was courteous, she again declined to comment on her past activities or affiliations.

JOSEPH EZEKIAL STRICK, Trustee

On February 3, 1958, T-1 identified this individual as residing at 3562 Meier Street, Los Angeles. He is a well-to-do Vice President of Fruehauf Trailer Company, Los Angeles. He was born in Pennsylvania in 1923; came to Los Angeles in 1942 where he was a student at the University of California at Los Angeles. He married ANNE LASKIN in 1945. For three years he was in the United States Air Force as an aerial photographer during the past war.

On September 21, 1954, JOSEPH STRICK was interviewed by SA's [redacted] and [redacted] STRICK said he was reluctant to discuss his past CP activities for the reason that he did not desire to name anyone else. He admitted he had joined the Young Communist League at the University of California at Los Angeles in 1942 and thereafter had become a member of the CP of Los Angeles. He said he had quit the CP completely in 1950 and had not been associated with it since. He commented that while he was in the party, however, he did not believe the CP imposed a threat to the internal security of the United States, and he did not believe the CP intended the violent overthrow of the Government.

T-4 advised on August 13, 1956, that the CP had been trying to get a donation from JOSEPH STRICK but indications were that they had met with little success.

ALICE MC GRATH
Administrator and
Public Relations
Representative for ARF

Information from T-1 on February 3, 1958, identified MC GRATH as the wife of THOMAS MC GRATH, former film writer. She currently resides at 1521 South Sergeant Place, Los Angeles. She is a Canadian-born, naturalized citizen. Her maiden name was ALICE GREENFIELD. She and her husband were members of the CP as late as 1955 - 1956. In 1954 she was a member of the California Chapter, National Committee of Arts, Sciences and Professions, now commonly referred to as the Hollywood Arts, Sciences and Professions Council.

Information from T-5 on June 15, 1947, was to the effect that ALICE GREENFIELD was then a member of the Los Angeles County Communist Party (LACCP) and had been so affiliated for the past seven years.

On March 21, 1957, T-6 reported that as of November, 1956, ALICE MC GRATH was in a so-called "leave of absence" status with the LACCP.

On January 2, 1957, an attempt to interview ALICE MC GRATH was made by SA's [redacted] and [redacted] at her then residence, 2740 Marian, Los Angeles; however, she would not permit the interview, stating that she had nothing whatever to say to the FBI.

HELEN S. LEVITT
Photographer and
Film Editor

According to T-1 on February 3, 1958, this individual is believed to be the photographer and editor of a 16 mm documentary film about Los Angeles, tentatively to be called "The Savage Eye," and which is being produced by the ARF. Informant advised although the identification has not been confirmed completely, LEVITT may very well be identical with HELEN SLOAT LEVITT, wife of Hollywood film writer ALFRED

LEVITT, who in the past has been subpoenaed before the HCUA regarding his past affiliations with the CP. T-1 recalled that in September, 1952, HELEN SLOAT LEVITT was a member of a picketline at the Federal Building in Los Angeles to protest hearings by HCUA.

It is noted that according to the 1952 Annual Report of the House Committee, both HELEN and ALFRED LEVITT, described as a studio reader-writer, had been identified in sworn testimony as CP members. Each appeared under subpoena before the Committee on September 18, 1951, but refused to affirm or deny past or present membership in the CP.

BEN MADDOW, Writer

According to information from T-1 on February 3, 1958, Mrs. ALICE MC GRATH of the ARF had stated some months previously that ARF was trying to get one BEN MADDOW to write a screen play for their picture, "The Savage Eye." Informant does not know whether MADDOW actually accepted the assignment or has written a script for the picture; however, T-1 described BEN MADDOW as a Hollywood film writer in past years, American born and currently residing at 2781 Westshire Drive, Los Angeles.

With regard to MADDOW, it is noted that on August 12, 1952, RICHARD J. COLLINS, Hollywood film writer and one-time member of the CP organization in Hollywood between 1938 and 1948, during an interview with SA [redacted] identified BEN MADDOW as a member of the same CP writers branch to which COLLINS was assigned after the war, about 1947 - 1948.

T-7 advised on March 22, 1958, that BEN MADDOW, writer, appeared under subpoena before the HCUA at Los Angeles in March, 1953. At that time, however, MADDOW declined under the First and Fifth Amendments of the Constitution to answer questions as to his past or present membership in the CP. Subsequently, however, MADDOW appeared in an executive session of HCUA on February 14, 1957, and cooperated in answering the Committee's questions regarding his past Communist affiliations.

On March 5, 1958, BEN MADDOW voluntarily contacted the Los Angeles FBI Office and discussed his past CP affiliations with SA [redacted] MADDOW admitted he had originally joined the CP in New York in 1935. He rejoined the CP organization at Los Angeles in 1946 and at that time was assigned to a writers' group or branch of the CP's organization in the Hollywood film industry. He claimed he had quit the CP for good in 1949 and has not been affiliated with it since.

CHARLES J. KATZ, Attorney

According to the articles of incorporation of ARF, the attorney who drew up the necessary papers was CHARLES J. KATZ. T-1, on February 3, 1958, advised that he did not know whether KATZ was to be the corporation's permanent attorney or not.

According to the 1952 Annual Report of HCUA, CHARLES J. KATZ, Attorney, has been identified in sworn testimony of witnesses before the Committee of having been a member of the lawyers' branch of the CP at Los Angeles about 1946. On October 1, 1952, KATZ himself appeared under subpoena before the Committee, but he refused to affirm or deny past or present CP membership.

LUCY OSAJIMA, Trustee

According to articles of incorporation of ARF, this individual, who resides at 3780 Degnan Boulevard, Los Angeles, was one of the original three directors of ARF and designated as a trustee.

On February 3, 1958, T-1 advised that OSAJIMA is secretary to CHARLES J. KATZ, Attorney, above mentioned, and was possibly a "dummy" incorporator to get the corporation started. She is an American-born citizen of Japanese parentage. Her maiden name is LUCY T. AOKI, and she is married to NATHAN YOSH OSAJIMA, American-born citizen of Japanese parentage, currently working as a draftsman for Erick Murray Associates, 5657 Wilshire Boulevard, Los Angeles.

GENERAL ACTIVITIES OF ARF

On February 3, 1958, T-1 advised that in the past several months ALICE MC GRATH, who calls herself administrator

for ARF and serves as its public relations representative, had on several occasions solicited aid from the Los Angeles Police Department (LAPD) for permits to shoot motion pictures at different locations in the Los Angeles area. Just prior to Christmas, 1957, MC GRATH contacted a member of the LAPD and asked if he would advise her where the Department was going to establish its traffic "road blocks." She was informed that these were not road blocks and that it was a function of the California Highway Patrol (CHP) and that the CHP established traffic check points.

Soon thereafter Mrs. MC GRATH contacted a member of the CHP with the request that she be permitted to photograph their "blockades." She was informed that the CHP did not establish blockades but rather traffic check points and that it would be beyond the perview of the CHP to grant permission for MC GRATH's organization (ARF) to take pictures of persons other than employees of the CHP; that, however, the CHP would set up a staged check point and interview using CHP personnel to stage a typical check point if MC GRATH so desired. The CHP heard nothing further from MC GRATH regarding their suggestion.

With regard to the exhibition of any film production turned out by ARF, Mrs. MC GRATH has been quoted as stating that ARF's first production effort would be a 16 mm documentary on Los Angeles which would be shown at art theaters and exhibitions.

T-1 advised that up to date there has been no evidence that ARF has completed any film productions. Informant called attention, however, to the fact that in the August, 1957, issue of the publication "Coastlines," page 36, in a column entitled "What's going on Around Los Angeles," the article states, "Also on the line is a new documentary film in the making by Ben Maddow on the life here in old Lo Angeles, 'The Savage Eye.'"

INDEPENDENT PRODUCTIONS CORPORATION (IPC)

Mr. TOM MUCHMORE, co-owner of the Marcel Theater Building, 6021 Hollywood Boulevard, Los Angeles, advised SA [redacted] January 30, 1958, that IPC and its distributing agents, Independent Productions Corporation Distributors (IPCD), jointly continue to maintain a small office in this building; however, for all practical purposes, the office is closed and seldom during the past year has anyone been seen around the office during normal business hours.

[redacted]

On February 19, 1958, under a suitable pretext, a Special Agent of the FBI learned the following from HERBERT BIBERMAN, 5927 Franklin Avenue, Los Angeles, during a conversation with him. BIBERMAN was the director of IPC's first and only film production to date, "Salt of the Earth."

IPC and IPCD are separate corporations, the former being a film producing company and the latter the distributing agents. Both at the present time have a joint office in the Marcal Theater Building in Hollywood. Mr. SIMON M. LAZARUS is President of both corporations, having replaced HERBERT BIBERMAN as President of IPCD within the past few months. Neither corporation is active at the present time. IPC has produced only one film, "Salt of the Earth," is not in production at the present time and does not contemplate making another picture in the immediate future.

IPCD, the distributing agency, is likewise comparatively inactive because "Salt of the Earth" is not being shown in the United States at all, although it has had some success during exhibitions abroad over the past two or three years. BIBERMAN said he himself is not actively associated with either company at the present time, although he directed "Salt of the Earth;" he continues to have an interest in IPC and IPCD for the reason that if and when IPC and IPCD should win its anti-trust suit presently pending against numerous defendants in the film producing industry,

he and others who contributed financially to the production of "Salt of the Earth" may recuperate some of their losses.

BIBERMAN said that the basis for the anti-trust suit is that numerous individuals and corporations in the film producing, processing and exhibiting industry conspired to prevent the exhibition of "Salt of the Earth" through normal channels in the United States.

BIBERMAN also said that although "Salt of the Earth" was unsuccessful in the United States, it had done well in some countries abroad; that in 1956 the film had won the grand prize of the Motion Picture Academy of Paris, which, he said, was tantamount to winning the "Oscar" for the best picture of the year by the Academy of Motion Picture Arts and Sciences in the United States. He noted in addition that he himself, as director of "Salt of the Earth," and MICHAEL WILSON, as the writer of the picture, had both won first prizes in these categories at the Motion Picture Academy in Paris.

In regard to HERBERT BIBERMAN, MICHAEL WILSON, PAUL JARRICO and SIMON M. LAZARUS, whose connections with the IPC and/or the IPCD have been referred to above, the following is noted by way of identification:

BIBERMAN, WILSON and JARRICO, respectively the director, writer and co-producer of the film "Salt of the Earth" for IPC, have been identified in sworn testimony of various witnesses before HCUA as having been members of the CP in Hollywood. According to the 1952 Annual Report of the Committee, all have appeared under subpoena before the HCUA but refuse to affirm or deny past or present membership in the CP.

SIMON M. LAZARUS was subpoenaed before HCUA in March, 1953, and identified himself as a businessman, theater owner and stock holder of the newly-formed IPC. Invoking his rights under the First and Fifth Amendments to the Constitution, however, LAZARUS refused to identify the officers of the IPC and also refused to answer as to whether the company or those behind it had received any financial or other support from the CP to finance the production of "Salt of the Earth." LAZARUS likewise refused to

state to the Committee whether or not he himself was a member of the CP.

SOVIET ACTIVITY IN HOLLYWOOD

None.

INVESTIGATION OF COMMUNIST ACTIVITY IN HOLLYWOOD BY THE HCUA

On May 5, 1958, it was ascertained from T-7 that in so far as the HCUA is concerned, the influence and activity of any CP elements in the Hollywood film industry, if any, was too small to warrant further attention in the form of hearings by the Committee at this time. Occasionally the Sub-committee of HCUA arranges to take the statement of some former communist in the film industry who apparently wants to "clear" himself; otherwise, however, the Committee contemplates no future hearings with regard to communist penetration of the Hollywood film industry.

T-7 pointed out that the Committee feels that there are no communist-front groups or activity within the industry at the present time and no real issues about which CP elements can agitate.

ASSOCIATION OF MOTION PICTURE PRODUCERS, INC.

None.

NEW YORK RAMIFICATIONS OF COMMUNIST INFILTRATION INTO THE MOTION PICTURE INDUSTRY

None.

ANTI-COMMUNIST ACTIVITY

None.

MISCELLANEOUS

According to a dispatch in the "Los Angeles Times," metropolitan newspaper at Los Angeles, under a Washington dateline of March 3, 1958, the United States Supreme Court had, on that date, rejected the $50,000,000 "blacklist"

damage suit by 23 Hollywood writers and actors against certain members of the HCUA and numerous motion picture film producers and distributors. The article noted that the complainants, 18 of whom had invoked the Fifth Amendment before the Committee, had charged they were barred from jobs because of the Committee's hearings.

The suit was originally filed in a State Court at Los Angeles which threw out the complaint. This decision was subsequently affirmed by the Second District Court of Appeals in June, 1956, and the 23 plaintiffs showed new contracts or prospective contracts with the defendants and could therefore prove no damage.

The United States Supreme Court order throwing out the suit noted that the case never should have accepted because the lower court's judgment "rests on an adequate state ground."

APPENDIX

"COASTLINES"

"Coastlines', Autumn 1957, issue reflects the publication's address as 2464 North Beachwood Drive, Hollywood, California.

An informant advised on December 2, 1957, that in late 1956 " Coastlines" indicated that it was assuming the unexpired subscriptions of "The California Quarterly" (CQ) which had ceased publication. Many of the contributors to "Coastlines" are former contributors to CQ. "Coastlines", in its articles and editorials, follows a liberal and progressive policy; however, there is no indication at the present time that the Communist Party dominates or controls the publication or lends it financial support.

Informant previously advised on May 14, 1957, that CQ originated as a new "progressive publication" in October, 1951, and ceased publication in January, 1956. During its existence, articles in the publication consistently followed and supported the position of the Communist Party. PHILIP STEVENSON, who was Managing Editor of the publication, has been identified in sworn testimony given before the House Committee on Un-American Activities in 1952 as having been a Communist Party member for an indefinite period during the 1940's.

APPENDIX

APPENDIX

INDEPENDENT PRODUCTIONS CORPORATION

According to the records of the Division of Corporations, Los Angeles County Clerk's Office, the Independent Productions Corporation is a California corporation formed September 18, 1951, for the purpose of producing and distributing motion pictures.

An informant advised on May 9, 1957 that the Independent Productions Corporation's first and only film to date has been the controversial film, "Salt of the Earth" and that the principal figures behind the film were MICHAEL WILSON, HERBERT BIBERMAN and PAUL JARRICO, who were, respectively, the writer, director and co-producer of the film. All three of these individuals have been identified in sworn testimony before the House Committee on Un-American Activities as having been members of the Communist Party in Hollywood. The Independent Productions Corporation has not produced any films since "Salt of the Earth", however, it continues to maintain a distributing office in Hollywood and has brought a multimillion dollar damage suit against major film producers and exhibitors for allegedly preventing exhibition of the film "Salt of the Earth" in the United States.

APPENDIX

APPENDIX

SOUTHERN CALIFORNIA CHAPTER OF THE
NATIONAL COUNCIL OF THE ARTS,
SCIENCES AND PROFESSIONS, aka
Hollywood Arts, Sciences and
Professions Council

The "Guide to Subversive Organizations" (revised January 2, 1957) page 132, stated this organization is cited as "one of the major Communist dominated propaganda media on the Pacific Coast" (California Committee on Un-American Activities, Report, 1955, pages 392 and 393).

An informant advised on January 4, 1956, that the Los Angeles Chapter was dissolved on January 3, 1956.

The National Council of Arts, Sciences and Professions has been cited as a "Communist front" by the United States Congressional Committee on Un-American Activities, House Report number 1954, dated April 26, 1950.

APPENDIX

FREEDOM OF INFORMATION AND PRIVACY ACTS

SUBJECT: COMMUNIST INFILTRATION-MOTION PICTURE INDUSTRY(COMPIC) (EXCERPTS)

FILE NUMBER: 100-138754

SERIAL:1126

PART: 15 OF 15



FEDERAL BUREAU OF INVESTIGATION

Report Form
FD-263 (5-12-55)

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FEDERAL BUREAU OF INVESTIGATION

Reporting Office	Office of Origin	Date	Investigative Period
LOS ANGELES	LOS ANGELES	11/14/58	6/17; 7/1,15; 8/12,14; 9/8,17 22,27; 10/16,27; 11/4,7, 10-13/58

TITLE OF CASE

COMPIC

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Report made by [redacted] Typed By: jei

CHARACTER OF CASE

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Synopsis:

Cultural Section of Southern California District, Communist Party (SCDCP) in Hollywood had by far the worst record of accomplishment during drive in behalf of the "People's World" (PW) last June when Cultural finished last of all Party sections, recording only 3.7 per cent of its $1,000 quota and failing to obtain one new subscription to the Party's press. [redacted]

[redacted] In 7/58, informant furnished draft of paper prepared by Hollywood Cultural Section taking national CP leadership to task for past year in appraising the value of culture and art to the Party's movement. This paper was basis for article on subject of cultural problems in the CP, which subsequently appeared in "Southern California Party Forum," a discussion bulletin of the SCDCP. In an article entitled, "The Role of the Artist in Social Change," written by JOHN HOWARD LAWSON, for the book "Toward a Socialistic America," published in New York in 1958, LAWSON decries "the anti-Communist witchhunt since 1947.

Approved

Special Agent in Charge

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Synopsis continued:

which has established a blacklist in the film, radio and TV industry." The LAWSON article maintains that Socialism dedicates culture to the people and calls for public sponsorship of the arts on a national and local basis. In one of his weekly lectures on 11/4/58; however, LAWSON championed the recent action of the U.S.S.R. toward Nobel Prize winner, Soviet writer PASTERNAK. In 3/58, for second straight year, annual award of Motion Picture Academy of Arts and Sciences for best screen play adapted from a book was confused by claims that the winning writer was not the true author and that screen credit for "Bridge on the River Kwai" was withheld from a so-called "blacklist" writer, who was one affiliated with the CP. STANLEY KRAMER s recent film, "The Defiant Ones," which has been receiving consistently excellent ratings from critics, reported to have been written by HAROLD SMITH and NEDRICK YOUNG, who reportedly have had CP affiliations. Arts and Research Foundation's documentary on Los Angeles called "The Savage Eye", reported to have been shelved for the time being, due to absence of script-writer BEN MADDOW in Europe. [redacted] A number of ex-CP members and suspects are currently employed in Hollywood film industry. Current data re "Hollywood 10," who served sentences for contempt of Congress in 1947 noted.

- P*

DETAILS:

AT LOS ANGELES, CALIFORNIA

HISTORY AND DEVELOPMENT OF THE COMMUNIST PARTY (CP) IN HOLLYWOOD

On June 17, 1958, T-1 furnished information which indicates the marked degree of deterioration of so-called cultural activities of the Southern California District, Communist Party (SCDCP) at the present time. In connection with the annual drive in behalf of the "People's World" (PW), the results as of June, 1958, reflected that the Cultural Section had by far the worst record of accomplishment of any of the Party Sections recorded. The quota for this Section had been set at

$1,000.00. Yet, as of June 17, 1958, Cultural had rasied exactly $37.00 of this amount, or only 3.7 per cent of its quota. This placed the Section last in the standing of accomplishment by Sections. Furthermore, the Cultural Section recorded not one new subscription to the PW obtained as of above date.

[redacted]

On July 1, 1958, T-1 furnished a copy of a five page draft of a paper entitled, "What and Why is Culture" that had been prepared by a number of members of the Cultural Section of the SCDCP and submitted to the District Council for consideration of what the authors considered very real and pressing questions of considerable concern to the cultural elements of the Party.

This paper pointed out that in the nearly two years between the Twentieth Congress and the recent meetings of the National Executive Committee of the Party, differences among the leadership had served to divide the membership into warring splinter groups with result that new lows in demoralization had been reached along with big losses of membership. The paper criticized what it called Party debate which it characterized as "false fronts for personal power struggles," rather than consideration of the real issues.

It went on to criticize the Party's past history of neglect of cultural questions, and it suggested this as one reason for the backwardness of the Party in theory which has led to monumental blunders in practice. It specifically referred as examples of past Party mistakes to "such phenomena as the (ALBERT) MALTZ controversy, the publication of such

pathetic 'theoretical' works as HOWARD FAST's Literature and Reality, V. J. JEROME's The Negro in Films, and JOHN HOWARD LAWSON's Film in the Battle of Ideas."

The paper suggests that this is the proper time to make a new beginning on the cultural front while the opportunity still exists, because "the Party we have known and served may not be here in any recognizable form." It suggests a number of steps that might be taken to correct the Party's past thinking relative to its cultural members, as follows:

1. Give more recognition to culture as a means of long-range value to the Party's movement. Stop belittling the over-all strategic value of art to the Party as in the past when its value was considered limited to the "agitprop, as handicraft and word craft, as poster-making and speech-writing, to dress up a hall or enliven a meeting, or in the form of a 'big name' recruited to Party ranks for the sake of prestige and publicity."

2. Stop making the cultural worker a second-class citizen in the Party's movement, "welcome to pay dues and concoct agitprop material but unheeded when he attempts to extend the existing limits of consciousness or to criticize the cultural backwardness of Party work."

3. The Party's National leaders should plan some systematic effort to raise the cultural level of the membership, particularly their own, and stop the past over-emphasis on content to the neglect of form. "Party lingo has become a kind of shop-talk which not only bewilders the masses outside the Party but fails to communicate effectively within it."

4. Disregard for truth out of regard for authority has corrupted the Party's critical faculties; has adulterated its scholarship, art, education and thinking; and this in turn has hurt the quality of the day-to-day Party work.

5. The low level of development of the Party in the theoretical sphere has a definite relationsip to the Party's past approach to art. The Party "is shot through with philistinism" from top to bottom.

TOP SECRET
CONFIDENTIAL

The above paper was the basis for an article which subsequently appeared in the current issue of "Southern California Party Forum," a discussion bulletin of the SCDCP, published for Party members only.

On August 18, 1958, T-3 furnished a copy of this bulletin containing the article on the subject of cultural problems in the Party, which was submitted by the Cultural Section. Following are pertinent excerpts therefrom:

> "Throughout our party's history, our leaders have disposed of cultural matters by the simple device of 'Let Jerry handle it.' Party programs have rarely even mentioned the word 'culture.' It is therefore encouraging to note that a section of the Discussion Outline is devoted to the subject, and we hereby accept the invitation to pose some questions in our area.
>
> "Because the present moment is one in which there is unanimity on the recognition of an existing crisis--if on nothing else--we believe this is the proper time to make a new beginning on the cultural front. If it is let slip, such an opportunity may not occur again; for the party we have known and served may not be here in any recognizable form.
>
> "What, then, is considered to be the place and function of artists, scholars, writers, professionals, in the Party? in the working-class movement? in the program for socialism? Have they anything useful to offer in their professional capacity? In the past, the party theoretical organ has been devoted to Marxist analyses of every sort of problem - save one: culture. Culture has been segregated in special cultural organs, and 'cultural work' has been carefully distinguished from mass work. The word 'culture' did not even appear in the draft resolutions of party policy in 1948, 1952 and 1956, despite every effort by intellectuals to have the subject included. The cultural

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worker has been a second-class citizen in the movement, welcome to pay dues and concoct agitprop material, but unheeded when he attempts to extend the existing limits of consciousness or to criticize the cultural backwardness of party work. Is this the best he can expect in the future?

"In the past overemphasis on content and neglect of form has led to the increasing deterioration of communication both within the party and between it and the American people whom we hope to persuade to accept our views. More and more, party lingo has become a kind of shop-talk which not only bewilders the masses outside the party but fails to communicate effectively within it. Thus sloppy form results in the obfuscation of content. This intolerable state of affairs leads us to inquire whether our national leaders plan any systematic effort to raise the cultural level of the membership, particularly their own--or whether they are going to be too busy teaching to find time to learn? Are they satisfied with the jargon in which they swaddle and suffocate their scientific analyses, resolutions and directives? Do they realize that worn-out formulae in communication indicate worn-out formula thinking? and aggravate the complaint? and that this has contributed to our theoretical smog? If so, what do they propose to do to correct the situation?

"Every one of these questions, we contend, bears directly on the fundamental problems facing us all: whether there is to be a party and if so, what kind of party it is to be. If we are to make socialism in our time, we need to begin educating and training not only our minds, but our emotions and consciences else the 'socialism' we make may turn out to be a travesty."

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Mr. RICHARD J. COLLINS, Hollywood film writer, a self-admitted former member of the CP's organization in the film industry from 1938 to 1948, on April 1, 1951, advised SA [redacted] that LAWSON was the CP's foremost figure in its organization within the film industry during the period of COLLINS' affiliation therewith.

JOHN HOWARD LAWSON authored a chapter entitled, "The Role of the Artist in Social Change," which appeared in a book entitled, "Toward a Socialistic America," published in New York in 1958, which was reported to be a symposium of essays. The book was edited by one HELEN ALFRED.

In regard to HELEN ALFRED, "The Worker," an East Coast Communist newspaper, in its statement of ownership dated October 6, 1957, lists HELEN ALFRED's name as one of the owners of the Publishers New Press, Inc., which publishes "The Worker."

In LAWSON's essay, he deals with the subject of how art relates to social change and the author stresses "the present detachment of arts from any concern with social issues." According to LAWSON, a number of tendencies in contemporary culture are:

1. "The anti-Communist witchhunt which has shadowed American life since 1947, has established a black list asking hundreds of professional people in film, radio and television, and the climate of fear limits freedom in every field of art, science and education;

2. Opportunities for Negro artists are limited in many areas of artistic expression, and there are other areas from which Negro artists are wholly exluded;

3. Employment is spotty and economic opportunities are shrinking for American cultural workers;

4. Artists tend to avoid themes that are 'controversial' or politically suspect, and emphasize erotic or psychological problems;

5. Critics are inclined to take a gloomy view of the status of the arts.

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On November 12, 1958, T-4 furnished information concerning the weekly lecture by JOHN HOWARD LAWSON at 800 South Plymouth Avenue, Los Angeles, on November 4, 1958. As is his custom, LAWSON talked on general matters and answered questions from the audience for a time before beginning his lecture, which this evening was on the Russian CHEKHOV.

With regard to the recent elections, LAWSON commented that the election results showed clearly the people's desires for a change and in his opinion constituted a death kneel for (Vice President RICHARD) NIXON. LAWSON said he was happy over the defeat of the reactionaries and that the political trend is more toward the liberal. However, he commented that "there is now a great deal of work ahead for us to guide the people's desires in the proper channel."

Thereafter, LAWSON discussed at some length the recent awarding of the Nobel Prize to the Russian author, BORIS PASTERNAK. LAWSON characterized PASTERNAK's award winning book as horrible and the main character in it as one who does not know what he believes in and one who certainly does not know the meaning of the Russian revolution. LAWSON characterized the book's main fugure as an idiot rather than a hero. LAWSON expressed sorrow for PASTERNAK for his own lack of understanding; and in so doing, LAWSON commented that this is the trouble with most intellectuals in our own country as well--they vacillate and never acquire a firm understanding.

LAWSON went on to tell his audience that just because the Soviet Union censored author PASTERNAK, it does not necessarily mean that there is no freedom for writers in Russia. According to LAWSON, there certainly is as much freedom for writers in Russia as in the United States and LAWSON cited his own case as an example of lack of writing freedom in this country. Russia, he said, has and must maintain certain standards by which she judges which books are to be printed. LAWSON characterized the award of the Nobel Prize to PASTERNAK as a political move because it was interpreted as being anti-Soviet. He said

he could not understand how the publication "Nation," which he regards as a very good publication, could favorably review the book, but then he commented that the "Nation's" political writings are far better then its book reviews anyway.

LAWSON went on to say that everyone is so busy trying to tell the Soviet Union how to run its propaganda. He said he felt sure the Soviet Union knows what its doing with its propaganda and he doubted whether a man in South Africa is going to be much concerned whether or not Russia allows PASTERNAK to accept the Nobel Prize. According to LAWSON, the Soviet Union aims its propaganda for a much wider range than just intellectuals. LAWSON expressed the opinion that actually PASTERNAK's book was not exactly anti-Soviet anyway. He completed his comments on this subject by noting that the Soviets had offered PASTERNAK a chance to leave Russia, which the latter did not apparently desire to do.

COMMUNIST INFILTRATION OF INTELLECTUAL GROUPS

None.

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COMMUNIST INFILTRATION OF
MOTION PICTURES AND PLAYS

For the second consecutive year, the annual award of the Motion Picture Academy of Arts and Sciences for the best screen play adapted from a book was confused by claims that the winning writer was not the true author at all but that the screen credit was withheld from a so-called "blacklisted" writer who has once been affiliated with the Communist Party (CP).

Among numerous awards won by the film "Bridge on the River Kwai" was one for the best adaptation of a screen play from a book. At the time this particular award was announced, it was stated that so many had worked on the script that it was decided to give the award to the French author of the book, PIERRE BOULLE.

According to newspaper publicity at the time, shortly after the awards were given out, film writer CARL FOREMAN claimed that he was responsible for writing the main script in the picture, but that he had not been given screen credit for the effort. According to a news dispatch printed in the "Los Angeles Examiner," FOREMAN in London offered to prove he was the author of the movie script by pointing to two characters in the picture who bore the names of two of FOREMAN's personal acquaintances whom he always includes in his scripts.

According to T-5, FOREMAN has appeared before the House Committee on Un-American Activities (HCUA) on several occasions in past years; and although he has admitted his past membership in the CP, he has never been completely cooperative. He has consistently refused to name anyone else he knew in the CP movement in the film industry.

It is recalled that a year ago the Academy of Motion Picture Arts and Sciences awarded the best motion picture "Oscar" to a writer named ROBERT L. RICH for the story "The Brave One," which was produced in motion picture form by the King Brothers, Inc., Hollywood producing company. Shortly afterward the winning writer, RICH, disclosed that he had not written the story at all and as a matter of fact was not even a writer. According to RICH, DALTON TRUMBO was the true author, a fact which was known to the King Brothers.

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The 1952 Annual Report of the House Committee on Un-American Activities identifies DALTON TRUMBO as a writer who had been named in sworn testimony before the Committee as having been affiliated with the CP organization within the film industry. TRUMBO himself appeared under subpoena before the Committee in October, 1947, but refused to affirm or deny past or present membership in the CP.

With regard to the "Bridge on the River Kwai," MARTIN BERKELEY, screen writer and former CP member, advised SA [redacted], on April 11, 1958, that the connection of CARL FOREMAN with the story was known in some quarters in Hollywood last year before the picture was made. According to BERKELEY, it was FOREMAN who originally bought the rights to the book and wrote a screen adaptation of it. FOREMAN sold it to SAM SPIEGEL who produced it in a deal with Columbia Pictures. Last year a spokesman for the anti-communist group called Motion Picture Alliance contacted Columbia Pictures in regard to CARL FOREMAN's connection with the production; and when a Columbia official queried SAM SPIEGEL about it, the latter denied that FOREMAN had any connection at all with it. However, SPIEGEL subsequently admitted he purchased the rights to the story from FOREMAN, but maintained he, SPIEGEL, was not using any of FOREMAN's writing material in the picture. BERKELEY characterized SAM SPIEGEL as an individual who was out after "the almighty dollar" but with no past or present communist affiliations so far as is known.

The "Los Angeles Times" for March 28, 1958, in considering the confusion and rumors surrounding the writing awards for the best motion pictures in the last two years, noted "...what a strange and ironical commentary on Hollywood are these rumors! - that our best screenplays are being ghost-written by our best self-exiled writers."

"The Defiant Ones"

The August 8, 1958, issue of "Life" magazine under the subject of movies refers to a new film release called "The Defiant Ones" produced and directed by STANLEY KRAMER. The magazine rates the picture as superb; and it is noted that other critic reviews of this film have also given it an excellent rating along with the estimate that the picture

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may well warrant an "Oscar" nomination for this year by the Academy of Motion Picture Arts and Sciences.

The story of "The Defiant Ones" involves the escape of two convicts, one white, the other Negro, from a work gang in the South, who are bound to each other by four feet of iron chain. The story follows their adventures in attempting to outrace a posse and its bloodhounds and shows how in the process of their flight their relationship changes. As "Life" expreses it, they are "thus bound in reality and in symbol" and "...the chain means that the fate of one will be the fate of the other."

According to the "Hollywood Reporter," daily trade publication of the Hollywood film industry, in its issue of October 21, 1958, under a Mexico City date line, after eight days of distinctly anti-American atmosphere pervading the current film festival in Mexico City, "the tables turned on Saturday night when STANLEY KRAMER's "The Defiant Ones" was shown in the huge National Auditorium and was enthusiastically cheered by a throng of 8,000." The newspaper item stated that until that time the festival had become notorious for its communist-inspired demonstrations of anti-Americanism, and on the day the festival opened, October 10, 1958, the communists had a very vocal claque on hand; that when the American Flag was run up, the U. S. colors were greeted with boos and catcalls, while the Soviet Flag was greeted with cheers. However, as a result of the enthusiasm with which KRAMER's picture "The Defiant Ones" was received and cheered, it was regarded as a sort of "diplomatic triumph" for the United States.

With regard to the authorship of "The Defiant Ones," on August 12, 1958, RICHARD J. COLLINS, motion picture film writer and one time member of the CP in Hollywood from 1938 to 1948, advised SA [redacted] that the writers who are credited with this picture are HAROLD SMITH and one NATHAN DOUGLAS. COLLINS recalled that SMITH was a member of the CP Writers Branch with him in Hollywood during the 1940's. COLLINS also advised that he believes NATHAN DOUGLAS is the pen name of a writer whose true name is NEDRICK YOUNG; and COLLINS is fairly certain that YOUNG was also a party member at one time, although COLLINS could not be as definite about it as he is regarding HAROLD SMITH.

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COLLINS advised that it comes to him by hearsay that when a newspaper reporter recently inquired of Stanley Kramer Productions regarding the authors of the story for "The Defiant Ones," WILLIAM BLOWITZ, publicity man for KRAMER, admitted that NATHAN DOUGLAS is actually NEDRICK YOUNG but that KRAMER was not aware of that fact when he bought the story.

In regard to the above-mentioned persons, the following is noted:

During an interview by SA [redacted] with DAVID LANG, Hollywood film writer, on November 7, 1952, LANG admitted that he, himself, had been a member of the CP's organization in the Hollywood film industry from 1942 to 1947. He recalled HAROLD J. SMITH, writer, as a member of one of the writers branches of the CP organization at that time.

With regard to NEDRICK YOUNG, on August 13, 1958, SA [redacted] ascertained from [redacted] of the Membership Division of Writers Guild of America, west (WGA,w), that NATHAN DOUGLAS is in fact a pseudonym of writer NEDRICK YOUNG; that YOUNG was an associate member of the old Screen Writers Guild (SWG) in 1945. He was suspended therefrom in 1953 for not filing a record of his income with the guild. In January, 1958, YOUNG returned as associate member of WGA,w, which is the successor to SWG. YOUNG's most recent prior screen credit was "Jailhouse Rock" for Metro Goldwyn Mayer which starred ELVIS PRESLEY.

On April 10, 1953, information was received from T-5 to the effect that NEDRICK YOUNG, actor and writer, had testified before the HCUA at Los Angeles on April 8, 1953. However, other than to answer a few routine questions regarding his date and place of birth, YOUNG refused to answer any questions of the Committee on the basis of his rights under the Fifth, Ninth and Tenth Amendments to the Constitution.

On December 27, 1954, information was received from T-6 to the effect that NED YOUNG during the earlier part of that year was a member of the Writers Section of the Los Angeles County Communist Party.

With regard to WILLIAM BLOWITZ referred to above as publicity man for Kramer Productions, T-5 advised on November 4, 1958, that during hearings by the HCUA at Los Angeles in September, 1951, WILLIAM BLOWITZ appeared as a witness and during his testimony admitted that he had been a member of the CP in Hollywood during 1944 and 1945.

With regard to STANLEY KRAMER, film producer, MARTIN BERKELEY, Hollywood film and TV writer and admitted former member of the CP in Hollywood, advised SA [redacted], on August 14, 1958, that as far as he knows there is no reliable evidence of past or present CP affiliation on KRAMER's part. KRAMER has produced a number of so-called big productions, including "Home of the Brave," "Champion," and "High Noon," among others. In 1952 KRAMER sued a group for $1,000,000 damages for putting out allegedly libelous circulars when this group which called itself Wage Earners Committee of USA was picketing KRAMER's film "Death of a Salesman." These handbills described producer KRAMER as "notorious for his slanted, Red-starred films," according to the suit. KRAMER reportedly broke up his film producing association with CARL FOREMAN following FOREMAN's appearance before the HCUA in 1951 when FOREMAN was characterized by the Committee as an unsatisfactory witness.

The "Hollywood Reporter," Hollywood trade publication, in its issue of August 4, 1958, carried an article concerning STANLEY KRAMER's appearance before teen-age questioners of NBC-TV's "Youth Wants to Know" program on August 3, 1958. On the subject of "blacklists" in Hollywood, according to the article, KRAMER freely acknowledged he had employed "many people who have been subpoenaed" (by the HCUA). KRAMER did not anticipate that his latest picture "The Defiant Ones" would be banned in southern states.

"The Savage Eye"

On October 28, 1958, Captain STANLEY SHELDON, Public Relations Division, Los Angeles Police Department, advised that he had recently learned from ALICE MC GRATH, Administrator and Public Relations Representative for Arts and Research Foundation (ARF), Los Angeles, that ARF's documentary film on Los Angeles to be called "The Savage Eye" had been temporarily shelved; that this was due to the fact that writer BEN MADDOW,

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to whom was assigned the job of adapting the script to the film footage already completed, is currently out of the country and not actively engaged on work for "The Savage Eye."

According to MC GRATH, MADDOW has been offered a job on a film to be made in Ireland by film director JOHN HUSTON. MADDOW is now abroad conferring with HUSTON.

In regard to ALICE MC GRATH, T-7 furnished information on March 21, 1957, that as of November, 1956, MC GRATH was affiliated with the CP but at that time was in a so-called "leave of absence" status.

In regard to BEN MADDOW, film writer, Mr. RICHARD J. COLLINS, writer and self-admitted former CP member, advised SA [redacted], on February 14, 1951, that MADDOW was a member of the party in Hollywood during the 1940's and about 1947 or 1948 was a member of the same CP Writers Branch with COLLINS.

On March 5, 1957, BEN MADDOW voluntarily contacted the Los Angeles FBI Office and discussed his past CP affiliations with SA [redacted] He admitted past membership but said he quit the party about 1949. He further advised he had appeared before the HCUA on February 14, 1957, and had cooperated freely in answering the Committee's questions regarding his knowledge of the CP.

COMMUNIST INFILTRATION OF
HOLLYWOOD GUILDS AND UNIONS

None.

[redacted]

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[redacted]

The morning edition of the "Los Angeles Times," a local daily newspaper dated September 22, 1958, set forth in summary that a newspaper reporter had given director DON MUCHMORE (Director of California Museum of Science and Industry) the first word that MIKHAIL MENSHIKOV, Soviet Ambassador to the United States, was visiting the California Museum of Science and Industry. This article states that while everyone was hurrying around looking for MENSHIKOV, who was on a State Department tour, MENSHIKOV had emerged smiling from the basement of the museum where he had been observing a water exhibit. According to the article, MENSHIKOV seemed fascinated with the museum and impressed everyone as a very pleasant man.

INVESTIGATION OF COMMUNIST ACTIVITY IN HOLLYWOOD BY HCUA

None.

ASSOCIATION OF MOTION PICTURE PRODUCERS

None.

NEW YORK RAMIFICATIONS OF COMMUNIST INFILTRATION IN THE MOTION PICTURE INDUSTRY

None.

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ANTI-COMMUNIST ACTIVITY

None.

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MISCELLANEOUS

Former Communists and Suspects
Currently Employed in the Film Industry

CARL FOREMAN

"Daily Variety," Hollywood trade publication, for September 11, 1958, noted that CARL FOREMAN had arrived in Los Angeles the day before from London to confer with Columbia Pictures regarding future production assignments.

"Daily Variety" on September 24, 1958, also noted that CARL FOREMAN is now one of the stockholders of a holding corporation called FICO (Financial Investment Company). FICO was formed to purchase stock of Columbia Pictures.

On October 27, 1958, T-5 advised that CARL FOREMAN has admitted past membership in the CP to representatives of the State Department, as well as the HCUA, but has never seen fit to disclose the identity of others he knew in the CP. FOREMAN has resided in England since 1952 where he has been connected with J. Arthur Rank Productions and makes occasional trips to the United States.

STERLING HAYDEN

The "Hollywood Reporter" for October 2, 1958, noted that STERLING HAYDEN, actor, was currently working on rehearsals for "Playhouse 90" television show.

On March 3, 1951, during an interview with HAYDEN, he admitted membership in the Los Angeles County Communist Party during 1946 when he was assigned to a party branch within the Hollywood film industry.

In April, 1951, HAYDEN testified as a cooperative witness at a public hearing of HCUA in Washington, D. C.

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MICHAEL BLANKFORT

According to "Daily Variety," September 9, 1958, MICHAEL BLANKFORT had returned from Maine where he was doing research work for a story he is writing and producing for Columbia Pictures.

On February 24, 1953, during an interview with BLANKFORT by SAs [redacted] and [redacted] he admitted past affiliation with various organizations later officially declared subversive, but he denied ever having been a member of the CP, although he admitted his wife was. He also admitted meeting secretly in 1945 with EARL BROWDER in New York City for the purpose of seeking BROWDER's support of the candidacy of EVANS CARLSON for the United States Senate. He indicated that this meeting with BROWDER had been set up by Hollywood writer ALBERT MALTZ, who is referred to subsequently herein.

On November 10, 1958, MARTIN BERKELEY, Hollywood film writer and self-admitted former member of the CP organization in the film industry, advised SA [redacted] that as far as he knows MICHAEL BLANKFORT was never actually a member of the party. BERKELEY recalled that he, BERKELEY, had once been assigned by the party to try to recruit BLANKFORT and that although he tried, BERKELEY was not successful.

LEE J. COBB

According to the "Hollywood Reporter" for October 20, 1958, LEE J. COBB, actor, is currently working for MGM studios on its film production "Party Girl."

MARTIN BERKELEY advised SA [redacted] on November 10, 1958, that COBB is a topnotch actor and has done extremely well in some important pictures in Hollywood in recent years.

On July 16, 1953, during an interview with COBB by SAs [redacted], and [redacted] COBB admitted he joined the CP in New York in 1940 and was a party member ir

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GEORGE GLASS

"Hollywood Reporter" for October 21, 1958, notes that film producer GEORGE GLASS, along with others, is considering the independent production of a film version of AP correspondent EDDY GILMORE's forthcoming novel based on his career as a newsman in Moscow, from where GILMORE is now barred.

On June 20, 1951, film writer LEO TOWNSEND and his wife, PAULINE, writers and both admitted former members of the CP in Hollywood from 1943 to 1947, advised that GEORGE GLASS, who at the time of the interview was Vice President of Kramer Productions, had been a member of the CP's organization in the film industry during the 1940's. The TOWNSENDs recalled, however, that GLASS had gotten out of the movement about 1946.

On October 4, 1958, T-5 recalled that GEORGE GLASS, motion picture producer-publicist, had voluntarily appeared under oath before the HCUA at Washington, D. C.; that he testified that although he had attended a number of discussion groups of the Communist Political Association (CPA) in 1945, he had had no intention of joining the CP or the CPA and that he never did. At the same HCUA hearing, however, CHARLES DAGGETT, former newspaperman and self-admitted former CP member, testified that GLASS not only had joined the CP in about 1945, but that he, DAGGETT, had attended several CP branch meetings at GLASS's home.

BURL IVES

"Daily Variety" for October 23, 1958, reported that IVES would co-star in a forthcoming film being produced for United Artists release.

[redacted]

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On December 9, 1948, according to T-11, another Government agency which conducts security investigations, a confidential source of T-11 described BURL IVES as a member of the CP whom he, the source, had recruited.

LLOYD BRIDGES

"Daily Variety" for October 3, 1958, notes that actor LLOYD BRIDGES, star of the television series "Sea Hunt," would appear on NBC-TV's "Steve Allen Show" on October 12, 1958.

According to information furnished by T-12 on August 3, 1944, and November 19, 1945, LLOYD BRIDGES was a member of the Actors Branch of the Los Angeles CP's organization within the Hollywood film industry during 1943-1944.

In 1951 during an interview with him by SAs [redacted] and [redacted] LLOYD BRIDGES admitted past membership in the CP, but he consistently refused to identify anyone else he knew in the party.

KENNETH MAC CLELLAND

During an interview with MAC CLELLAND by SA [redacted] and SA [redacted] on October 31, 1958, MAC CLELLAND identified himself as the art director of the DINAH SHORE TV show which emanates from NBC studios in Beverly Hills. He had been connected with this TV production for some time. MAC CLELLAND admitted that he was a member of the CP from 1941 to 1946 or 1947. He claimed he got out of the party at that time when he felt he was being "pushed" by the party to accept an assignment he did not want.

On November 12, 1958, T-13, former member of a CP branch in the Hollywood Section, recalled KEN MAC CLELLAND and his wife, CHARLOTTE, as active members of the Victory Branch in the CP's Hollywood Section about 1943. At that time MAC CLELLAND was employed in the studio industry.

EDWARD DMYTRYK

"Daily Variety" for October 22, 1958, noted that Twentieth Century Fox had just recently signed EDWARD DMYTRYK

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to a long-term, nonexclusive producer-director contract, calling for one picture a year.

DMYTRYK is further identified hereinafter as one of the so-called Hollywood 10.

Hollywood 10

JOHN HOWARD LAWSON

According to information from T-14 on November 10, 1958, LAWSON is currently engaged in a series of weekly lectures at 800 South Plymouth Boulevard in Los Angeles, since September 17, 1958. His talks deal with the theater, writings and plays. During these lectures, he deals with various plays in terms "of their significance for us today, their relationship to the ideas and forces that have shaped our world."

[redacted]

HERBERT BIBERMAN

On November 10, 1958, T-14 advised that HERBERT BIBERMAN, former motion picture director, is currently associated in a building construction firm located at 5927 Franklin Avenue, Los Angeles.

On July 15, 1958, by means of a suitable pretext a Special Agent of the FBI determined from BIBERMAN himself that he is not doing film work of any kind at the present time; that his last film directing job was in connection with the film "Salt of the Earth" produced by an independent company called Independent Productions Corporation (IPC). BIBERMAN said that IPC currently has a multi-million dollar antitrust suit pending against the film industry and others for conspiring to prevent the production and exhibition of "Salt of the Earth" in normal channels in the United States. BIBERMAN indicated that if this suit is successful, he and the others concerned with IPC may recoup some of their financial losses and, thereafter, may engage in further film production work.

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ALBERT MALTZ

According to information from T-15 in October, 1958, ALBERT MALTZ, writer, has been living in Mexico City for some years.

T-16 advised on October 20, 1958, that ALBERT MALTZ came to Los Angeles from Mexico City in July, 1958, and is currently staying at 10824 Lindbrook Drive, an apartment hotel in West Los Angeles, where he is writing something he hopes to get produced on television.

On September 27, 1958, SA [redacted] caused a check of the Passport Office, U. S. State Department, Los Angeles, which revealed that since he has been in Los Angeles, ALBERT MALTZ has applied for and received a passport to go to Europe on or about August 1, 1958, for several weeks' travel.

Based on the information obtained from T-16 on October 20, 1958, however, MALTZ has not departed for Europe and is still in Los Angeles.

DALTON TRUMBO

MARTIN BERKELEY, Hollywood film writer and admitted former member of the CP organization in Hollywood, advised on November 10, 1958, that DALTON TRUMBO is now living in Los Angeles where he returned a few years ago from Mexico City. TRUMBO had left the United States for Mexico subsequent to serving a one-year sentence for contempt of Congress about 1950. According to BERKELEY, although TRUMBO is not openly employed in the film industry, he may be doing film scripts under someone else's name. BERKELEY had no specific evidence of this, however.

RING LARDNER, JR.

According to MARTIN BERKELEY, on November 10, 1958, RING LARDNER, JR., former Hollywood film writer, is living back east, either in Connecticut or New York, where he originally came from. He has not been connected with the Hollywood film industry for some years.

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ADRIAN SCOTT

On November 7, 1958, T-14 advised that during a recent personal contact with SCOTT, informant learned that SCOTT had returned from a trip of several weeks in Europe in September, 1958; that the trip abroad had been for the purpose of seeking "film work" but he was not successful. SCOTT currently resides in Van Nuys, California, and does free-lance writing but is not connected with the Hollywood film industry at this time.

ALVAH BESSIE

According to information from T-18 on September 15, 1951, ALVAH BESSIE, writer, left Los Angeles for San Francisco during that year and was last known to be the Assistant Information Director for the International Longshoremen's and Warehousemen's Union in San Francisco.

T-19 in February, 1952, reported that BESSIE was still affiliated with the CP and that his membership had been transferred from Los Angeles to San Francisco.

T-17 on August 1, 1957, reported that at an open meeting of the Santa Monica Club of the Southern California District, CP, DAN BESSIE, son of ALVAH BESSIE, led a discussion of a review of his father's book "The Un-Americans."

On June 18, 1958, T-17 advised that DAN BESSIE is a functionary of a CP club in the Santa Monica area and that at a recent meeting DAN BESSIE's father, ALVAH BESSIE, was referred to as "still one of us."

EDWARD DMYTRYK

EDWARD DMYTRYK, film director, was interviewed by SA [redacted] in March, 1951, at which time he admitted past membership in the CP, although he said he had already left the party when he refused to testify before the HCUA in Washington, D. C., in 1947, as a result of which he served six months' jail sentence for contempt. As previously noted herein, DMYTRYK recently signed a long-term contract as producer-director with Twentieth Century Fox studios, calling for one picture a year.

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APPENDIX

CITIZENS COMMITTEE TO PRESERVE AMERICAN FREEDOMS

An informant advised on June 16, 1958, that the Citizens Committee to Preserve American Freedoms was organized in Los Angeles, California, in January, 1952, for the announced purpose of supporting a number of individuals from the medical and legal professions who had been subpoenaed to appear before the House Committee on Un-American Activities.

Since its estaolishment, the Citizens Committee to Preserve American Freedoms, in extending its scope, has worked for the abolition of all Congressional, State, and local committees investigating subversive activities and in the latter part of 1954 became very active in opposition to State and Federal legislation directed at the Communist movement.

FRANK WILKINSON, Executive Secretary of the Citizens Committee to Preserve American Freedoms, is described by the informant as the "brains and energy" behind the organization.

The Citizens Committee to Preserve American Freedoms is not a membership organization. It is an Executive Board with a large mailing list which builds up support behind particular issues rather than behind an organizational program.

Another informant advised on September 17, 1952, that FRANK WILKINSON was a Communist party member as of September, 1952.

APPENDIX

CONFIDENTIAL

HOLLYWOOD TEN

RICHARD JAY COLLINS, 200 Acari, West Los Angeles, Calironia, a self-admitted former member of the Communist Party (CP), who is currently employed as a screen writer in Hollywood, California, advised on April 27, 1955 that the "Hollywood Ten" was the popular name utilized by the press and public in referring to ten motion picture film personalities who were subpoenaed before the House Un-American Activities Committee in Washington, D. C. in the fall of 1947. As a result of these hearings, all of the ten individuals were cited and subsequently convicted for contempt of Congress and served prison sentences. According to COLLINS, all were or had been members of the CP in Hollywood, California.

APPENDIX

TOP SECRET

INDEPENDENT PRODUCTIONS
CORPORATION

CONFIDENTIAL

According to the records of the Division of Corporations, Los Angeles County Clerk's Office, the Independent Productions Corporation is a California corporation formed September 18, 1951, for the purpose of producing and distributing motion pictures.

An informant advised on June 16, 1958, that the Independent Productions Corporation's first and only film to date has been the controversial film, "Salt of the Earth," and that the principal figures behind the film were MICHAEL WILSON, HERBERT BIBERMAN, and PAUL JARRICO, who were, respectively, the writer, the director, and the co-producer of the film. All three of these individuals have been identified in sworn testimony before the House Committee on Un-American Activities as having been members of the Communist party in Hollywood. The Independent Productions Corporation has not produced any films since "Salt of the Earth," however, it continues to maintain a distributing office in Hollywood and has brought a multimillion dollar damage suit against major film producers and exhibitors for allegedly preventing exhibition of the film "Salt of the Earth" in the United States.